



#POLL101

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#Poll101... "The worst thing in the world", conceived by Daniel Mueller, designed by Steve Gayler and Mark Stevens, tabulated by Ian Renner, and informed by some of the biggest Eurythmics fans in the world. This document was created by Ian Renner.

Attention! Your attention, please!

A newsflash has at this moment arrived from the Malabar front. After receiving 45 ballots, our forces have won a glorious victory.

We are authorised to say that this action provides us with a measurable list of the most beloved Eurythmics tracks from beginning to end.

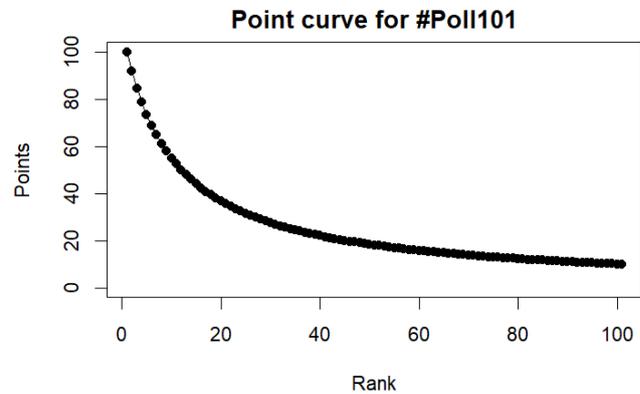
Here is the newsflash...

Methodology

Participants were asked to rank their favorite 101 out a list of 163 eligible Eurythmics songs, without ties. The list of eligible songs was determined through discussion prior to the project. The common theme that came up is that Eurythmics = Dave Stewart + Annie Lennox, so whenever both Dave and Annie were present on a recording, that recording was considered a Eurythmics song, even if it was not listed as such upon release (e.g. "Put a Little Love in Your Heart").

Points were assigned to the included songs on each list as follows:

$$\text{Points} = \frac{1100}{\text{Rank} + 10}$$



This point curve meant that the difference in points was larger between successive ranks for high placements than for low placements, reflecting the fact that many participants felt more confident about the placement of the songs at the top of their lists.

The sum of the points across all voters determined the final ranking for #Poll101.

On the individual song pages, Kendall's τ is used as a measure of association between songs. Kendall's τ is a statistic that is used to measure the agreement between two ranked sets of data. Essentially, it counts the number of swaps in the rankings necessary for the two sets of data to be in complete agreement, scaled in such a way that τ is between -1 and 1 . If two songs have a positive value of τ , it means that if one of the songs ranks highly in a list, the other song will also tend to rank highly. If two songs have a negative value of τ , it means that if one of the songs ranks highly in a list, the other song will tend to rank lowly in the list. The closer the value of τ is to -1 or 1 , the stronger the association.

Voters

Thank you so much to our 45 voters, without whom this project would not be possible. One voter chose to remain anonymous!

| | | | |
|----------------------|---------------------|------------------|---------------------|
| Alex Helm | David N. Dennis | Jonathan Slater | Ross Larkin |
| Andy Ashton | Eddie Davis | Jorge Beleza | Ruth Aldis |
| Brendan Holiday | Eric Gustin | Kevin Purdom | Sherry Ann |
| Bryan Stevens | Fabio Milani | Kyle Barber | Steve Gayler |
| Cameron Carr | Grace Gomez | Lynne Foster | Stewart Lennox |
| Christopher Fayol | Ian Renner | Mark Page | Thomas Chiarolanzio |
| Christopher Perrello | James Mitchell | Mark Stevens | Thomas Ripley |
| Clem Stambaugh | Jan De Meulenaer | Matt Lee Newby | Uschi Suttner |
| Dan Rucker | Jaume Brunet Papiol | Michele A. Plaga | Wolfgang Nomi |
| Daniel Mueller | John DesJardins | Mike Wilson | Xaque Gruber |
| Daniel T. Davis | John Schmitz | Paul Nolan | Yann Jouvett |

In addition, several fans who did not submit a list joined in the celebration with thoughtful comments and memories. Their contributions helped to make this project even greater.

The List

- #1 Here Comes the Rain Again
- #2 Love Is a Stranger
- #3 Sweet Dreams (Are Made of This)
- #4 You Have Placed a Chill in My Heart
- #5 Who's That Girl?
- #6 Beethoven (I Love to Listen To)
- #7 The Walk
- #8 Don't Ask Me Why
- #9 No Fear, No Hate, No Pain (No Broken Hearts)
- #10 It's Alright (Baby's Coming Back)
- #11 I Love You Like a Ball and Chain
- #12 Missionary Man
- #13 Would I Lie to You?
- #14 Thorn in My Side
- #15 There Must Be an Angel (Playing with My Heart)
- #16 Shame
- #17 Sexcrime (Nineteen Eighty-Four)
- #18 I Could Give You (A Mirror)
- #19 Savage
- #20 Julia
- #21 Jennifer
- #22 Never Gonna Cry Again
- #23 When Tomorrow Comes
- #24 I Saved the World Today
- #25 This City Never Sleeps
- #26 I've Got a Life
- #27 The Miracle of Love
- #28 Paint a Rumour
- #29 Take Me to Your Heart
- #30 Conditioned Soul
- #31 Somebody Told Me
- #32 17 Again
- #33 Better to Have Lost in Love (Than Never to Have Loved At All)
- #34 Angel
- #35 Right by Your Side
- #36 Regrets
- #37 I Need a Man
- #38 Here Comes That Sinking Feeling
- #39 Aqua
- #40 The First Cut
- #41 Adrian
- #42 This Is the House
- #43 I've Got an Angel
- #44 The King and Queen of America
- #45 For the Love of Big Brother
- #46 (My My) Baby's Gonna Cry
- #47 The Last Time
- #48 I've Got a Lover (Back in Japan)
- #49 Brand New Day
- #50 Belinda
- #51 Cool Blue
- #52 We Two Are One
- #53 I Need You
- #54 When the Day Goes Down
- #55 DoublePlusGood
- #56 Grown Up Girls
- #57 I Did It Just the Same
- #58 Sylvia
- #59 Your Time Will Come
- #60 I've Tried Everything
- #61 Revenge
- #62 I Remember You
- #63 Wide Eyed Girl
- #64 Heaven
- #65 You Hurt Me (And I Hate You)
- #66 Wrap It Up
- #67 How Long?
- #68 Sisters Are Doin' It for Themselves
- #69 Satellite of Love
- #70 Peace Is Just a Word
- #71 Let's Just Close Our Eyes
- #72 English Summer
- #73 Put the Blame on Me
- #74 A Little of You
- #75 In This Town
- #76 Let's Go!
- #77 Lifted
- #78 She's Invisible Now
- #79 Anything But Strong
- #80 Caveman Head
- #81 Take Your Pain Away
- #82 Do You Want to Break Up?
- #83 All the Young (People of Today)
- #84 Forever
- #85 Ministry of Love
- #86 4/4 in Leather
- #87 Power to the Meek
- #88 Step on the Beast
- #89 The Walk Pt. 2
- #90 Why
- #91 I Want It All
- #92 Revival
- #93 Put A Little Love In Your Heart
- #94 Room 101
- #95 My True Love
- #96 Invisible Hands
- #97 Beautiful Child
- #98 Tous les garçons et les filles
- #99 Greetings from a Dead Man
- #100 Baby's Gone Blue
- #101 Winter Wonderland

**Matt Lee Newby:**

I guess there's something about the experimentalism of "Monkey Monkey", the extended intro to "Rich Girl", and the lazy beat and dual vocals of "See No Evil" which really appeal to me.

Xaque Gruber:

I am totally and completely in love with "Winston's Diary". Sad to see it missed the list altogether. It's such a work of beauty.

**Mike Wilson:**

HIWTHI is really surprising to me. I love the quirky background noises and melody.

Sherry Ann:

"Sing-Sing" is my favorite song from *In the Garden*. I can't believe it just missed the top 101. I was blasting it in my car yesterday. In my top 25.

Alexander Barton:

"Le Sinistre" is in my top 25. Excellent song.



Release: 10-1987 on *A Very Special Christmas*

Total Votes: 25 **Points:** 440.23

Big Fans:

Bryan Stevens #23
 Daniel Mueller #25
 Kyle Barber #28
 John DesJardins #30

People who like "Winter Wonderland" tend to:

Like:

Baby, Baby, Take A Chance On Me $\tau = 0.396$
 God Rest Ye Merry Gentlemen $\tau = 0.300$
 You Have Placed a Chill in My Heart $\tau = 0.266$
 The King and Queen of America $\tau = 0.260$
 Sexcrime (Nineteen Eighty-Four) $\tau = 0.256$

Dislike:

Le Sinistre $\tau = -0.396$
 See No Evil $\tau = -0.306$
 The Walk Pt. 2 $\tau = -0.269$
 I Want It All $\tau = -0.258$
 Jennifer $\tau = -0.242$

Why we love "Winter Wonderland":

Daniel Mueller:

I find it to be a classic, and I mean, truly classic, Holiday Song of my generation. They play "Winter Wonderland" on the radio often, and to me there is something extremely magical about it... Annie's voice is supreme, and I get chills, that only a nice soy peppermint latte can help alleviate... it puts me in the Holiday Season. It has made itself a classic, and will forever be played at the Holidays because it is that damn good!

Thomas Chiarolanio:

This is one of my favorite Christmas songs and to have Dave and Annie put their own spin on it makes it all the better.

Mark Stevens:

There isn't a time that I don't play this song or hear it in a store that it doesn't give me joy. "Over the ground lies a mantle of white..." Pure joy from beginning to end.

Sherry Ann:

Probably my favorite X-mas song remake. Her voice and the mellow keyboards go together well. I remember how exciting it was when I was 15 and just discovering Annie Lennox and I heard "Winter Wonderland" playing on the radio when they were playing Christmas songs during the Christmas of 92, and I recorded it.



Release: 1-1983 on *Sweet Dreams (Are Made of This)* 12" **Total Votes:** 30 **Points:** 490.80

Big Fans:

Cameron Carr #19
Ruth Aldis #19
Eric Gustin #21

People who like "Baby's Gone Blue" tend to:

Like:

Le Sinistre $\tau = 0.466$
Invisible Hands $\tau = 0.389$
Jennifer $\tau = 0.381$
Step on the Beast $\tau = 0.376$
Sweet Surprise $\tau = 0.350$

Dislike:

I've Got a Life $\tau = -0.282$
Right by Your Side $\tau = -0.275$
Sisters Are Doin' It for Themselves $\tau = -0.275$
Amazing Grace $\tau = -0.248$
Walking On Broken Glass (live) $\tau = -0.247$

Why we love "Baby's Gone Blue":

Ruth Aldis:

I used to lie on my bed in the dark with headphones on listen to this over and over again. I love all the layers and sounds in the background.

Alex Helm:

It is quite an ingenious track as it quite cleverly tells a story through a thread of different sampled voices – something I also love about "Beethoven". I love Annie's vocals on this too. Very powerful.

Jorge Beleza:

This is early gray E* experimentation at its best!

Eric Gustin:

It's one of my favorites. The drum programming blows my mind.

Ian Renner:

So happy this made the top 101! The ominous piano chords, Dave's cold narration, Annie's "ha ha ha ha ha sweetHEART"s, and the mania of it all captures the experimental side to Eurythmics I absolutely adore.



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 28

Points: 514.54

Big Fans:

Christopher Fayol #19
 Daniel T. Davis #21
 Kevin Purdom #25
 Sherry Ann #25

People who like "Greetings From a Dead Man" tend to:

Like:

Room 101 $\tau = 0.598$
 Ministry of Love $\tau = 0.476$
 I Did It Just the Same $\tau = 0.444$
 Winston's Diary $\tau = 0.424$
 For the Love of Big Brother $\tau = 0.417$

Dislike:

Fool on the Hill $\tau = -0.345$
 Walking On Broken Glass (live) $\tau = -0.333$
 Amazing Grace $\tau = -0.332$
 These Boots Are Made For Walking $\tau = -0.322$
 You Have Placed a Chill in My Heart $\tau = -0.309$

Why we love "Greetings From a Dead Man":

Christopher Fayol:

It's particularly about the sounds. And of course a souvenir: in 86 a friend made a party at his parents' house and everybody had to bring an album or 2. I brought *1984* and except "Sexcrime" nobody knew about the rest. And GFADM was played several times because they liked it.

Xaque Gruber:

"Greetings" is a real beauty. Mesmerizing.

Alex Helm:

Love Annie's vocals on this!

Daniel Mueller:

I have grown to love this track, as it builds up, and keeps on building, I find it is a stunningly haunting ballet piece. Not so much in a literal sense, but theatrically. Annie's voice becomes an instrument again (as on much of the album), and the song still holds it own as much today, as it did in 1984. As does most of Eurythmics' innovative music.



Release: 12-1985 on *It's Alright (Baby's Coming Back)* 12" **Total Votes:** 30 **Points:** 515.76

Big Fans:

Uschi Suttner #16
 Christopher Perrello #23
 James Mitchell #28
 Brendan Holiday #29
 Bryan Stevens #30
 Mark Stevens #30

People who like "Tous les garçons et les filles" tend to:

Like:

All You Need Is Love $\tau = 0.347$
 Satellite of Love $\tau = 0.296$
 My Guy $\tau = 0.261$
 God Rest Ye Merry Gentlemen $\tau = 0.253$
 I Heard It Through The Grapevine $\tau = 0.235$

Dislike:

Here Comes That Sinking Feeling $\tau = -0.334$
 I've Got a Life $\tau = -0.298$
 In This Town $\tau = -0.291$
 Beautiful Child $\tau = -0.262$
 Missionary Man $\tau = -0.248$

Why we love "Tous les garçons et les filles":

Brendan Holiday:

This song actually also influenced me to take French in High School. The idea was to find French fans who were into Eurythmics and talk to them about how great they were in French. (I know! I know!)

Jorge Beleza:

I love the lines "Oui mais moi, je vais seule par les rues, l'âme en peine. Oui mais moi, je vais seule, car personne ne m'aime", they're so Lennoxian!!! Only now did I realize how the song fits so well with the A-side, because they speak about the same subject, only from a different perspective.

Uschi Suttner:

I love this version as much as the original of Françoise Hardy.

James Mitchell:

The raw energy, unbridled enthusiasm and bontempi-style keyboard tick all the boxes!



Release: 10-1999 on *Peace*

Total Votes: 34 **Points:** 517.79

Big Fans:

Sherry Ann #16
Uschi Suttner #30

People who like “Beautiful Child” tend to:

Like:

| | |
|------------------------------------|----------------|
| When Tomorrow Comes | $\tau = 0.334$ |
| Don't Let It Bring You Down (live) | $\tau = 0.329$ |
| Walking On Broken Glass (live) | $\tau = 0.327$ |
| Conditioned Soul | $\tau = 0.309$ |
| I've Got a Life | $\tau = 0.302$ |

Dislike:

| | |
|---|-----------------|
| Step on the Beast | $\tau = -0.516$ |
| 4/4 in Leather | $\tau = -0.398$ |
| The Walk Pt. 2 | $\tau = -0.369$ |
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = -0.368$ |
| I've Got an Angel | $\tau = -0.360$ |

Why we love “Beautiful Child”:

Sherry Ann:

Incredibly beautiful song and just about my favorite from the *Peace* album.

Steve Gayler:

I remember using this as the backing track to the first album of photos I made as a video when Elizabeth was born.

Daniel T. Davis:

It's an underrated track – even by me. I discovered while making my list that I didn't think I thought that much of it, but listening again I realized I liked it a lot more than I'd remembered, and I've become a little more enamored of it with each listen – to the point that I had it stuck in my brain for a few days. It's quite a lovely, affirming song.

Jorge Beleza:

Such an intimate hymn about love and about how desperately we need it these days.



Release: 6-1982 on *The Walk 12*"

Total Votes: 22 **Points:** 517.80

Big Fans:

| | | | |
|----------------------|----------------------|--------------------|----------------|
| Matt Lee Newby #1 | Eric Gustin #16 | Ruth Aldis #21 | Sherry Ann #26 |
| Michele A. Plaga #15 | Jan De Meulenaer #17 | James Mitchell #26 | |

People who like "Invisible Hands" tend to:

Like:

Dislike:

Step on the Beast $\tau = 0.546$
 4/4 in Leather $\tau = 0.492$
 Stormy Weather $\tau = 0.415$
 Baby's Gone Blue $\tau = 0.389$
 The Walk Pt. 2 $\tau = 0.365$

Put A Little Love In Your Heart $\tau = -0.369$
 Beautiful Child $\tau = -0.322$
 There Must Be an Angel (Playing with My Heart) $\tau = -0.321$
 Peace Is Just a Word $\tau = -0.308$
 When the Day Goes Down $\tau = -0.304$

Why we love "Invisible Hands":

Matt Lee Newby:

It's only a few years since I first heard it, but it encompasses everything that I adore about what Dave and Annie did during their early years. When I got the 12" of *The Walk* and played it, it was like they'd distilled everything that I love about their music and put it into one track. It's so atmospheric, so of its time, so layered; Annie's vocals are beautifully cold with just a hint of soul, the brass is gorgeous, I love the bass which starts dancing around nearing the five minute mark and the eerie wailing that sees the track out is stunning. I could listen to it all day!

Ian Renner:

Hell yeah! One of my absolute favorite B-sides. The hypnotic synth rhythm, Annie's menacing delivery, and all of the weird and wacky sound effects are just what the doctor ordered. Its more avant garde combination of pulsing electronic whirlpools, brass flavoring, drum machine tinkering, and eerie flute segments embodies what I adore about their 1982 material.

Sherry Ann:

The synth rhythm is tight!

Jan De Meulenaer:

Classic eURYTHMICs for me.



Release: 10-1999 on *Peace*

Total Votes: 30 **Points:** 519.07

Big Fans:

Stewart Lennox #11
Jonathan Slater #15
Andy Ashton #27

People who like "My True Love" tend to:

Like:

| | |
|---------------------------------|----------------|
| The Miracle of Love | $\tau = 0.306$ |
| I Remember You | $\tau = 0.301$ |
| All the Young (People of Today) | $\tau = 0.276$ |
| Your Time Will Come | $\tau = 0.275$ |
| Forever | $\tau = 0.263$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Angel Dub | $\tau = -0.524$ |
| Let's Just Close Our Eyes | $\tau = -0.348$ |
| I Heard It Through The Grapevine | $\tau = -0.332$ |
| Stormy Weather | $\tau = -0.307$ |
| Something in the Air | $\tau = -0.255$ |

Why we love "My True Love":

Stewart Lennox:

I love it even though it holds such sad sentiments. I am liable to burst into tears just from the opening notes. I was just finishing one relationship and starting another when this track entered the equation so it was bound to resonate strongly with my feelings.

Jonathan Slater:

My favourite song on *Peace* and one of their most underrated of all, for me. Very powerful, and Annie's vocal – for the umpteenth time – embodies sensitivity, sadness and regret. The lyrics are great, too.

Jorge Beleza:

Oh my God, what emotion put into a song! Annie really gets deep, deep, deep into things at the part that ends in "Love has left me standing here / Raging at the sun", followed by that synth sound that so wonderfully imitates the situation. These people are really masters when it comes to expressing emotions my God! One of the most Lennoxian, and one of the most heartfelt songs of the superb *Peace* album.

Ian Renner:

I love this song! For me, Annie never has sounded more soulful than she does after the higher pitched "and I... don't... want... to... remember" and her voice stretches the word "my" into a deep, dejected "mah-ah-ee-ah-aye". Truly heart-wrenching!



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 30

Points: 523.05

Big Fans:

| | |
|-----------------------|------------------|
| Christopher Fayol #16 | Jaume Brunet #26 |
| James Mitchell #25 | Xaque Gruber #26 |
| Daniel T. Davis #26 | Kevin Purdom #28 |

People who like "Room 101" tend to:

Like:

| | |
|---------------------------|----------------|
| Greetings from a Dead Man | $\tau = 0.598$ |
| Ministry of Love | $\tau = 0.549$ |
| Revenge | $\tau = 0.439$ |
| Winston's Diary | $\tau = 0.421$ |
| DoublePlusGood | $\tau = 0.350$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Walking On Broken Glass (live) | $\tau = -0.428$ |
| These Boots Are Made For Walking | $\tau = -0.364$ |
| Why (live) | $\tau = -0.361$ |
| Amazing Grace | $\tau = -0.350$ |
| You Can't Hurry Love | $\tau = -0.338$ |

Why we love "Room 101":

Daniel T. Davis:

This ominous ditty stalked to #26 on my list. For all the insistent dance beat that propels it forward, the underlying music and Lennox's wailing vocalese promises there's absolutely nothing good gonna happen in that room. The whole thing plays like a frogmarch down a very long hallway that leads to doom and finishes with that startling, chilling slam. Fantastic finish to a brilliant album.

Alex Helm:

Annie gives the most beautiful wails ever on this track. It is the musical equivalent of passing through the pain barrier.

Matt Lee Newby:

Great conclusion to my favourite D&A album. I prefer the film version which is so much subtler, but the album version packs the punch needed to end the soundtrack.

Michele A. Plaga:

Annie's soulful vocals on it are amazing.



Release: 10-1988 on *Put a Little Love in Your Heart 7"*

Total Votes: 25

Points: 534.03

Big Fans:

| | |
|---------------------|-------------------------|
| Ross Larkin #11 | Dan Rucker #24 |
| John DesJardins #21 | Mark Page #24 |
| Wolfgang Nomi #21 | Thomas Chiarolanzio #26 |
| Kyle Barber #22 | Cameron Carr #27 |

People who like "Put a Little Love in Your Heart" tend to:

Like:

| | |
|------------------------------------|----------------|
| Why (live) | $\tau = 0.562$ |
| Walking On Broken Glass (live) | $\tau = 0.485$ |
| Fool on the Hill | $\tau = 0.355$ |
| Don't Let It Bring You Down (live) | $\tau = 0.309$ |
| 7 Seconds | $\tau = 0.291$ |

Dislike:

| | |
|-----------------------------|-----------------|
| Invisible Hands | $\tau = -0.369$ |
| Never Gonna Cry Again | $\tau = -0.360$ |
| Take Me to Your Heart | $\tau = -0.350$ |
| 4/4 in Leather | $\tau = -0.324$ |
| For the Love of Big Brother | $\tau = -0.289$ |

Why we love "Put a Little Love in Your Heart":

John DesJardins:

I remember being in Provincetown MA on Halloween night at The Anchor, on the dance floor, when I first heard this song... What an amazing surprise!!! One I'll never forget! Wonderful updated (at the time) cover of this classic song!

Mark Stevens:

It's a great song, and it never fails to make me happy when I hear it.

Kyle Barber:

She and Al sound wonderful together. It is one of those rare remakes that improve on the original.

James Mitchell:

This is a great track, very festive and warming.

Daniel Mueller:

Nothing but pure joy, and I remember when it was released, I was so happy because Annie looked so happy!!!



Release: 8-1989 on *Revival 7*"

Total Votes: 34 **Points:** 548.21

Big Fans:

Uschi Suttner #23
 Daniel Mueller #26
 Eddie Davis #26
 Yann Juvet #26

People who like "Revival" tend to:

Like:

When Tomorrow Comes $\tau = 0.407$
 The King and Queen of America $\tau = 0.398$
 Love Comes $\tau = 0.380$
 This Is the World Calling $\tau = 0.334$
 Angel $\tau = 0.321$

Dislike:

Regrets $\tau = -0.325$
 Home Is Where the Heart Is $\tau = -0.307$
 I Could Give You (A Mirror) $\tau = -0.301$
 Revenge $\tau = -0.295$
 Greetings from a Dead Man $\tau = -0.294$

Why we love "Revival":

Jorge Beleza:

It became one of E* songs on my mental jukebox (how can you resist tirades such as "Mona Lisa look me in the eye /And tell me when you're gonna get satisfied"?) Today, when human beings are getting re-engineered instead of merely treated, "Revival"'s playhouse is more to-the-point than ever. "R.E.V.I.V.A.L. It's gonna lift you right up from your prison cell! Play it out loud like a ringing bell You go R.E.V.I.V.A.L."!!!

Daniel Mueller:

I love me some "Revival", and the song brings me joy and a sense of being uplifted. I LOVED it live in 1989, when I was 14 years old, especially how Annie and Joniece interacted with the crowd at the end! The 12" mix is sooo good too.

Jan De Meulenaer:

I became a real fan of E* in 1989, not because of this song, but it takes me back to that periode of starting to collect all their albums and so on

Jaume Brunet Papiol:

I was very happy at the time in September '89 when *We Too Are One* was released, this song brings me to that special moment.



Release: 10-1999 on *Peace*

Total Votes: 36 **Points:** 551.25

Big Fans:

Mike Wilson #25

People who like "I Want It All" tend to:

Like:

Peace Is Just a Word $\tau = 0.303$

You Can't Hurry Love $\tau = 0.259$

My Guy $\tau = 0.221$

7 Seconds $\tau = 0.209$

Thorn in My Side $\tau = 0.204$

Dislike:

Room 101 $\tau = -0.289$

Angel $\tau = -0.261$

Winter Wonderland $\tau = -0.258$

Baby's Gone Blue $\tau = -0.244$

Invisible Hands $\tau = -0.233$

Why we love "I Want It All":

Christopher Fayol:

The very first Eurythmics song I heard live before the studio version! I was 29 and it made me feel 17 again.

Mike Wilson:

I LOVE it! I think it's a great rocking track and sung in a really appropriate vulgar tone about a vulgar and greedy sentiment. It suits *Peace* so well in my opinion. And I loved it as an opener for the Peace Tour.

Jan De Meulenaer:

So much power. So energetic. I loved it back then and I still love it. No better way to open their Peace concert.

Mupp Freek:

There's so much to love about this one – wonderful opener to Peacetour, their use of irony portraying the greed and consumerism of the time, very much in the vein of "Sexcrime". I already loved the song from the beginning and then I heard it with the headphone jack plugged in partway bringing out the stuff in the background and there's all sorts of really subtle experimental stuff going on musically – such wonderfully strong detail. I was really hoping it would be a single.



Release: 12-1999 on *17 Again* CD single #2

Total Votes: 17 **Points:** 571.59

Big Fans:

| | |
|------------------|-----------------|
| Uschi Suttner #2 | Mark Page #18 |
| Wolfgang Nomi #3 | Dan Rucker #25 |
| Ross Larkin #5 | Ruth Aldis #27 |
| Kyle Barber #13 | Yann Jouvét #29 |

People who like “Why (live)” tend to:

Like:

| | |
|------------------------------------|----------------|
| Walking On Broken Glass (live) | $\tau = 0.847$ |
| Put A Little Love In Your Heart | $\tau = 0.562$ |
| Don't Let It Bring You Down (live) | $\tau = 0.556$ |
| Fool on the Hill (live) | $\tau = 0.460$ |
| Life On Mars? (live) | $\tau = 0.459$ |

Dislike:

| | |
|-----------------------------|-----------------|
| Ministry of Love | $\tau = -0.451$ |
| Winston's Diary | $\tau = -0.395$ |
| Room 101 | $\tau = -0.361$ |
| Your Time Will Come | $\tau = -0.353$ |
| For the Love of Big Brother | $\tau = -0.345$ |

Why we love “Why (live)”:

Daniel Mueller:

I love that they did this, and released it as an official b side as “Eurythmics,” Dave’s story on A & E’s Live By Request was so touching. It was beautiful at the PeaceTour! Also, the way Dave gives Annie space to belt out the beautiful vocals, whilst encouraging a bit of rocky blues at the end, is so special. Eurythmics’ version of “Why” may well be my favorite rendition.

Wolfgang Nomi:

Gorgeous song, and Dave is a good sport here!! I realise that it was first released as a solo Annie track, and ranks as one of my two favourite songs of the 90s, and one of my top 5 all-time!!

Jorge Beleza:

It’s always so special to see these two being eternally one when they do this one... I also love the Seattle rendition, I’m almost afraid of what the all-mighty Lennox will do next...

Ian Renner:

A truly lovely performance. Annie’s voice is wonderful, and the sparse arrangement is really suitable.



Release: 6-1982 on *The Walk 7*"

Total Votes: 26 **Points:** 573.77

Big Fans:

Jan De Meulenaer #5
 Michele A. Plaga #6
 Grace Gomez #10
 Mike Wilson #23

People who like "The Walk Pt. 2" tend to:

Like:

Angel Dub $\tau = 0.447$
 Stormy Weather $\tau = 0.432$
 Le Sinistre $\tau = 0.415$
 Invisible Hands $\tau = 0.365$
 4/4 in Leather $\tau = 0.324$

Dislike:

Beautiful Child $\tau = -0.369$
 Sisters Are Doin' It for Themselves $\tau = -0.348$
 There Must Be an Angel (Playing with My Heart) $\tau = -0.345$
 Right by Your Side $\tau = -0.325$
 When Tomorrow Comes $\tau = -0.308$

Why we love "The Walk Pt. 2":

Mike Wilson:

In many ways I like this better than the album version. It's more atmospheric which only E* can do.

Daniel Mueller:

"The Walk" is just an amazing song, and Part 2 is no exception. Such a work of art, experimentation, and dark beauty.

Jan De Meulenaer:

This is classic, vintage Eurythmics, them doing their thing with sounds, music and some backing oh's and ah's. That's my idea of them making music very organically.

Michele A. Plaga:

So classy and dark... another true gem omitted from the 2005 remasters

Ian Renner:

I love the atmosphere of this – a different flavor of foggy mystery to the original, but likewise super affecting.



Release: 6-1982 on *The Walk 7*"

Total Votes: 23 **Points:** 586.88

Big Fans:

| | | | |
|---------------|----|------------------|-----|
| Eric Gustin | #5 | Michele A. Plaga | #11 |
| Ian Renner | #5 | Grace Gomez | #12 |
| Thomas Ripley | #9 | Ruth Aldis | #15 |

People who like "Step on the Beast" tend to:

Like:

| | |
|---|----------------|
| Invisible Hands | $\tau = 0.546$ |
| 4/4 in Leather | $\tau = 0.531$ |
| Stormy Weather | $\tau = 0.424$ |
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = 0.418$ |
| Sweet Surprise 2 | $\tau = 0.390$ |

Dislike:

| | |
|--------------------------------|-----------------|
| Beautiful Child | $\tau = -0.516$ |
| When Tomorrow Comes | $\tau = -0.353$ |
| Walking On Broken Glass (live) | $\tau = -0.328$ |
| Why (live) | $\tau = -0.281$ |
| The Miracle of Love | $\tau = -0.276$ |

Why we love "Step on the Beast":

Eric Gustin:

It encapsulates all my favorite things about Eurythmics... the squinky bassline, the cool vocals, the drum programming and weird effects, the TRUMPET.... I'm a trumpet player and I have always loved D&A's use of the instrument in their early work. This is the Eurythmic sound that imprinted on my teenage brain.

Ian Renner:

The drum machine that opens the song announces that this WILL be a song you can dance... er... step to and then the bizarre metallic synth stabs reveal that you are in for a HELL of a ride. And then, we are treated to that delectable synth bass line, carving and WARPING fun with every peculiar turn, and coupled with that echoed "beast" sound on the 3 of every measure, it crafts a dance party in a haunted house like none other than Dave and Annie would host. Annie initially enters the foray ever-cool, but her repeated admissions of being halfway down and unable to pull herself up grow more unhinged as the song goes on, perfectly suited to a song that teeters along a tightrope between unbridled fun and a nervous breakdown. Add plenty of spice in the form of high-pitched squawking synths, sassy brass and a turnstile of fun sound effects, and this song is the PINNACLE of what I love about Eurythmics: an utterly unique blend of danceable pop theatre colored with wonderfully outré sidesteps. Perfection.

Thomas Ripley:

I especially love the beginning – the funky drums then the whispering onto a microphone then the synths coming in... it really builds up!



Release: 10-1999 on *Peace*

Total Votes: 39 **Points:** 611.25

Big Fans:

Stewart Lennox #21

Daniel T. Davis #25

People who like "Power to the Meek" tend to:

Like:

(My My) Baby's Gonna Cry $\tau = 0.365$
 Peace Is Just a Word $\tau = 0.345$
 How Long? $\tau = 0.301$
 Forever $\tau = 0.222$
 Thorn in My Side $\tau = 0.216$

Dislike:

Never Gonna Cry Again $\tau = -0.274$
 Somebody Told Me $\tau = -0.274$
 Take Me to Your Heart $\tau = -0.257$
 Sexcrime (Nineteen Eighty-Four) $\tau = -0.245$
 Aqua $\tau = -0.238$

Why we love "Power to the Meek":

Thomas Ripley:

I associate this song to waiting for the train at 6.45am in Streatham Hill train station with the same weary-looking people every day, freezing cold and sometimes without any breakfast at all! This song cheered me up and reminded me I was doing that crap job (phone interviewing) out of a personal choice, basically to try to be around for the Peace Tour – and there I was... twice! On December 3rd and 6th 1999. I couldn't buy any merchandising because I was so broke! But who cared? What a great way to end the century it was!

Daniel T. Davis:

Love the energy, the lyrics, the attitude, the production. Lennox is an introverted, more private person apart from her on-stage persona, I've always thought of it as kind of her anthem of affirmation.

Jaume Brunet Papiol:

I love the track and I think it was a good choice as the last single from *Peace*, as well I love the empowerment subject on it.

Jorge Beleza:

A great free-reign song on perfect *Peace*... Such a liberating song! I love it how they used the tried-and-true rock song format for these power-endowing words. It makes all the sense as they have such a universal meaning (or so one would like to think). "All of me and the mess I'm in" is just brilliantly to-the-point.



Release: 3-1982 on *This Is the House 12"*

Total Votes: 31 **Points:** 613.27

Big Fans:

| | | | |
|------------------|-----|----------------|-----|
| Sherry Ann | #12 | Alex Helm | #23 |
| Michele A. Plaga | #14 | Eric Gustin | #28 |
| Grace Gomez | #22 | Matt Lee Newby | #29 |

People who like "4/4 in Leather" tend to:

Like:

| | |
|---|----------------|
| Step on the Beast | $\tau = 0.531$ |
| Invisible Hands | $\tau = 0.492$ |
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = 0.353$ |
| Le Sinistre | $\tau = 0.344$ |
| Home Is Where the Heart Is | $\tau = 0.337$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Beautiful Child | $\tau = -0.398$ |
| Put A Little Love In Your Heart | $\tau = -0.324$ |
| Brand New Day | $\tau = -0.298$ |
| (My My) Baby's Gonna Cry | $\tau = -0.287$ |
| When the Day Goes Down | $\tau = -0.279$ |

Why we love "4/4 in Leather":

Sherry Ann:

LOVE LOVE LOVE this song. I had always heard about this song and thought it had an odd title. I liked it right away when I first heard it when I got my Eurythmics B-side bootleg CD in the early 2000s. I feel this song has a really high energy level and the middle part with the flute really takes me away to another land.

Matt Lee Newby:

Great song, and I'm so glad that they didn't diminish the rawness by recording a studio version as the live recording is perfect.

Alex Helm:

It's easily my favourite b-Side. Love Annie's frantic punk phrasing and the dub reggae refrains. I wish they had done more songs like this.

Xaque Gruber:

Eurythmics recorded about a dozen tracks hard edged enough to move past the boundaries of "pop" and be truly classified as "rock" and this is one of them. It's a totally weird, raw and rocking delight.



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 32

Points: 616.37

Big Fans:

Matt Lee Newby #8
Daniel Mueller #12

Ian Renner #23
Xaque Gruber #27

Ross Larkin #30

People who like "Ministry of Love" tend to:

Like:

Room 101 $\tau = 0.549$
I Did It Just the Same $\tau = 0.498$
Winston's Diary $\tau = 0.498$
Greetings from a Dead Man $\tau = 0.476$
For the Love of Big Brother $\tau = 0.429$

Dislike:

Walking On Broken Glass (live) $\tau = -0.497$
Why (live) $\tau = -0.451$
Fool on the Hill $\tau = -0.389$
Amazing Grace $\tau = -0.367$
Let's Go! $\tau = -0.339$

Why we love "Ministry of Love":

Matt Lee Newby:

It's an amazing and evocative piece, and for a while was by far my favourite Eurythmics track (I played it constantly – along with the rest of the soundtrack – when and after I studied *Nineteen Eighty Four* for my GCSEs in the early 90s. I once played it in a Drama class and no one believed it was D&A). I love the album version, the film version is stunning and the vocal intro for the 12" version is inspired. I have so much love for this piece of music.

Daniel Mueller:

Language aside, I find it "Sing-Sing" on cocaine, Vicodin, Adderral and Xanax, with a shot of whiskey... the wonderful animalistic and tribal breakdown is nothing but short of genius. These are the songs "Beethoven" is made of.

Ian Renner:

What a truly inspired song! It's such a treat from start to finish: those jittery synths coupling with the percussion to spark paranoia before that "HA!" and the percolating synth bass create the menace. As Annie plus electro-Annie grapple for control in singing "Ministry of Love", those beautiful layers of higher pitched synths come in at 1:52 to open up more SPACE than any other Eurythmics song has had, and then...THEN (!) that high lead synth promises such HOPE! The abrupt "HA"s bring back the menace, and Annie's divine "Giovanno donna neva" mantra offers the last vocal resistance on an album where resistance is snuffed out with such cold, calculated brutality. Shimmering, affecting, soaring, majestic beauty like few other songs in their catalogue. An absolute stunner.



Release: 10-1999 on *Peace*

Total Votes: 36 **Points:** 638.52

Big Fans:

Matt Lee Newby #13 Jaume Brunet #23 John DesJardins #29
 Michele A. Plaga #22 Brendan Holiday #28

People who like “Forever” tend to:

Like:

Last Night I Dreamt That Somebody Loved Me $\tau = 0.293$
 How Long? $\tau = 0.278$
 My True Love $\tau = 0.263$
 Power to the Meek $\tau = 0.222$
 Anything But Strong $\tau = 0.218$

Dislike:

Let's Just Close Our Eyes $\tau = -0.349$
 Home Is Where the Heart Is $\tau = -0.329$
 Angel Dub $\tau = -0.290$
 Plus Something Else $\tau = -0.274$
 Somebody Told Me $\tau = -0.267$

Why we love “Forever”:

Matt Lee Newby:

I love “Forever”, by far the best track on *Peace* for me. It really sums up the sound and feel of the waning days of BritPop, all those Beatles-wannabes like Oasis & Ocean Colour Scene, and is possibly D&A's most 90s-sounding song. Musically it's very Dave, and Annie's vocals are at their best. It really sums up the era better than any other track on *Peace*.

Michele A. Plaga:

“Forever” is my favourite song from *Peace*, often when listening to it I can't help myself from having goosebumps (and shed a tear too). The “Some people never take the time to try” part is the one that moves me the most, and I also find the strings ending so beautiful.

Jaume Brunet Papiol:

Love the lyrics, the production, Annie's energy on this one. I also once read this one was inspired about Peet Coombes who had died some years before. The part “You're gonna walk her up to the top of the gill and then I bear right down but I'm bleeding still...” is my favourite.

Jorge Beleza:

“Forever” is a glorious epic hymn to life and death. “Forever” gives place to that magistral funeral dirge about dealing with the darkness and light of life that is “Lifted”.



Release: 10-1981 on *In the Garden*

Total Votes: 40

Points: 647.81

Big Fans:

Alex Helm #21

Mike Wilson #28

Kevin Purdom #29

People who like "All the Young (People of Today)" tend to:

Like:

Your Time Will Come $\tau = 0.447$

Revenge $\tau = 0.383$

Belinda $\tau = 0.377$

Sing-Sing $\tau = 0.372$

She's Invisible Now $\tau = 0.316$

Dislike:

Let's Go! $\tau = -0.354$

I Heard It Through The Grapevine $\tau = -0.351$

Farewell to Tawathie $\tau = -0.347$

Something in the Air $\tau = -0.328$

Amazing Grace $\tau = -0.275$

Why we love "All the Young (People of Today)":

Alex Helm:

Utterly enchanting! It is like a wistful fairytale with a wonderfully stark and unique arrangement. The drumming is a cross between a heartbeat and a death march— it's quite unusual. The gentle gabs of the synth and distorted guitar – not really heard those sounds on any other album. Annie's vocals sound to me like a comforting parent reading a bedtime story to a child against an urban sounding setting.

Mike Wilson:

When I first heard ITG as a tormented 16 yr old, this song really resonated with me. The distant observation of the youth culture was exactly how I felt, knowing I was never going to "fit in". So it has a special place in my memory.

Jorge Beleza:

I simply adore this one. That acidic guitar at the start which never gets resolved, and then the coming of the drums' dominance, punctuated by the analogue synth... Annie sounds like she has a cold, in a torpor, like she's doped. She wouldn't have to sound differently since the instrumentation, the masterful sonic wizardry of Conny Plank, do their best to enframe the dormant vocals in the bitterness the subject conveys. Love the sparseness of it all, the motorik-ish ending...

Daniel Mueller:

I find it to be a stunning song of critique of gender roles, way ahead of its time.



Release: 11-1987 on *Savage*

Total Votes: 39 **Points:** 654.73

Big Fans:

Dan Rucker #21
David N. Dennis #26

People who like "Do You Want to Break Up?" tend to:

Like:

Dislike:

| | |
|---|--|
| I've Got a Lover (Back in Japan) $\tau = 0.338$ | English Summer $\tau = -0.258$ |
| Brand New Day $\tau = 0.325$ | For the Love of Big Brother $\tau = -0.256$ |
| Plus Something Else $\tau = 0.300$ | Julia $\tau = -0.243$ |
| Angel Dub $\tau = 0.273$ | Dr. Trash $\tau = -0.238$ |
| Love Comes $\tau = 0.258$ | Last Night I Dreamt That Somebody Loved Me $\tau = -0.235$ |

Why we love "Do You Want to Break Up?":

Daniel T. Davis:

Such a sassy, bouncy little number with some really great lyrics. I love the nonchalant attitude. She hasn't got many shits left to give, but she's teasing her little trouble boy with brightly feigned concern. It's hard to separate it out of that great run of songs between "Beethoven" and "Savage" since they all fit together like an author's themed short story collection.

Daniel Mueller:

Although almost totally kitschy, the song works as a statement on the mental breakdown mid life crisis of the suburban housewife, so it works for me, especially within *Savage*. Tough to do, but they pulled it off, otherwise it would have been a quirky cartoonish song, not a very serious one.

Alexander Barton:

Love this song! Some really good lyrics and a music video that never fails to make me laugh. I'm always happy to hear this song.

Jorge Beleza:

I always think of DYWTBU and IGAL(BIJ) as a pair. I mean, what a brilliant sequence after the eye-opener "Beethoven"! And then they're similar in the way they sport good humour, albeit a noir one, of course, and ingenious in the way they fuse guitar with heavy electronics.



Release: 6-1986 on *Revenge*

Total Votes: 39 **Points:** 660.40

Big Fans:

Thomas Chiarolanzio #8 Eddie Davis #25 Kyle Barber #29
 Uschi Suttner #19 Jonathan Slater #26

People who like "Take Your Pain Away" tend to:

Like:

Let's Go! $\tau = 0.384$
 The Last Time $\tau = 0.320$
 In This Town $\tau = 0.312$
 Amazing Grace $\tau = 0.285$
 Fool on the Hill $\tau = 0.277$

Dislike:

Caveman Head $\tau = -0.393$
 Invisible Hands $\tau = -0.283$
 I Saved the World Today $\tau = -0.261$
 Le Sinistre $\tau = -0.255$
 Monkey Monkey $\tau = -0.252$

Why we love "Take Your Pain Away":

Thomas Chiarolanzio:

Love the rhythm, beat, and energy of Annie's voice. Come on if Annie can soothe my troubled mind...

Jonathan Slater:

I think this is one of the hidden gems in the E catalogue. A fabulous track.

Xaque Gruber:

This is a great song to drive your car to and has grown on me more over the years. Its spaciousness is part of its vibe and I love the "for every aching heart/broken soul" bridge with Dave's guitar.

Lynne Foster:

All the *Revenge* songs are filled to the brim with memories of living in the Hollywood Hills and working in the entertainment industry. "Even though you're far from here, don't forget I'm always near." I have lived my entire life loving and missing people or places.

Clem Stambaugh:

My god, her emotion on this one grabs @ my heartstrings every time.



Release: 10-1981 on *In the Garden*

Total Votes: 35 **Points:** 662.87

Big Fans:

| | | |
|------------------|--------------------|--------------------|
| Kevin Purdom #5 | Fabio Milani #18 | James Mitchell #30 |
| Jorge Beleza #15 | Matt Lee Newby #26 | |

People who like "Caveman Head" tend to:

Like:

| | |
|-------------------------|----------------|
| English Summer | $\tau = 0.402$ |
| She's Invisible Now | $\tau = 0.345$ |
| I Saved the World Today | $\tau = 0.294$ |
| Dr. Trash | $\tau = 0.293$ |
| Winston's Diary | $\tau = 0.276$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Something in the Air | $\tau = -0.416$ |
| I Heard It Through The Grapevine | $\tau = -0.399$ |
| Take Your Pain Away | $\tau = -0.393$ |
| My Guy | $\tau = -0.290$ |
| Farewell to Tawathie | $\tau = -0.270$ |

Why we love "Caveman Head":

Jorge Beleza:

That infectious igniting guitar right at the start, giving place to that drums-dominated urgency punctuated by that analogue synth that does sound like an ambulance... Then enters the subdued Annie in her self-centered voyeuristic madness... The affected voices in the background take things to dangerous places of dissolution at times, but the frenzy relentlessly goes on until it fades away... This is pure dope.

Matt Lee Newby:

It's a great piece of heavy, pulsing noise with some ethereal nursery-rhyme vocals from Annie, a simple, angelic synth melody and raging guitar squeals. It's a juggernaut of a song and, oh, that chorus that comes in and cruises along before the beat grabs you once again. I love the mantra-like vocals in the bridge, too. I love the lyrics – the description of the physicality indicating a yearning, a raw, carnal yet detached need to be seen and adored.

Wolfgang Nomi:

It sounds like the chase sequence in a nature documentary where the big cats pursue a herd of prey animals.... This pretty much sums up the song's meaning, eh??

James Mitchell:

Frenetic genius, multi-layered, multi-subliminal open-to-suggestion lyrics, very Eurythmics!



Release: 10-1999 on *Peace*

Total Votes: 37 Points: 671.00

Big Fans:

Daniel Mueller #2
 John Schmitz #15
 Thomas Ripley #18
 Paul Nolan #22

People who like "Anything But Strong" tend to:

Like:

Beautiful Child $\tau = 0.301$
 You Can't Hurry Love $\tau = 0.246$
 Was It Just Another Love Affair? $\tau = 0.240$
 The Miracle of Love $\tau = 0.239$
 Peace Is Just a Word $\tau = 0.226$

Dislike:

I've Got an Angel $\tau = -0.292$
 Who's That Girl? $\tau = -0.275$
 I've Got a Lover (Back in Japan) $\tau = -0.264$
 Wrap It Up $\tau = -0.261$
 God Rest Ye Merry Gentlemen $\tau = -0.257$

Why we love "Anything But Strong":

John Schmitz:

This song's been a lifesaver.

Daniel Mueller:

It has been a lifesaver for me too. A beautiful poem set to beautiful music, harkening ever so slightly back to "She's Invisible Now", but with a much more adult and travelled tone. We are all fallible, fragile, and it is OK to be "anything but strong." Took me 30+ years to come to terms with that, and I still struggle.

Xaque Gruber:

At almost 60 seconds before you hear a drum or a chorus, it takes its time. And that may risk losing some audience, but you'll never hear anyone say "I'm so sick of 'Anything But Strong'." Much like its lyric "Tiny leaves from small seeds to tall trees do grow," this meandering, contemplative folk ballad is itself like a slow growing tree (I'd say a willow) with the ability to expand and shade us all over time.

Thomas Ripley:

I relate to the lyrics in *Peace* much more than in any other album, and the musical aspects of it in general with more orchestration than ever sound so mature, still sounding 100% Eurythmics. This is one of those tracks in the album that make me think, look back and reflect.



Release: 10-1981 on *In the Garden*

Total Votes: 40 **Points:** 676.19

Big Fans:

Matt Lee Newby #10 John DesJardins #28
Mike Wilson #20

People who like "She's Invisible Now" tend to:

Like:

English Summer $\tau = 0.378$
Greetings from a Dead Man $\tau = 0.375$
Sing-Sing $\tau = 0.368$
Caveman Head $\tau = 0.345$
All the Young (People of Today) $\tau = 0.316$

Dislike:

Something in the Air $\tau = -0.455$
Fool on the Hill $\tau = -0.382$
You Have Placed a Chill in My Heart $\tau = -0.357$
I Heard It Through The Grapevine $\tau = -0.323$
Life On Mars? $\tau = -0.315$

Why we love "She's Invisible Now":

Matt Lee Newby:

When I first got *In The Garden* (a pristine copy from a second hand record shop in my town for a fiver in the early 90s) this is the song that jumped up and smacked me in the face. The sweet, melancholy intro gives way to a song which musically evokes the images given by the lyrics. Like so many songs that would come, it's a track full of atmosphere and sadness, showing the flea-bitten underbelly of society, the lost, the disenfranchised, the lonely, sat in a grubby little bedsit waiting for something amazing that will never come and knowing that's the case. The ominous countdown is beautiful and displays Annie's amazing ability to deliver a cold emotionless performance, robotic and detached which is at odds with her more soulful performances. It's this stark side to her voice which has always attracted me to D&A's music.

Alex Helm:

It's a very evocative, enigmatic song that I constantly revisit. It does conjure up quite strong imagery that reminds me of the mental decay that appears in the film *Repulsion*. This song does appear to chart a process of recovery Annie was going through after the demise of *The Tourists*. It's like she shut herself away, killed off her former identity and re-emerges bolder and braver like a phoenix from the ashes.

Jorge Beleza:

SIN is clearly the most feminine song on ITG. It almost resembles a pastoral song, albeit the setting is one of urban depressing solitude. The effected, monotone, yet so intrinsically feminine way Annie describes things is masterful. I guess you can only fully appreciate this song when you've lived a depressive state, since it's so much about the way everything can hurt us too deeply.



Release: 10-1999 on *Peace*

Total Votes: 32 **Points:** 680.31

Big Fans:

| | |
|--------------------|---------------------|
| John Schmitz #4 | Mark Stevens #20 |
| Sherry Ann #13 | Ross Larkin #20 |
| Stewart Lennox #18 | Daniel T. Davis #28 |
| Jorge Beleza #18 | |

People who like “Lifted” tend to:

Like:

| | |
|--|----------------|
| We 4 Are 3 | $\tau = 0.283$ |
| I've Got a Life | $\tau = 0.270$ |
| Last Night I Dreamt That Somebody Loved Me | $\tau = 0.239$ |
| God Rest Ye Merry Gentlemen | $\tau = 0.235$ |
| Ballad of Eurythmics Road Crew | $\tau = 0.220$ |

Dislike:

| | |
|--|-----------------|
| Home Is Where the Heart Is | $\tau = -0.277$ |
| You Take Some Lentils And You Take Some Rice | $\tau = -0.272$ |
| Deep in the Darkest Night | $\tau = -0.270$ |
| Success (Demo) | $\tau = -0.252$ |
| This Is the World Calling | $\tau = -0.248$ |

Why we love “Lifted”:

Florian Grandena:

“Lifted” (by extension *Peace*) arrived at a perfect time in my life and when I say “perfect”, I mean the song’s and the album’s overall themes and feelings deeply resonated with many of my own emotions in late 1999. The decade was ending on a strange and depressing note: the passing of my beloved partner’s mum; a whole series of disappointing and frustrating jobs; London that was getting on my tits like nobody’s business; the unfolding of the genocide in former Yugoslavia; British media that treated refugees like dirt etc. The final months of 1999 were probably the most tiring and taxing ones in my whole life and by the release of *Peace*, I was exhausted and trying to find ways to, err, keep on lifted.

And then came *Peace*. And “Lifted”. Written especially for me, yes, I swear, it was written especially for me, that’s why it became my musical buoy I would regularly come back to when things turned sour (more recently when I was diagnosed with cancer). Both soft and sad, if not slightly sinister, the music systematically takes me back to the final months of 1999, when the millenium was dying and about to spawn a monster, when I was aching and trying to develop ways to survive and make sense out of the emotional shit storm I found myself in. Redemption comes with the lyrics, an ode to hope and solidarity. This will be my Eurythmics tattoo, my love letter to Dave and Annie’s music: Keep on lifted.

Stewart Lennox:

It’s the flute in this song that totally melts me. The lyrics, again, are as if someone had looked at my diary and said “this guy needs guidance”.



Release: 6-1986 on *Revenge*

Total Votes: 40 **Points:** 688.97

Big Fans:

Bryan Stevens #14 Andy Ashton #28
Eddie Davis #24

People who like "Let's Go!" tend to:

Like:

| | |
|-------------------------------|----------------|
| Take Your Pain Away | $\tau = 0.384$ |
| Fool on the Hill | $\tau = 0.326$ |
| A Little of You | $\tau = 0.304$ |
| The King and Queen of America | $\tau = 0.293$ |
| This Is the World Calling | $\tau = 0.282$ |

Dislike:

| | |
|---------------------------------|-----------------|
| All the Young (People of Today) | $\tau = -0.354$ |
| Ministry of Love | $\tau = -0.339$ |
| Revenge | $\tau = -0.313$ |
| Your Time Will Come | $\tau = -0.298$ |
| The Walk | $\tau = -0.288$ |

Why we love "Let's Go!":

Clem Stambaugh:

This is one of those tracks where D&A truly sound like they're having a great time! Annie's delivery is sexy, naughty and best explains why she was havin' trouble with that pesky "Missionary Man"!

Lynne Foster:

It is fun and cheeky. Upbeat. It's a total L.A. song for me. "Blue-eyed boy, you know I like the way you look. Why don't we find a preacher that could get us hooked?"

Jaume Brunet Papiol:

This song to me is so Southern California. I imagine Annie and her new lover escaping from traffic jams in Los Angeles to Tijuana in that little chevy. And Joniece sounds just great.

Jonathan Slater:

A great little pop song. Catchy and lots of fun. Yet another amazing Lennox vocal (is there any other kind?).

Daniel Mueller:

This song is just pure unadulterated fun. From beginning to end, and I smile every time I listen.



Release: 6-1986 on *Revenge*

Total Votes: 40 **Points:** 735.94

Big Fans:

| | | |
|---------------------|-------------------------|----------------------|
| Daniel T. Davis #16 | Ross Larkin #18 | Jan De Meulenaer #21 |
| David N. Dennis #17 | Thomas Chiarolanzio #19 | Matt Lee Newby #22 |

People who like "In This Town" tend to:

Like:

| | |
|---------------------------------|----------------|
| Conditioned Soul | $\tau = 0.407$ |
| Here Comes That Sinking Feeling | $\tau = 0.358$ |
| Take Your Pain Away | $\tau = 0.312$ |
| A Little of You | $\tau = 0.301$ |
| I Remember You | $\tau = 0.296$ |

Dislike:

| | |
|--|-----------------|
| Success | $\tau = -0.292$ |
| Tous les garçons et les filles | $\tau = -0.291$ |
| You Take Some Lentils And You Take Some Rice | $\tau = -0.283$ |
| Sweet Surprise 2 | $\tau = -0.271$ |
| Take Me to Your Heart | $\tau = -0.249$ |

Why we love "In This Town":

Daniel T. Davis:

It's a great stomper of a song. I love that it saunters in the ennui of the verses, picks up pace in the bridge, and then stomps forward in the chorus as a little call to action. It captures that feeling of being stuck somewhere and thinking there *has* to be something more to life than being caught in a little shitberg.

Matt Lee Newby:

A brilliant, catchy stomper of a track with some great effects in the background and lyrics very close to my heart; "In This Town" got me through some rough times when I returned to my nasty little hometown after Uni... Very similar experience to me. After I finished University I returned to my hometown and found myself in a series of dead-end jobs, living in the top floor bedroom of a friends house. I had very little money, very few belongings and very few friends. My mate was very much into 80s rock and a big fan of BYT and *Revenge*, and during that first hot summer, sitting in the stuffy room, claiming benefits because the work had dried up, with relatively no prospects and wishing I was anywhere else, I certainly latched onto the song. Fortunately things got better, much better, but "In This Town" always reminds me of those not so great times and how that song in particular helped me feel less alone and hopeless.

Steve Gayler:

After finishing university and the UK economy was on its knees and job prospects were incredibly poor, I took inspiration from these few lines, which in turn led me to travelling. I didn't get any further than Turkey, where I lived for 2 years, and met the now Mrs G! "I'm looking at the world, Looking for a scene, Waiting for a day, Filling in time like I'm digging my own grave."



Release: 6-1986 on *Revenge*

Total Votes: 37 Points: 763.07

Big Fans:

| | | | |
|--------------------|-----------------------|---------------------|------------------|
| Clem Stambaugh #13 | Mark Page #17 | Daniel Mueller #28 | Yann Juvet #28 |
| Cameron Carr #16 | Jaume Brunet #20 | David N. Dennis #28 | Lynne Foster #30 |
| Eddie Davis #17 | Christopher Fayol #25 | Thomas Ripley #28 | |

People who like "A Little of You" tend to:

Like:

| | |
|-------------------------------------|----------------|
| Let's Go! | $\tau = 0.304$ |
| In This Town | $\tau = 0.301$ |
| The King and Queen of America | $\tau = 0.295$ |
| Sisters Are Doin' It for Themselves | $\tau = 0.265$ |
| I Remember You | $\tau = 0.254$ |

Dislike:

| | |
|------------------|-----------------|
| The Walk Pt. 2 | $\tau = -0.296$ |
| Sing-Sing | $\tau = -0.278$ |
| Sweet Surprise 2 | $\tau = -0.266$ |
| Sweet Surprise | $\tau = -0.239$ |
| Aqua | $\tau = -0.232$ |

Why we love "A Little of You":

Clem Stambaugh:

I consider "A Little of You" to be the absolute Pop gem off the Rock themed *Revenge*. IMO, "A Little of You" should've been the lead-off single. Impossibly brilliant Pop!

Daniel Mueller:

I LOVE "A Little Of You", it is such a beautiful song in general, alludes to "promises are made to break" that later would show up on other songs. And at the same time harkens back to "Revenge" from *In The Garden*. Set to gorgeous music, and yet, such bitter lyrics... I keep saying it, but such classic Eurythmics in that respect. I could literally put it on repeat and never tire of it. And, the lyrics: who has not worn their heart on their sleeve, and showed their gentle side to everyone, and then been deceived?

Jaume Brunet Papiol:

Love the lyrics, the production, Annie's and Joniece's vocals there, Annie's whispers in the middle of the track or her glorious first line: "And every time you try to hurt me / I know you'll be the one to suffer / When you think you're hurting someone." And what about the line "She said revenge can be so sweet". Pure heaven! I once read Dave said that this line was included to make an statement of how far they had arrived in the music industry in spite of the difficulties and criticisms they had been through.



Release: 11-1987 on *Savage*

Total Votes: 40 Points: 779.32

Big Fans:

| | |
|--------------------|---------------------|
| Bryan Stevens #13 | Dan Rucker #18 |
| Daniel Mueller #13 | David N. Dennis #22 |
| Alex Helm #14 | Sherry Ann #28 |

People who like "Put the Blame on Me" tend to:

Like:

| | |
|---------------------------------|----------------|
| Baby, Baby, Take A Chance On Me | $\tau = 0.341$ |
| Heaven | $\tau = 0.220$ |
| Heartbeat, Heartbeat | $\tau = 0.197$ |
| I Need a Man | $\tau = 0.186$ |
| Do You Want to Break Up? | $\tau = 0.178$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Jennifer | $\tau = -0.258$ |
| Was It Just Another Love Affair? | $\tau = -0.244$ |
| My Guy | $\tau = -0.236$ |
| This Is the World Calling | $\tau = -0.234$ |
| Winston's Diary | $\tau = -0.220$ |

Why we love "Put the Blame on Me":

Alex Helm:

It takes the early 70s soul influences and runs wild with it in the same way Portishead did several years later. Again the title and lyrics are very close to home. I think this very succinctly states the whole motivation of the album in Annie's sense of isolation and yearning with a quite a sinister spikey spoken word piece at the end. Always my favourite track from *Savage*.

Mupp Freek:

This might be one of Eurythmics' sexiest tracks! So much to love here – the Prince-like guitars, Annie's varied vocal delivery just teasing the ears all over the place – the harmonies on the "get right up / go back home"s, that swirling musical swell at the end. A high point of Eurythmics' best album.

Florian Grandena:

The song's overall atmosphere is different, peculiar and appealing all at once. The bridge is not a quite bridge: it's a launching platform that takes you to a a different kind of stratosphere and the vessel is Annie's explosive vocal.

Ruth Aldis:

I love it. I think it's really atmospheric and ties back to some of the old *Sweet Dreams*-era B-sides.



Release: 10-1981 on *In the Garden*

Total Votes: 42 **Points:** 790.90

Big Fans:

| | |
|------------------|-------------------|
| Kevin Purdom #14 | Wolfgang Nomi #28 |
| Jorge Beleza #16 | Xaque Gruber #29 |
| Sherry Ann #24 | |

People who like “English Summer” tend to:

Like:

| | |
|-----------------------------|----------------|
| Caveman Head | $\tau = 0.402$ |
| She's Invisible Now | $\tau = 0.378$ |
| Greetings from a Dead Man | $\tau = 0.289$ |
| Winston's Diary | $\tau = 0.271$ |
| For the Love of Big Brother | $\tau = 0.271$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Farewell to Tawathie | $\tau = -0.317$ |
| Something in the Air | $\tau = -0.307$ |
| Baby, Baby, Take A Chance On Me | $\tau = -0.282$ |
| The Last Time | $\tau = -0.275$ |
| Do You Want to Break Up? | $\tau = -0.258$ |

Why we love “English Summer”:

Jorge Beleza:

The very first song on Eurythmics first album ever, and I really love how it starts, with those no-shit drums and bass, and Annie's singing, so weather forecast-y, so diary free rhyme, so telegraphic, so sensitively describing... Love it how it sets the tone for the rest of the record in such a humid fashion, just can't get enough of it.

Wolfgang Nomi:

I love this atmospheric song!!! It transports me to England like a musical passport.

Xaque Gruber:

This is essential Eurythmics as far as I'm concerned. I love everything about it. And as one who's never been to England, this formed what I feel like an English summer must be like. All misty and melancholic.

Matt Lee Newby:

This encapsulates the atmosphere of its subject so incredibly well, from the chirruping of grasshoppers as part of the percussion to the warm, enveloping synths and Annie's languid delivery of the lyrics. And then there's the breakdown at the bridge with the birds, the building site, the kids and the police car – absolutely exquisite. It's just so... British and sits among their very best!



Release: 9-1982 on *Love Is a Stranger 12"*

Total Votes: 33 **Points:** 806.11

Big Fans:

| | | | |
|------------------|-----|------------------|-----|
| Eric Gustin | #6 | Bryan Stevens | #22 |
| James Mitchell | #7 | John Schmitz | #23 |
| Mike Wilson | #8 | Steve Gayler | #26 |
| Michele A. Plaga | #13 | Jan De Meulenaer | #27 |
| Ruth Aldis | #20 | Mark Stevens | #27 |

People who like "Let's Just Close Our Eyes" tend to:

Like:

Dislike:

| | | | |
|----------------------------|----------------|--|-----------------|
| I've Got an Angel | $\tau = 0.412$ | The King and Queen of America | $\tau = -0.353$ |
| Angel Dub | $\tau = 0.358$ | Forever | $\tau = -0.349$ |
| Somebody Told Me | $\tau = 0.324$ | My True Love | $\tau = -0.348$ |
| The Walk Pt. 2 | $\tau = 0.319$ | Missionary Man | $\tau = -0.333$ |
| Home Is Where the Heart Is | $\tau = 0.292$ | There Must Be an Angel (Playing with My Heart) | $\tau = -0.256$ |

Why we love "Let's Just Close Our Eyes":

James Mitchell:

Sublime track – taking the stark raw powerful energy from *In The Garden* and fusing this with the polished sheen that was to become *Sweet Dreams* album: the result is this! Draws you in with the vocal delivery and hooks you with the quirky bouncy music. I always think of "The Walk" as being the responsible adult to this rebellious teenage version.

Mike Wilson:

One of the very best E* songs ever. This incarnation of "The Walk" is by far the most captivating.

Michele A. Plaga:

As I said quite a few times I love everything related to "The Walk", and this fantastic remix makes no exception. What I like the most are the "tribal" vocals in the middle and at the end of it (you can hear them also during the Spanish intro speech to the 1982 live version of "Your Time Will Come").

Daniel Mueller:

This song is nothing short of amazing, and while it uses "The Walk" as its base, it is a completely different monster, in my opinion, not a "remix."



Release: 10-1999 on *Peace*

Total Votes: 38 **Points:** 813.58

Big Fans:

| | |
|--------------------|-------------------------|
| Mike Wilson #10 | Thomas Chiarolanzio #23 |
| Stewart Lennox #12 | Jonathan Slater #24 |
| Ian Renner #12 | David N. Dennis #27 |
| John Schmitz #13 | Ross Larkin #27 |

People who like "Peace Is Just a Word" tend to:

Like:

| | |
|-------------------|----------------|
| Power to the Meek | $\tau = 0.345$ |
| I've Got a Life | $\tau = 0.327$ |
| I Want It All | $\tau = 0.303$ |
| Beautiful Child | $\tau = 0.261$ |
| Life On Mars? | $\tau = 0.250$ |

Dislike:

| | |
|---------------------------|-----------------|
| Invisible Hands | $\tau = -0.308$ |
| Room 101 | $\tau = -0.302$ |
| 4/4 in Leather | $\tau = -0.273$ |
| Step on the Beast | $\tau = -0.238$ |
| Greetings from a Dead Man | $\tau = -0.237$ |

Why we love "Peace Is Just a Word":

Mike Wilson:

Absolutely LOVE PIJAW. The live version on the Peacetour is magnificent. This is a huge and glorious tidal wave of a statement delivered with full force E* velocity

Ian Renner:

An absolutely stunning song, "Peace Is Just a Word" never fails to make me stop in my tracks as soon as it opens. "Stop the world" indeed! Then the song swells and soars into such a hallowed and theatrical display of utter dejection at the state of the world. *Peace* was a huge milestone album for me, and this was THE pillar of that moment in time when I was a wide-eyed college student coming to terms with how the world worked and what my place in it would (or could) be.

Jonathan Slater:

Annie's aching vocal is a thing of beauty, and the whole thing has an epic feel. Glorious.

Clem Stambaugh:

This stately ballad is far and away the high point for me on '99's *Peace*. An epic piece of music.



Release: 10-1983 on *Step on the Beast* cassette EP

Total Votes: 39

Points: 818.87

Big Fans:

| | | |
|--------------------|--------------------------|-------------------------|
| John DesJardins #5 | Eric Gustin #20 | Brendan Holiday #26 |
| Mike Wilson #6 | Christopher Perrello #22 | Thomas Chiarolanzio #27 |
| Bryan Stevens #9 | Ruth Aldis #22 | Cameron Carr #28 |

People who like "Satellite of Love" tend to:

Like:

| | |
|--------------------------------|----------------|
| Savage | $\tau = 0.335$ |
| Baby's Gone Blue | $\tau = 0.301$ |
| Tous les garçons et les filles | $\tau = 0.296$ |
| Let's Just Close Our Eyes | $\tau = 0.284$ |
| Heartbeat, Heartbeat | $\tau = 0.273$ |

Dislike:

| | |
|-------------------------------------|-----------------|
| Revenge 2 | $\tau = -0.259$ |
| Sisters Are Doin' It for Themselves | $\tau = -0.258$ |
| Revival | $\tau = -0.257$ |
| The King and Queen of America | $\tau = -0.255$ |
| Anything But Strong | $\tau = -0.252$ |

Why we love "Satellite of Love":

John DesJardins:

I absolutely LOVE this one! Both live and studio performances are awesome, the studio version (thanks to the remaster) blew me away! It's got everything, including Dave's vocal part (while Annie humming like a recorder), techno, rock... part ballad then revs up that just makes you want to dance! I especially love the part where Annie sings "I love to watch TV" morphing into "Satellite of Love"!! Takes me away everytime!!! It may be a cover, but E made it their own.

Mike Wilson:

I have a special memory of the studio version. I did not know it existed until I finally got hold of a taped copy of the *Beast* tape in 1999 thanks to a friend on yahoo groups. The quality was pretty poor but even then it just blew my mind. I love the layers of Annie's voice and the way it fades in at "woooahhh satellite of love..." so beautiful. I've always loved that icy and melancholic tone Annie used on SD and ITG.

Eric Gustin:

Dave and Annie totally made it their own. This is a classic Eurythmics track to me. Annie's vocal harmonies on the studio recording are simply astounding! The live versions are excellent too.



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 40 **Points:** 825.49

Big Fans:

| | |
|-------------------|-----------------------|
| Wolfgang Nomi #12 | Christopher Fayol #27 |
| Eddie Davis #13 | Daniel Mueller #27 |
| Mark Page #13 | Kyle Barber #30 |
| Yann Jouvét #25 | |

People who like “Sisters Are Doin’ It for Themselves” tend to:

Like:

| | |
|--|----------------|
| Right by Your Side | $\tau = 0.365$ |
| There Must Be an Angel (Playing with My Heart) | $\tau = 0.326$ |
| Would I Lie to You? | $\tau = 0.324$ |
| The King and Queen of America | $\tau = 0.320$ |
| It’s Alright (Baby’s Coming Back) | $\tau = 0.315$ |

Dislike:

| | |
|----------------------|-----------------|
| Le Sinistre | $\tau = -0.352$ |
| The Walk Pt. 2 | $\tau = -0.348$ |
| Baby’s Gone Blue | $\tau = -0.275$ |
| Heartbeat, Heartbeat | $\tau = -0.260$ |
| Satellite of Love | $\tau = -0.258$ |

Why we love “Sisters Are Doin’ It for Themselves”:

Daniel Mueller:

It is so empowering, and IMHO a definite 80s classic. Not only a first of its kind on MTV, but also featuring the late Queen of Soul herself... I love the remix, as well as the Gospel Medley version from the PeaceTour. But even the original holds a special place in my heart.

I was fortunate enough a few years back to win an auction Annie did in which she handwrote lyrics for some songs, and this is the song I went after, and obtained. Seeing the lyrics, written by Annie, really cemented the value and need for such a pop song for me.

It was classic Eurythmics bravery to release it at all, and help break some of that glass ceiling back in '85, (when MTV really was doing the opposite for the most part in playing to the objectification of women), and still resonates as much then, as it does today.

Wolfgang Nomi:

This is a track of social commentary that I love to the nth!!

Matthis Mittermeier:

The fact alone that DnA practically introduced Aretha to a whole teenage generation all over Europe makes this such a worthy entry in the catalogue. And that “timeline” video, so ahead of its... ahem, time!



Release: 9-1989 on *We Too Are One*

Total Votes: 38 **Points:** 834.57

Big Fans:

| | | | |
|-------------------|---------------------|---------------------|-------------------------|
| Mike Wilson #3 | Daniel T. Davis #10 | Brendan Holiday #19 | Thomas Chiarolanzio #30 |
| Matt Lee Newby #4 | Fabio Milani #15 | Ross Larkin #21 | |

People who like "How Long?" tend to:

Like:

| | |
|--------------------------------|----------------|
| (My My) Baby's Gonna Cry | $\tau = 0.377$ |
| I've Got a Life | $\tau = 0.345$ |
| We Two Are One | $\tau = 0.311$ |
| Better to Have Lost in Love... | $\tau = 0.303$ |
| Power to the Meek | $\tau = 0.301$ |

Dislike:

| | |
|--|-----------------|
| You Take Some Lentils And You Take Some Rice | $\tau = -0.328$ |
| Take Me to Your Heart | $\tau = -0.308$ |
| Never Gonna Cry Again | $\tau = -0.289$ |
| Sweet Surprise 2 | $\tau = -0.270$ |
| 4/4 in Leather | $\tau = -0.270$ |

Why we love "How Long?":

Mike Wilson:

This has got to be one of the hardest hitting and vicious songs e* ever created. Not an easy listen at all and it always cuts right through me. Such a cold and empty statement about love and relationships. When we are surrounded by candy coated images of love, DnA are saying a massive "Fuck that, here's how it really is folks". The images of dusty parched streets at 5 o'clock in the afternoon being haunted by a 60's tune on the radio. And where do people go? ... back to their daily existence where they beg and steal for time at the hands of a doctor who signs on the dotted line. Coupled with the suffocating attitudes of small town black and white thinking. The delivery in Annie's voice is so empty and cold, and Dave's guitar is just as disturbing in its "screechiness". And the arrangements are suitably sparse. It's a very unsettling song.

Matt Lee Newby:

An absolutely stunning track. WTAO is an incredibly dark album with the feel of the curtain about to come down and you don't get much darker than this. The underpinning, airy synth-choir that lingers like a desert wind in the background, the grinding guitars and little electronic whirrs, and Annie's bitter vocal – everything is perfect in this song right down to the gorgeous hammond and the beautiful strings. And that bassy intro!

Daniel T. Davis:

I love so much about it: its propulsive ominousness; a little rock, a little funk swirling together; that demanding chorus. It always conjures up a fast drive in a convertible on a hot summer night when the universe is busy not caring about anything and the only question on the mind is the one that demands an answer.



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 39

Points: 846.21

Big Fans:

| | | | |
|------------------|-----|------------------|-----|
| Ruth Aldis | #2 | Bryan Stevens | #25 |
| Jan De Meulenaer | #6 | Michele A. Plaga | #30 |
| Fabio Milani | #7 | Wolfgang Nomi | #30 |
| Mark Stevens | #21 | | |

People who like “Wrap It Up” tend to:

Like:

| | |
|---------------------------------|----------------|
| I Could Give You (A Mirror) | $\tau = 0.393$ |
| The First Cut | $\tau = 0.347$ |
| Sweet Dreams (Are Made of This) | $\tau = 0.319$ |
| I've Got an Angel | $\tau = 0.300$ |
| Cool Blue | $\tau = 0.296$ |

Dislike:

| | |
|-----------------------------|-----------------|
| Beautiful Child | $\tau = -0.355$ |
| When Tomorrow Comes | $\tau = -0.302$ |
| Don't Let It Bring You Down | $\tau = -0.294$ |
| The Miracle of Love | $\tau = -0.282$ |
| Anything But Strong | $\tau = -0.261$ |

Why we love “Wrap It Up”:

Ruth Aldis:

I love the strength and power in Annie's voice and the fact that it makes such a contrast with Green Gartside's vocal. The video game phaser sounds make it sound so different to anything else too. There are some many different layers of sounds like so many of the other tracks from *Sweet Dreams*. It just whisks me right back to my early teens and my discovery of this amazing duo.

Jan De Meulenaer:

I love everything about it... the strange noises, Annie's voice, the beat, the drum, synths... experimental yet accessible!

Fabio Milani:

I placed this so that high because THIS IS THE WAY TO DO A COVER!!!! It explodes in your ears and leaves you stunned. I also love the version of the Touch tour that ended always in a different way.

Mark Stevens:

It's a show-stopping delight – sexy, audacious, soulful. It transcends the original and becomes intrinsically Eurythmics. Another song I can listen to any time, anywhere. Exceptional performance, both studio recording and live.



Release: 9-1989 on *We Too Are One*

Total Votes: 43

Points: 853.31

Big Fans:

| | |
|------------------|-------------------------|
| Paul Nolan #6 | James Mitchell #24 |
| Kevin Purdom #11 | Bryan Stevens #26 |
| Eddie Davis #14 | Thomas Chiarolanzio #28 |
| Fabio Milani #16 | Matt Lee Newby #30 |

People who like "You Hurt Me (And I Hate You)" tend to:

Like:

| | |
|---------------------------------|----------------|
| Sexcrime (Nineteen Eighty-Four) | $\tau = 0.227$ |
| Never Gonna Cry Again | $\tau = 0.211$ |
| A Little of You | $\tau = 0.206$ |
| I Could Give You (A Mirror) | $\tau = 0.203$ |
| God Rest Ye Merry Gentlemen | $\tau = 0.202$ |

Dislike:

| | |
|---------------------|-----------------|
| Plus Something Else | $\tau = -0.329$ |
| Sweet Surprise | $\tau = -0.309$ |
| Life On Mars? | $\tau = -0.232$ |
| Baby's Gone Blue | $\tau = -0.214$ |
| Mother | $\tau = -0.207$ |

Why we love "You Hurt Me (And I Hate You)":

Matt Lee Newby:

Such an incredible opening – the lyrics, the instrumentation, the way the drums burst in. The way she ends the first verse ("I was sleeping like a baby, yeah") is absolutely gorgeous and so right for the song. If *We Too Are One* is anything, it's an album of very dramatic songs. Like a David Lynch film, it reeks of red velvet, smokey rooms and dimmed lights, and this is a perfect example of that. The bridge with the faint, clicking guitar and rising brass which breaks down into the synthetic keys and Annie repeating "You put me down" is gorgeous.

Matthias Mittermeier:

The crown of the album! The music is so "black" it's wonderful. I find YHMAIHY one of the most astounding ALBUM tracks Eurythmics ever released. Never before did Annie dare to let negativity overcome her so completely. I find that wonderful. A song about hatred, plus an explanation how one gets there – what other female singer wrote one of that calibre? BTW: In an interview Annie hinted at who the receiver of the song is: the music press!

Stephen Arron Skelly:

This is one of my favourite songs... whack it on LOUD... AND SCREAM IT FROM THE ROOFTOPS... DON'T THINK IT'S OVER !!! IT'S NOT OVER YET !!!!!!!



Release: 10-1987 on *Beethoven 7*"

Total Votes: 42 **Points:** 853.82

Big Fans:

| | | | |
|----------------------|--------------------|-------------------|--------------------------|
| Christopher Fayol #5 | Daniel Mueller #15 | Ruth Aldis #25 | Christopher Perrello #29 |
| Ross Larkin #12 | Dan Rucker #17 | Uschi Suttner #28 | |

People who like "Heaven" tend to:

Like:

| | |
|--------------------------------|----------------|
| Rich Girl | $\tau = 0.262$ |
| Revenge 2 | $\tau = 0.239$ |
| I Need a Man | $\tau = 0.237$ |
| Walking On Broken Glass (live) | $\tau = 0.237$ |
| Why (live) | $\tau = 0.235$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Sylvia | $\tau = -0.306$ |
| Sweet Dreams (Are Made of This) | $\tau = -0.212$ |
| DoublePlusGood | $\tau = -0.206$ |
| She's Invisible Now | $\tau = -0.199$ |
| Winston's Diary | $\tau = -0.178$ |

Why we love "Heaven":

Daniel Mueller:

I find it purely perfect. Not a thing I don't love about it, and still sounds as fresh today as in 87. #thatsright!

Xaque Gruber:

There is nothing that I don't love about this track. There are days I play it on repeat. I am not kidding – I played Heaven like 3 or 4 times IN A ROW just last night while I was getting ready to go out. It's the perfect song to play while you're getting dressed up for a night out on the town.

Lynne Foster:

Annie and Dave wrote a lot sexual songs: "Heaven" was, perhaps, the most blatant. "Takes a little time, takes a little time..."

Mupp Freek:

How much do I love this song? Enough that when I was in college, I made myself a self-hypnosis subliminal tape that was done with this song on repeat play throughout most of it. I still have it and sometimes go to sleep to it. A great song to drive around to as well with it playing full blast!



Release: 11-1987 on *Savage*

Total Votes: 43 **Points:** 856.25

Big Fans:

Grace Gomez #9
Bryan Stevens #10

Dan Rucker #14
Uschi Suttner #18

David N. Dennis #21
Mark Stevens #22

Lynne Foster #25

People who like "Wide Eyed Girl" tend to:

Like:

I Need a Man $\tau = 0.385$
God Rest Ye Merry Gentlemen $\tau = 0.251$
It's So Sad $\tau = 0.237$
Hello, I Love You $\tau = 0.230$
Deep in the Darkest Night $\tau = 0.218$

Dislike:

Revenge $\tau = -0.292$
I Remember You $\tau = -0.247$
All the Young (People of Today) $\tau = -0.243$
Ministry of Love $\tau = -0.233$
Better to Have Lost in Love... $\tau = -0.222$

Why we love "Wide Eyed Girl":

Lynne Foster:

I love this song, especially the intro. Video is great too. "Could have been good, could have been the best." And it was...

Matt Lee Newby:

I love this song which straddles the frenetic pop of *Savage* and the rock tinges of *Revenge*. I love that the angry vamp from "I Need a Man" turns up toward the end to scream threats over the guitars and stadium audience, and the fact that Sophie Muller found an Annie clone to play the Girl of the title. It's another one of those almost autobiographical songs which reference Annie's departure from Scotland and life in London in the 70s, and how utterly false and broken everything was. If I were to write a musical based on Dave and Annie's songs this would certainly be in there, and "Wide Eyed Girl" would probably even be the title.

Mupp Freek:

Simply put: my favorite song from my favorite album! This follows a string of just simply amazing songs and is just Eurythmics Wildness Unleashed! It's so out there that it actually wouldn't sound too out of place on the Dr Demento show. Whenever I hear it, it's like Baby Sinclair from Dinosaurs having been thrown across the room by something or hit in the head with a frying pan and then excitedly exclaiming "AGAIN!" It's hard and restrained and it's totally cool! (Where have I heard that before?) It's an OBSESSION! If "Love Is a Stranger" compares the emotion to drug addiction, this would be the hard stuff! Uncompromising Eurythmic power! The video's also one of my all time favorites – the clock falling off the wall (perfectly on the beat – which is SO Sophie Muller!) gets me howling every time!



Release: 6-1986 on *Revenge*

Total Votes: 39 **Points:** 865.99

Big Fans:

| | | | |
|------------------------|---------------------|------------------|--------------------|
| Thomas Chiarolanzio #4 | Daniel T. Davis #19 | Xaque Gruber #23 | Stewart Lennox #25 |
| Jonathan Slater #11 | Eddie Davis #21 | Jaume Brunet #24 | Clem Stambaugh #29 |
| Thomas Ripley #16 | Ian Renner #21 | | |

People who like "I Remember You" tend to:

Like:

| | |
|--------------------------------|----------------|
| My True Love | $\tau = 0.301$ |
| In This Town | $\tau = 0.296$ |
| Better to Have Lost in Love... | $\tau = 0.273$ |
| Brand New Day | $\tau = 0.259$ |
| A Little of You | $\tau = 0.254$ |

Dislike:

| | |
|--|-----------------|
| Le Sinistre | $\tau = -0.331$ |
| You Take Some Lentils And You Take Some Rice | $\tau = -0.300$ |
| The Walk Pt. 2 | $\tau = -0.255$ |
| Wide Eyed Girl | $\tau = -0.247$ |
| Don't Let It Bring You Down | $\tau = -0.235$ |

Why we love "I Remember You":

Thomas Chiarolanzio:

I truly love this song. So simple but so powerful at the same time. Love it from start to finish. I know songs have personal connections to each of us which is also why this one is a favorite for me.

Jonathan Slater:

A heart-breaking, melancholy masterpiece, one of their most exquisite, perfectly realised songs.

Xaque Gruber:

Every time I listen to "I Remember You," I fall more deeply in love with it. It actually haunts me. This song has space, it has poetry, it breathes, it doesn't force itself upon you. "Empty shells of houses that are left to ruin" gives me chills – "And I Remember You, you were the backyard boy." The most beautiful, tear-inducing lyrics.

I love how the title of this song is mentioned only ONCE, which gives it such elegance – not repeated many times over just because it's the title of the song. And it has historic value in Eurythmics' discography as it is Annie Lennox's first ever deeply "personal" ballad, which would help inform the creation of "Angel" and most of *Peace*, and all of her solo work that was to come. Featuring *Revenge*'s best vocal, and most airy instrumentation, it doesn't hit the mark too hard or to too lightly.



Release: 10-1981 on *In the Garden*

Total Votes: 35 **Points:** 871.13

Big Fans:

| | | | |
|---------------------|-----------------------|-----------------|----------------------|
| Xaque Gruber #7 | Jaume Brunet #13 | Mike Wilson #16 | Kevin Purdom #27 |
| Ruth Aldis #8 | Christopher Fayol #15 | Alex Helm #19 | Jan De Meulenaer #29 |
| Daniel T. Davis #11 | John DesJardins #16 | | |

People who like “Revenge” tend to:

Like:

| | |
|---------------------------------|----------------|
| Room 101 | $\tau = 0.439$ |
| Greetings from a Dead Man | $\tau = 0.394$ |
| All the Young (People of Today) | $\tau = 0.383$ |
| Sing-Sing | $\tau = 0.345$ |
| She's Invisible Now | $\tau = 0.304$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Love Comes | $\tau = -0.324$ |
| Amazing Grace | $\tau = -0.316$ |
| Let's Go! | $\tau = -0.313$ |
| Fool on the Hill | $\tau = -0.310$ |
| I Heard It Through The Grapevine | $\tau = -0.308$ |

Why we love “Revenge”:

Xaque Gruber:

This song is a complete MASTERPIECE. “Revenge” is absolutely PHENOMENAL. Equal parts playful and sinister, this delightfully demented psychedelic treat finds Lennox reciting in relaxed detail (like a female Hannibal Lecter) the giddy pleasure she takes in inflicting pain to “the ones” she hates. Her ethereal vocal and Dave Stewart’s spacey effects enhance the menacing lyrics. In a musical catalogue rich with dark themes, this song is one of the darkest – and yet it’s painted with watercolors.

Ruth Aldis:

My favourite *In the Garden* track. I think this was an indicator of what was to come. It’s an amazing track. So atmospheric. The lyrics are really powerful. They’re so simple and matter of fact – it’s almost like a recipe. Yet Annie’s vocals turn it into something else altogether. AMAZING!

Daniel T. Davis:

That bass starts, that drum kicks in and it’s off. How to be vicious delivered with such casual calmness while the music swirls into chaos-at-the-edges toward the end. Love. It.

Jaume Brunet Papiol:

I love “Revenge”, my favourite song from *In the Garden*. Superb lyrics, she is not ashamed at all to be so revengeful, above all when she says she loves to see them suffer... Oh my!



Release: 10-1999 on *Peace*

Total Votes: 41 **Points:** 878.77

Big Fans:

| | | | |
|-------------------|--------------------|-------------------------|-----------------|
| John Schmitz #10 | Matt Lee Newby #16 | Mark Stevens #24 | Ross Larkin #26 |
| Paul Nolan #10 | Jorge Belezza #17 | Thomas Chiarolanzio #24 | Andy Ashton #29 |
| Thomas Ripley #11 | Mike Wilson #19 | Lynne Foster #26 | |

People who like "I've Tried Everything" tend to:

Like:

| | |
|--------------------------------|----------------|
| We 4 Are 3 | $\tau = 0.349$ |
| I Saved the World Today | $\tau = 0.279$ |
| Better to Have Lost in Love... | $\tau = 0.255$ |
| Julia | $\tau = 0.236$ |
| Peace Is Just a Word | $\tau = 0.224$ |

Dislike:

| | |
|-------------------------|-----------------|
| Angel | $\tau = -0.273$ |
| Plus Something Else | $\tau = -0.269$ |
| Stormy Weather | $\tau = -0.243$ |
| Fame | $\tau = -0.234$ |
| Walking On Broken Glass | $\tau = -0.222$ |

Why we love "I've Tried Everything":

Matt Lee Newby:

I have so much love for this song! I'd just finished university when *Peace* came out and was feeling very much in limbo and had just had a string of losses in the family, and this song just clicked with me, especially the chorus and the 2nd/3rd verse ('I should be good but I fell apart / Don't look at me now, don't even start'). Musically, it's wonderfully clever, starting sparse with next to no percussion and sounding like it's going to build – but it never does, even in the chorus there's very little build, and that's how I felt back home where everything was different and nothing was happening, waiting for that big build, that something better than the millpond I'd found myself floating on, and that build, that change never coming.

The song turned up again in my life when I was about to leave my home town a second time for better things when the remastered version of *Peace* came out. I was very disappointed with the unimaginative 90s indie-rock makeover the song had been given, but again the song remains on one level, almost mundane in its production. Once again, upon leaving home for 'better' things everything still felt flat and I found myself listening to the original and remastered mixes a lot.

Eventually things improved – they do if you make them – and when I started doing the things I wanted to I took both versions of the song and mixed them together so that the remastered version fades in at the first chorus. I gave the song the build I wanted it to have, and it's a reminder to me that if you don't do something to bring about what you want then everything is going to stay the same right the way through, regardless of it being the still ambience of an insular, small town or the monotonous drive of a big city.

Jorge Beleza:

This song is just the essence of *Peace* and the essence of Annie Lennox, with its mantra-like chanting about unfitness (needless to say more I guess).

Brendan Holiday:

I was going through a particularly low valley when *Peace* was released and this song was the one that really stood out for me.

Mike Wilson:

It's a real little understated and restrained gem.

Xaque Gruber:

The original version of "I've Tried Everything" is the most rapturous composition on *Peace*. When *Peace* came out I was separating from someone, and every lyric in this song seemed to speak to me in the most brutally intimate way. I had given my all – "who could've known that you could feel such pain when you've tried everything?" Nothing summed up my feelings more profoundly than that. "I should be cool, but I'm burning hot. I should be good, but I fell apart." Oh brilliant. Just brilliant.

Daniel Mueller:

"I've Tried Everything" was my favorite *Peace* song on its release: "I should be cool, but I'm burning hot, I should be good, but I fell apart, don't look at me now don't even start, cause I've tried everything" is a masterpiece verse. "You're a loser now," a deep statement. The song is so sad, yet so true, when we find ourselves empty, desolate, and down. Regarding the 1999 and 2005 versions, I love them both... it is a nice treat to have 2 versions of such a magnificent song to choose from.

Alex Helm:

There had to be a song about absolute desperation and thankfully Annie wrote it. I relate to it very strongly of doing everything positively to move forward and being thwarted at every turn. Many songs on *Peace* seem to suggest marital difficulties and then *Bare* most definitely was about the aftermath. For me it's almost a companion piece to "My True Love" both lyrically and stylistically.

Tomás Rosado:

About "I've Tried Everything", I also find in it that contrast that Eurythmics is so good at: The chorus' lyrics are offset by the melody and Annie's delivery, which sound triumphant, and vice versa. It's a brilliant song. When *Peace* came out and this song came on, it hit the nail on the head for me right then and for a considerable time after that. I still relate to it deeply.

Daniel T. Davis:

I love the emotional arc this song takes us on: The percolating music underneath the beginning, the lyrics of self-recrimination echoing the kind of thoughts you have at three in the morning when you're trying to sleep. Gradually you realize that percolation has turned into a boiling pity party as the music builds but never loses its sparseness. Is there irony in the stinging lyrics, too? Who's to blame here? Just like an argument with yourself, you never know who's really winning and who's the real loser – probably because you both are.



Release: 10-1981 on *In the Garden*

Total Votes: 39 **Points:** 887.27

Big Fans:

Stewart Lennox #2
James Mitchell #4

Mike Wilson #9
Eric Gustin #15

Christopher Perrello #20
Michele A. Plaga #21

Thomas Ripley #24
Jaume Brunet #25

People who like "Your Time Will Come" tend to:

Like:

All the Young (People of Today) $\tau = 0.447$
Room 101 $\tau = 0.336$
Sing-Sing $\tau = 0.319$
Revenge $\tau = 0.301$
Greetings from a Dead Man $\tau = 0.293$

Dislike:

Why (live) $\tau = -0.353$
Baby, Baby, Take A Chance On Me $\tau = -0.337$
Walking On Broken Glass (live) $\tau = -0.306$
Something in the Air $\tau = -0.303$
Let's Go! $\tau = -0.298$

Why we love "Your Time Will Come":

Stewart Lennox:

I find it irresistibly danceable, it's got a feelgood factor to it and then there's that live version... so atmospheric and electrically charged.

Michele A. Plaga:

In my ideal Eurythmics retrospective this one would definitely be the first track, with its powerful drums announcing the beginning of D&A's extraordinary journey.

James Mitchell:

This is a personal favourite – it's my karma song.

Steve Gayler:

I love the layering of Annie's vocals in this song, something very easy to do today, but back in the day they achieved some remarkable recording techniques with just their 8 track recorder.

Thomas Ripley:

The live versions from the *This Is the House 12"* and the BBC are epic, and like in many other cases ("Somebody Told Me") made reassess my appreciation of the song.

Jonathan Slater:

Unlike anything I've heard from anyone else, I love the wall of sound that builds up on this. And, while it's drenched in a bottomless sadness (like most other songs on the album), it still manages to be uplifting and quite... summer-y.

Matthias Mittermeier:

This one had single potential. The live cut on the *This Is The House 12"* flip side perfectly showcases how a rerecording of the whole album using heavy synths could have been a worthwhile enterprise.

Matt Lee Newby:

I love the unstructured second verse concluding with the repetition of 'She is but a shadow of her former self'. The mix of a fast beat and a languid, drawn out vocal makes it a memorable close to the debut album's first side and a fantastic title track.

Daniel Mueller:

Another masterpiece from ITG, and a very beautiful statement of the peacefulness that death can bring. Either literally or figuratively, IMO. It has such a rock feel, yet fits perfectly on Side A. And, yes, the live version is just to die for, pardon the pun.

Daniel T. Davis:

A real standout from the album for me and a track that leans toward a more full-voiced delivery missing from so many of the other songs on the album. The drum beat, the harmonies, the chorus... definitely gets my head dancing and my toes tapping.

Jaume Brunet Papiol:

Love the reference to the album title. Love the live from the *This Is The House 12"*. Love the rhythm of the song, the lyrics, everything in it. So full of love today!

Mike Wilson:

I love this song! And the live version on TITH 12" is a total trip! The sound is pure e* at its best.

Ian Renner:

I love the marriage of post punk and new wave on this, one of the many highlights on *In the Garden*. The most anthemic, catchy chorus on the album, yet is still delights with weirdness. Annie's singing of the album's title is among my favorite vocal moments of her career – so lovely!

Xaque Gruber:

I do like it very much especially when she sings "In the Garden" in her ghostly soprano followed by "in the stillness of morning" in a spoken whisper. Feminine, masculine, lovely and strong.



Release: 9-1989 on *We Too Are One*

Total Votes: 44 **Points:** 887.48

Big Fans:

| | |
|---------------------|---------------------|
| Matt Lee Newby #6 | Andy Ashton #23 |
| Jonathan Slater #13 | Mark Page #25 |
| Yann Jouvét #13 | John DesJardins #26 |
| Eddie Davis #16 | Alex Helm #30 |
| Kyle Barber #21 | |

People who like “Sylvia” tend to:

Like:

| | |
|--|----------------|
| Last Night I Dreamt That Somebody Loved Me | $\tau = 0.362$ |
| Who’s That Girl? | $\tau = 0.284$ |
| The King and Queen of America | $\tau = 0.266$ |
| My Guy | $\tau = 0.265$ |
| There Must Be an Angel (Playing with My Heart) | $\tau = 0.218$ |

Dislike:

| | |
|----------------|-----------------|
| Heaven | $\tau = -0.306$ |
| Revenge | $\tau = -0.294$ |
| Revenge 2 | $\tau = -0.247$ |
| Paint a Rumour | $\tau = -0.241$ |
| Rich Girl | $\tau = -0.237$ |

Why we love “Sylvia”:

Matt Lee Newby:

An absolutely beautiful song about, so I understand, Sylvia Plath. Another of those stories about the fragility of living and how a big city like London can bleed you dry and leave you an empty husk with a room full of shattered hopes and dreams. A meditation on drug addiction, it features some of Annie’s most stark and frank lyrics – ‘the fingerprints of strangers on the ugly bedroom floor reveal the only traces of what Sylvia is for’ and ‘passing through the Underground Sylvia is coming down’ are so blunt, and paint such a clear image of the dirge of her experience. The extended repetition of the chorus at the end really hammers home the desire to just forget how utterly shite everything is when your life is in such a bad place. This is another song I’ve used in my sound designs, at the end of a play about drug addiction I used the final chorus to close the play.

Jonathan Slater:

This is such a bleakly beautiful song. The icy, brooding synths, the scratchy, barbed wire guitar, the unflinching, harrowing lyrics, the way Annie wrings every drop of pathos out of each word... breathtaking.

Alex Helm:

It has the edginess of the earlier work along with its beautifully abstract lyrics it could easily be the soundtrack to a Bunuel film.

Daniel Mueller:

I have always loved the dark, dark sadness this song invokes. It is downright depressing, and such a statement, to me, on the humanitarian crisis on sex trafficking. Yet, as is perfect Eurythmics style, it is countered by such beautiful music, paying a kind of tribute to such an unintentionally lost soul. The song leaves more questions than answers, and fits perfectly into Eurythmics auteur catalogue.

Jorge Beleza:

"Sylvia" benefits from WTAO's bold, clear-cut sound. It makes it sad to the point of hurt. The ending is one of the things I love the most about the song. It could go on forever, like her deep, deep sleep.

Mike Wilson:

It really is a dark, bleak, and biting song. It's rich in imagery too. Very very London drug dirge in its story. And the delivery is brilliant.

Ian Renner:

As a total sucker for synth strings, this song hits all the right notes during those harrowing verses. Dave's guitar adds wonderful texture, too! Drenched in sadness and technicolor drama.

Michele A. Plaga:

On this one I really love the sombre strings, a prelude to Queen's "Show Must Go On".

Sverre André Espeland:

I've always loved this song. I usually would crank up the volume and also the bass to get blown away. It's so dark and brooding. And also beautifully sad. The demo mix on one of the Xmas flexis are also wonderful with a rather different arrangement.

I.H.:

Another dark highlight on the amazing kaleidoscope that is *We Too Are One*, underlining the class, depth and spectrum Annie and Dave Stewart covered with the album. An intense escape drama about tragic fates in the shadow, voice and just the right amount of instrumentation and production, could only be more perfect if there would have been a live strings performance.

Mark Stevens:

"Sylvia" is a dark short story put to music. Or, maybe, it could be a song made into a short story? Now, there's a thought. The despair is so overwhelming. "Fingerprints of strangers on the ugly bedroom floor reveal the only traces of what Sylvia was for." "Tiny bruises, black and blue. The dedication on her arm reads love and hate." Long before Annie Lennox was making the abuse of women a platform, she was certainly writing about it in a very effective way.



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 39

Points: 897.84

Big Fans:

| | | |
|-------------------|---------------------|-----------------------|
| James Mitchell #3 | Fabio Milani #12 | Jorge Beleza #20 |
| Ross Larkin #7 | Daniel T. Davis #13 | Christopher Fayol #21 |
| Ian Renner #9 | Kyle Barber #16 | Xaque Gruber #28 |

People who like "I Did It Just the Same" tend to:

Like:

| | |
|-----------------------------|----------------|
| Ministry of Love | $\tau = 0.498$ |
| Greetings from a Dead Man | $\tau = 0.444$ |
| Winston's Diary | $\tau = 0.375$ |
| Room 101 | $\tau = 0.344$ |
| For the Love of Big Brother | $\tau = 0.324$ |

Dislike:

| | |
|--------------------------------|-----------------|
| My Guy | $\tau = -0.306$ |
| Come Together | $\tau = -0.303$ |
| Walking On Broken Glass (live) | $\tau = -0.285$ |
| It's So Sad | $\tau = -0.266$ |
| This Is the World Calling | $\tau = -0.255$ |

Why we love "I Did It Just the Same":

James Mitchell:

This track for me is EVERYTHING about E*. The quiet opening, the brooding buildup, the tribal-like call to arms and the determined finish. It's a powerhouse of a track, can take me from despondent to inspired in just one listen. It's an amazing 'gym' track too. What's not to love? Simple, pure, magnificence.

Ian Renner:

LOOOOOOOVE! This song is an absolute masterpiece from start to finish. Every element of the song is extraordinary. The synths BLUR in and out of focus to create such an eerie ominousness. The interplay between the downright dirty bass guitar which carries such heft, the propulsive synth bass which drenches it in mechanical dread, and the dramatic piano chords, cascading in unison to that wonderful descending pattern creates THE TIGHTEST rhythm of any Eurythmics song, which is given even greater punch by the 2-and-4 drum sequence. Annie's vocals are a masterclass in emotive improvisation, augmenting the tension with both steely defiance and abject horror. Somehow, this song manages to convey so much feeling without using a single word – I dare say it is the most theatrical song in their entire oeuvre. I certainly find myself playing it on loop, lost in its defiant character and unable to sit still. THE perfect song to strut down a city street at night amidst the glow of headlights and the silhouettes of strangers.

Florian Grandena:

Perfection. Electrifying, intriguing, sexy.

Jorge Beleza:

It's a quite courageous opener: here they are, starting by going right into the eye of the storm (I mean the movie scene); Annie expresses more than if she had used one thousand words, and Dave knows this like no one else.

Daniel T. Davis:

From start to finish, and absolutely fantastic track. That opening drip, the percussive strikes, the synth swirling behind, Annie's vocalizations and then the music drops in, strutting and shameless, and it just keeps bubbling, ominous, insistent, sensual, and plaintive. That piano! And those rolling cracks sounding at 1:33! Lennox's vocalese! It's funk and jazz and gets the body moving and the blood pumping. The title is a nice nod to the book as well.

Xaque Gruber:

I just listened to the new RED vinyl remastered release of 1984 the other day, and with "I Did It Just The Same," my ears were in awe. Eurythmics' finest wordless song and it KICKS!!! Annie's improvised singing here channels the great scatters of jazz like Sarah Vaughan – with our favorite duo taking the sonics to wild new heights. It's a striking tango between THE voice and pure pulsating electronics. And the song's title itself, a great quote from Orwell's novel, gives this glorious track a few extra points in my book.

Matt Lee Newby:

A great opening track for the *1984* soundtrack and a nice extrapolation of the piece used in the film to underscore the meeting with the prostitute.

Daniel Mueller:

I cannot express how much I love this song, from the first time I heard it. I was so young, I didn't even know you could have a "pop" song without words, and was intrigued that Annie's voice was an instrument. Never tire of it, never will.

Mark Stevens:

This excellent album opener belies the fact that the rest of the album was going to become immediately darker.

Sverre André Espeland:

It's dark but also so incredible catchy – that beat!

First time I heard this song was actually on the radio – it was used as the intro to a radio theatre. I just instinctively knew it was Annie and Dave. The actual album I didn't find before a couple years later. It was a magical moment.

Matt King:

Annie is sort of scat singing, as only she can do which is mesmerizing. Love the intro and how it builds into a groove.



Release: 6-1985 on *There Must Be an Angel 7"*

Total Votes: 39 **Points:** 912.45

Big Fans:

| | | | |
|---------------------|----------------------|--------------------|---------------------|
| Cameron Carr #8 | Michele A. Plaga #12 | Clem Stambaugh #14 | James Mitchell #20 |
| Brendan Holiday #11 | Wolfgang Nomi #13 | Ruth Aldis #16 | Daniel T. Davis #22 |

People who like "Grown Up Girls" tend to:

Like:

| | |
|-------------------|----------------|
| DoublePlusGood | $\tau = 0.313$ |
| Revenge | $\tau = 0.268$ |
| Step on the Beast | $\tau = 0.260$ |
| See No Evil | $\tau = 0.254$ |
| Success (Demo) | $\tau = 0.235$ |

Dislike:

| | |
|------------------------------------|-----------------|
| You Can't Hurry Love | $\tau = -0.293$ |
| My Guy | $\tau = -0.259$ |
| Don't Let It Bring You Down (live) | $\tau = -0.228$ |
| Come Together | $\tau = -0.217$ |
| Peace Is Just a Word | $\tau = -0.215$ |

Why we love "Grown Up Girls":

Michele A. Plaga:

I adore this upbeat disco gem! It encapsulates perfectly the excitement of growing up and discovering sex & love... absolutely brilliant! So glad to be in the top voters with this one.

Wolfgang Nomi:

It is an awesome track that should have been a single!!! I love the hard, edgy dance groove that gets me right in the gut and never lets go.... Reminds me a bit of the revved up version of "I Could Give You (A Mirror)", another high placing song on my list!!!

Clem Stambaugh:

This was my highest placing non-album b side. I came close to wearing out the grooves on the 45rpm. It still gets me going... 33 years later. Bravo!

Ruth Aldis:

I just love the raw sound, the experimentation. It sound like Dave and Annie were having so much fun. I always imagined them recording it in pretty much one take. It's a great feel good song for me, to be played at full volume and sung and danced to like a teenager (even though I'm 48).

Daniel T. Davis:

My favorite non-album track b-side. Such a spunky little tune.

Mark Stevens:

Always been a favorite. Always inspires me to move. Dance! Dance!

Ian Renner:

An incredibly potent dance number. While most of *Be Yourself Tonight* sounds so much warmer and gentler than what came before, here was a return to the thrillingly dangerous warped fun of yore.

Daniel Mueller:

There is nothing bad about this song, and even still gets me to move my hips as soon as it comes on my playlists. I remember being so shocked in wonder when I finally got to hear it when I was young, not having a record player, so would take all my 12" records as I got them to my cousin's house. The first time this came on, talk about a bunch of kids dancing and tearing up a living room, lol. I am surprised that record still works! We played it so many times.

Mike Wilson:

"Like a baby waiting to be spoon fed." This song is such a crazy upbeat and wonderful stroke of genius. So random and irresistible. "You look so different in the clear light of day." Love it!

Jorge Beleza:

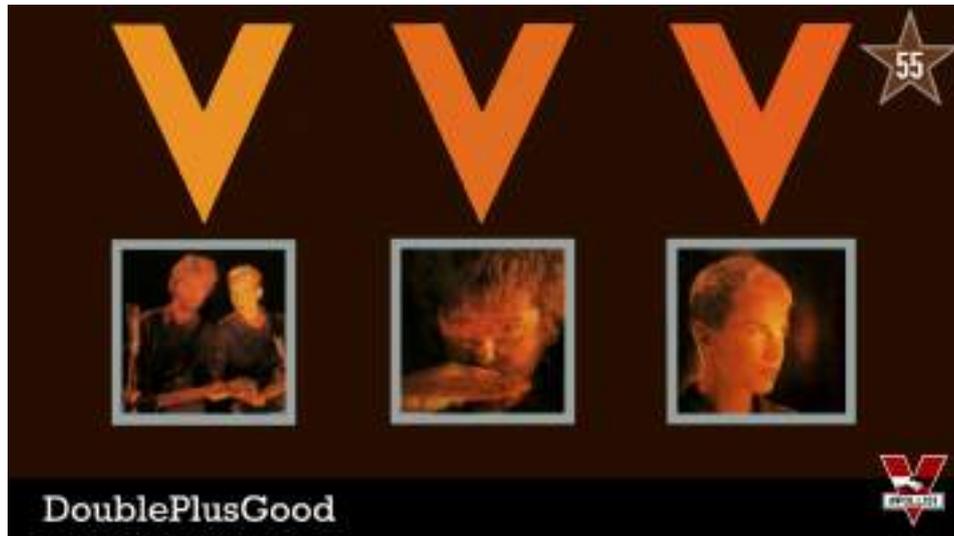
I love the madness of its existentialism on the dance floor. Listening to it again, I feel that it bears some relationship with "Beethoven". Love the "voice-of-consciousness" of that "Dance dance..." Tout à fait superbe.

Mupp Freek:

One of my favorite b-sides. This one was a treat since there weren't that many non-album b-sides around this time and this was a little different than a lot of the other tracks on BYT. A rare case of when the b-side is even better than the single it's backing.

I.H.:

One of the rare tracks that you can't believe not to be on an album, not a single and not a club anthem! Dance! Dance!! As if your heart would break!!!



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 38

Points: 914.43

Big Fans:

| | | | |
|-----------------------|---------------------|---------------------|--------------------|
| Cameron Carr #3 | David N. Dennis #13 | Brendan Holiday #17 | Matt Lee Newby #25 |
| Bryan Stevens #12 | Ross Larkin #15 | Daniel Mueller #23 | Wolfgang Nomi #27 |
| Christopher Fayol #13 | Grace Gomez #16 | | |

People who like "DoublePlusGood" tend to:

Like:

| | |
|---------------------------|----------------|
| Ministry of Love | $\tau = 0.402$ |
| Greetings from a Dead Man | $\tau = 0.373$ |
| Room 101 | $\tau = 0.350$ |
| Grown Up Girls | $\tau = 0.313$ |
| I Did It Just the Same | $\tau = 0.266$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Amazing Grace | $\tau = -0.423$ |
| Come Together | $\tau = -0.322$ |
| These Boots Are Made For Walking | $\tau = -0.320$ |
| Walking On Broken Glass (live) | $\tau = -0.253$ |
| Angel | $\tau = -0.247$ |

Why we love "DoublePlusGood":

Cameron Carr:

I love it – my favorite thing is the message.

Matt Lee Newby:

An absolutely stomping piece of upbeat music with suggestions of unease and Annie doing her best Phyllis Logan impression quoting announcements from the film/novel. I think my favourite thing about this song is the fact that it uses actual quotes from the novel and film, and that it's all sung in Newspeak. While "Sexcrime" nods a head to Orwell's condensed language with references to being 'unborn' and 'unliving', "Doubleplusgood" has whole swathes of dialogue regarding the Oceanian forces in South India, corrections of misprints of previous reports, and of course the repetition of 'Doubleplusgood' and 'Doubleplusungood'.

Nineteen Eighty-Four is one of my favourite novels and a huge influence on me, and the Richard Burton film is the only good adaptation there's been. Dave & Annie's involvement is what largely got me interested in their music (although I was already familiar with BYT by the time I got *1984*) and the soundtrack is superb, capturing the atmosphere and aesthetic of the world which Orwell envisaged.

Wolfgang Nomi:

The newscast over a dance beat reminds me of "19" by Paul Hardcastle!!! I love it to the core!!!

Jorge Beleza:

Being a proofreader, which is per se a quite *Nineteen Eighty-Four*-ish activity, I always had a special penchant for the “Doubleplus unbold”. You know I can’t believe how this song played so heavily on the Portuguese radio back in the day. So the first time I listened to it was on the radio, from where I taped it (oh those analog times...). If Annie was the omnipresent telescreen voice, I wouldn’t mind living in the 1984 dystopian world. To me this is one of the songs that symbolizes the essence of E*, mostly because of that dear old repetition.

John DesJardins:

This is one song that every time I hear it I like it more and more!

Ian Renner:

A wonderful song from the wonderful *1984*. Danceable, weird, innovative, and so easily memorable – it meshes bopping synth pop with the government deceit so well, as if to suggest that this is how governments could get away with lies: packaging them into digestible soundbites coated with candy. I love the “Your attention, your attention, please! Your attention! Tension! T-t-tension! Tension! Tension! Ten, nine, eight...” bit.

James Mitchell:

This track fairly bounces along and hooks you in with the rhythm and Annie’s clipped vocal taking you ‘there’ right to the heart of *1984*.

Daniel T. Davis:

From the tribal drum kick off to the fading countdown at the end, it’s just a damn good track.

Daniel Mueller:

This is a hidden diamond amongst gems, not only does it carry a tribal beat, so fun to dance too, of all the songs on the album, “Doupleplusgood” takes us to 1984, and the Orwellian world. Annie’s voice as the announcer, so wonderfully becomes a cause for concern and alarm, and it is masterful. Still rings as true today as when it was released. As uneasy a song as an early John Waters film. ThisIsAFantasticSong.

Sverre André Espeland:

I love the marriage of the tribal drums, the African influences, and the 1984-voiceover. It’s a marriage of art and music!

I.H.:

The best track from the *1984* soundtrack – instant earworm, highly relevant topic in these days, beautiful sounds, intense groove.



Release: 9-1989 on *We Too Are One*

Total Votes: 43 **Points:** 920.25

Big Fans:

Mike Wilson #11
Cameron Carr #12

Jaume Brunet #12
John Schmitz #12

Ruth Aldis #13
Daniel Mueller #18

Ross Larkin #25
Jorge Beleza #28

People who like "When the Day Goes Down" tend to:

Like:

(My My) Baby's Gonna Cry $\tau = 0.310$
A Great Big Piece Of Love $\tau = 0.283$
It's So Sad $\tau = 0.256$
The Miracle of Love $\tau = 0.247$
ABC (Freeform) $\tau = 0.237$

Dislike:

Invisible Hands $\tau = -0.304$
Here Comes the Rain Again $\tau = -0.290$
4/4 in Leather $\tau = -0.279$
I Heard It Through The Grapevine $\tau = -0.261$
Would I Lie to You? $\tau = -0.232$

Why we love "When the Day Goes Down":

Jaume Brunet Papiol:

Nice closing song to the *We Too Are One* album and nice closing for Eurythmics first part during the 80's. I love the studio/live version in the *We Two Are One Too* video album. I love how Charlie Wilson did the final chorus during the World Revival Tour. And I love the images from that video filmed in Rio de Janeiro where Annie and Dave discussed Eurythmics' future. And what about the lyrics? So human, an empowerment hymn for everyone. Love it, really love "When the Day Goes Down".

Cameron Carr:

This song holds such deep and lasting memories for me. It will always be a Top 20 in my heart.

Mike Wilson:

I love it. Especially on the *We2R1too* video, how it fades into the live ending. I think it's gorgeous. It's very poignant and special to see the conversation about ending e* captured on video like that.

Ruth Aldis:

An amazing album closer. So triumphant. Ooooo. I love this so much. It always lifts my spirits and gives me such feelings of hope.

Daniel Mueller:

This is one of the most personal Eurythmics song to me, because it happens to be my mom's favorite, and it was very emotional for us at the World Revival Tour. I always held this one deep in my heart, as if Annie and Dave are speaking to all of us in the verses. We are all lost, losers at some point in our lives, but we still matter.

Then, when Eurythmics got back together for PeaceTour, and I got to see them 2nd row center in LA, and they closed with this, I lost it. Most beautiful ending to any tour I have ever seen. Not to mention, Mark Stevens and I attended the show with a dear friend who has since passed away from cancer, making it that much more poignant.

Matthias Mittermeier:

Of all their songs, this one moves me the most. It really really works for me. SO tenderhearted, it's incredible.

Ian Renner:

Really love this! As the closing song on what for a long time seemed like their last album, it was such a graceful way to bow out.

Jorge Beleza:

"So don't go thinking you're the only one / Who ever broke right down and cry", sings Annie, aiming at each one of us. The perfect chant du cygne, Eurythmics being for real and into the world.

Xaque Gruber:

Might be the finest song on Side 2 of *We Too Are One*. This song has space to it. Like a grandiose sky at sunset. I always loved the gentle drumming at the very end of the song.

Roy Richards:

I really like the lyrics and the meaning. Also Annie sounds great.

Gabriel De Luca:

It's emotional and it's a perfect end for WTAO. I loved when I heard it live in the Peacetour in Paris.

I.H.:

A song of the thrilling kind, disarming with its simple, straight, honest words and easy yet dignified and beautiful melody, gives me goosebumps, especially live, one of THE highlights of the Peacetour, but also the wave like sounds on the album are sending shivers. One of the pearls you only find when you are seriously listening to Eurythmics' records. Perfect, peaceful album closer – if there would not have been another album (and for 10 years it seemed so) it was/would have been the perfect last Eurythmics song to say thank you, good night, all the best and peace!.



Release: 11-1987 on *Savage*

Total Votes: 40 **Points:** 921.97

Big Fans:

| | | | |
|--------------------|-------------------|----------------|------------------|
| Jonathan Slater #7 | Thomas Ripley #12 | Ruth Aldis #24 | Fabio Milani #29 |
| Kyle Barber #11 | Dan Rucker #15 | Alex Helm #29 | |

People who like “I Need You” tend to:

Like:

| | |
|------------------------|----------------|
| How Long? | $\tau = 0.274$ |
| The Last Time | $\tau = 0.200$ |
| Wrap It Up | $\tau = 0.195$ |
| Brand New Day | $\tau = 0.195$ |
| When the Day Goes Down | $\tau = 0.189$ |

Dislike:

| | |
|-----------------------------|-----------------|
| 7 Seconds | $\tau = -0.229$ |
| Monkey Monkey | $\tau = -0.213$ |
| Sweet Surprise | $\tau = -0.202$ |
| God Rest Ye Merry Gentlemen | $\tau = -0.196$ |
| Let's Work | $\tau = -0.193$ |

Why we love “I Need You”:

Jonathan Slater:

I think it's one of their best – Eurythmics in the raw, lyrically and musically. A perfect contrast to the other, heavily produced sounds on *Savage*. I wish they had done a few more like this. Stark and beautiful. An intensely powerful song, and one of my faves.

Thomas Ripley:

Impressive in every version; a true hidden gem for people who only know their *Greatest Hits* – I envy the fact that they have this to discover!

Kyle Barber:

I think this song also is one of Annie's best numbers that showcase her ability to act through song.

Alex Helm:

For me this song is one of the most important and boldest statements that Eurythmics ever made. The line “I Need You To Feel The Ecstasy I'm Faking”, is one of the finest lyrics ever written. The ambiguous and contradictory lyrics are at the very core of what Eurythmics are really about.

Xaque Gruber:

I always found it surprising that despite D&A being tremendous acoustic performers, that this gem (buried deep within *Savage's* caverns) would stand alone as Eurythmics' sole acoustic piece. One of *Savage's* true Songs in the traditional sense of the craft. It could've fit right at home on albums by Joni Mitchell, etc but brilliantly flying against expectations, it appears like a tulip (at Track 11!) after the delirious highway of hyper electro songs that dominate *Savage Side 2*. The thing I treasure about *Savage* is its element of surprise – never had a previous Eurythmics album changed course so much. “I Need You” – wow. It's pretty much perfection.

Michele A. Plaga:

The acoustic gem of the *Savage* synthesized crown: ironic, sincere and uncluttered in such a wonderful way!

Clem Stambaugh:

My favorite thing about this track is the realization we've finally made it; we're hearing a remarkable breakthrough moment. This is Annie Lennox. Raw. And her delivery makes it impossible not to harmonize with her!

Florian Grandena:

I don't know how many times I sang this one. 2,997,339 times maybe?!

Daniel Mueller:

The pearl of *Savage*, god, so good in every way, from the lovely beginning with the chatter and clanking, making it feel so improv. Eurythmics can write a song. I love the acoustic break in *Savage*, and yet the lyrics are so savage. “Crack my skull, I need someone to kiss” ... it has all the Jagger of “I Need A Man”, but in a completely different tone. Masterpiece, I love it, can't get enough, album version, live or otherwise.

Alexander Barton:

Some of the very best lyrics of their career. “I Need You” ranks as one of the most memorable songs in the Eurythmics catalog. I especially love the way it's made to sound as though we're hearing it live from a bar.

Jorge Beleza:

To me *Savage* wouldn't be *Savage* without this Dylan-esque prelude to the “now you can find peace at last” -finale, but I have to say that only more or less recently did I become aware of the profound state of loss of someone who writes the words “I need someone to pin me down so I can live in torment I need you to really feel the twist of my back breaking I need someone to listen to the ecstasy I'm faking”; no live version makes justice to this of course, because of this particular audience where a laughing Annie is included, putting the surrounding world's indifference to our feelings on central stage.

I.H.:

Is there any other song by Annie and Dave this raw yet perfectly crafted, this deep blue(s) yet full of warmth of love? To THE PURE ESSENCE of the soulful non-electronic-cool, non-arena-rocking, non-maximum-layered-highly-produced side of Eurythmics.



Release: 9-1989 on *We Too Are One*

Total Votes: 42 **Points:** 926.52

Big Fans:

| | | | |
|--------------------|---------------------|----------------------|------------------|
| Ross Larkin #2 | Brendan Holiday #20 | Thomas Ripley #25 | Jaume Brunet #29 |
| Daniel T. Davis #5 | Yann Jouvét #20 | Jan De Meulenaer #26 | Paul Nolan #30 |

People who like “We Two Are One” tend to:

Like:

| | |
|-------------------------------|----------------|
| Precious | $\tau = 0.365$ |
| The King and Queen of America | $\tau = 0.333$ |
| Missionary Man | $\tau = 0.317$ |
| How Long? | $\tau = 0.311$ |
| Revival | $\tau = 0.303$ |

Dislike:

| | |
|---|-----------------|
| This Is the House | $\tau = -0.335$ |
| Aqua | $\tau = -0.315$ |
| Revenge | $\tau = -0.294$ |
| I Could Give You (A Mirror) | $\tau = -0.279$ |
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = -0.268$ |

Why we love “We Two Are One”:

Ross Larkin:

It's bluesy, it's sassy and it's feel good. What's not to love?? The break is awesome. The whole outro just builds and builds and reeks of sexy soul and groove. It's a bloody killer track!

Daniel T. Davis:

It comes in swaggering with that sassy, muffled horn and those piano strikes and it struts and rocks with such bluesy energy and attitude right on through to that irresistible, juddering breakdown that sees in the playful back-and-forth vocalese to the end. So much uplift in the lyrics and such power in the performance. A brilliant album opener. I find it absolutely impossible not to get into its groove. It's my top track on the album.

Xaque Gruber:

The most soulful, spirited pop romp on *We Too Are One* sets a warm, playful, breezy, welcoming pace. Eurythmics' kindest, gentlest opener up to that point squarely landed them as the thinking man's Adult Contemporary favorite of 1989. It's so immensely likable, don't ask me why this was not considered for a single (little joke there). A far cry from the aggressive rock or electro openers of yore. Yet this being Annie, it's not all just “feel good.” She places her failings/neurosis at the fore (“people like us are too messed up”) with wonderful backing from Charlie Wilson. For these 4 minutes and 34 seconds, all angst gives way to love. And it's a declaration, that not only D&A are one, but that they and their audience are one.

Daniel Mueller:

This song is so intriguing to me. It is like "Right By Your Side", right before the divorce. There is an underlying sadness and repetition to the lyrics, on purpose, and I think the song craftly shows that they have stopped loving each other, but love what they created... it is a love song to the family (Eurythmics), not to each other as "parents," as we see later in the album, especially on "Don't Ask Me Why". "Keep the sky from falling down, we're gonna live forever," later resurfaces, in theme, in "Forever," knowing that through all the hardships, between DnA personally, the music will live on forever, and no matter what those two will always be one unit, their personal feelings aside. Just a stroke of pure genius on such a dark album which at the time was, for all intents and purposes, the last one.

Matt Lee Newby:

A great opener to a fantastic album (The more I've listened to it recently, the more I've grown to appreciate just how stunning it is!) with a great funky beat, a rich vocal from Annie and some gorgeous, growling guitars. It sets up the style and atmosphere of the album brilliantly... I love the sweeping white noise that comes in and the guitar solo. Despite the overall atmosphere of the album being dark and hinting that this may be the final bow for them, it's a very funky and fun track, stating firmly that Eurythmics are still around and can still make incredible music and giving the album a decisive and strong start.

Jan De Meulenaer:

My most liked track from this album. And yes it should have been a single. Upbeat, unusual, play it as loud as you can.

Mark Stevens:

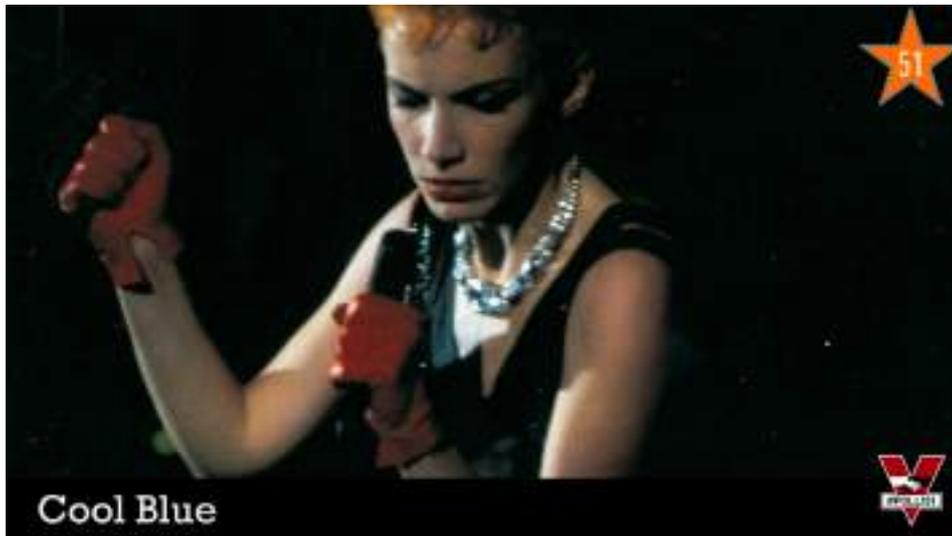
It's a groovy little tune – both for the album and the Revival Tour. What's not to love? It could have easily been a single from the album and would certainly have been a great opening single. A great happy love song that you can dance to, you can sing out loud. I love everything about it. It was part of the wedding music for my wedding reception. "Don't you know I really love you, baby? And that is sure!"

I.H.:

The intro is from another world, making clear to the listener that this is another different chapter to a new incarnation of Eurythmics, no *Savage* and no *Revenge*. The complex, floating structures contrast with the intense groove and the earthy guitars. The lyrics leave a lot open to me, I always had the feeling it was a prayer for an actually already lost relationship – much more than a simple hang-on-anthem.

Mupp Freek:

Here in Phoenix Arizona, this got heavy rotation airplay on legendary alt station KUKQ AND also quite surprisingly also got played on the classic rock station KUPD which was the only time I ever heard any Eurythmics played on that station. This is one of the stronger tracks on the *We Too Are One* album, but also like just about every song on that album, the live version totally blows away the studio version.



Release: 11-1983 on *Touch*

Total Votes: 42 **Points:** 932.26

Big Fans:

| | | | |
|-----------------|----------------------|-------------------|--------------------|
| Kevin Purdom #1 | Ian Renner #19 | Kyle Barber #19 | Alex Helm #26 |
| Dan Rucker #12 | Jan De Meulenaer #19 | Wolfgang Nomi #22 | James Mitchell #29 |

People who like “Cool Blue” tend to:

Like:

| | |
|----------------------------------|----------------|
| The First Cut | $\tau = 0.471$ |
| Regrets | $\tau = 0.419$ |
| These Boots Are Made For Walking | $\tau = 0.390$ |
| I Could Give You (A Mirror) | $\tau = 0.364$ |
| Paint a Rumour | $\tau = 0.301$ |

Dislike:

| | |
|---------------------------|-----------------|
| The Miracle of Love | $\tau = -0.325$ |
| This Is the World Calling | $\tau = -0.297$ |
| I Saved the World Today | $\tau = -0.265$ |
| All You Need Is Love | $\tau = -0.259$ |
| We Two Are One | $\tau = -0.255$ |

Why we love “Cool Blue”:

Kevin Purdom:

It embodies everything I like about early Eurythmics. Layers and layers of rhythm and melody building and intertwining. A mix of smooth and frenetic vocals. There’s so much in it yet it sounds so unforced and effortless. It’s cool and with just a sprinkling bonkers. A proper ear worm.

Ian Renner:

A wonderfully warped romp that is thrilling from start to finish! By this point, it was clear that Dave and Annie were keen to play with the signature Eurythmics sound. The synth bass is still the driving force here (that downright DIRTY extended fourth note of the main sequence is EVERYTHING), but there are so many added textures: the funk guitar licks, the effect-heavy drum programming (like the delectable raindrop mimicry that opens the song), the extra heft of the bass, and those sassy brassy horns complement the song so well. I love how Annie’s vocals grow from cold and cutting to desperate paranoia, conveyed so wonderfully with that second “Up!” in the chorus, and ultimately to increasingly processed mania! It’s also one of the most evergreen dance songs they ever did – it is impossible to stay still with such deliriously fun (eu)rhythm.

Wolfgang Nomi:

Very infectious number that swells into an edgy dance groove with extra funky bass guitar thumping underneath Annie’s vocals!!! I love this track!!

Alexander Barton:

This is the first Eurythmics song I ever fell in love with. I remember working late nights at the newspaper as a teenager. I was the only one in the office some nights. One of these nights I'd heard "Here Comes the Rain Again" on the radio and had to have that song in my collection, so I purchased *Touch* on iTunes.

When I got to Track 4 I couldn't resist playing the track again. And again and again and again. I must have listened to "Cool Blue" 25 times that night.

Every time I hear "Cool Blue" it reminds me of how it feels to fall in love with an artist. This is not E's best song, and there are plenty of Eurythmics songs I prefer listening to today over this one. But only one song brings back the nostalgia of falling in love with Dave and Annie for the first time, and for me it is "COOL BLUE".

Alex Helm:

I think this is a perfect example of the blending of musical genres. It starts off with a dub reggae pulse then crunchy electro beat and then the chorus is pure Stax.

Eric Gustin:

I love this track – from the lyrics to the vocal delivery to Dean Garcia's amazing bass guitar – exquisite.

Xaque Gruber:

My favorite thing about "Cool Blue" is the instrumentation – listen closely, it is kindred with "This Is the House" only a little less dark (and little less playful), but there is such texture in the arrangement. Also kindred to "Cool Blue" is "Wonderful" from Annie's *Bare* album in that we have these seductive verses, beautiful and alluring, juxtaposed with bright horns and a boldly sung chorus that blasts from the rafters. I admire "Cool Blue" (much like "Wonderful") for not making the song title the chorus. It's a testament to the strength of *Touch* that this catchy firework (which would've been the single on a weaker album) is often overlooked as merely a track that exists between two worldwide hits when itself had actual chart potential.

Funny, when I hear "Cool Blue" I've never thought of the actual color because it feels so much more fiery than that: the mutated voice "How could she fall for a boy like that," the galloping pace, the hyper chorus – it doesn't say the color "blue" to me – so the lyrics have always been a bit of a mystery, which adds to its appeal.

Jorge Beleza:

So I became acquainted with E* via our Chinese (via Mozambique) neighbours. My eldest brother had brought this tape he made at their apartment, mostly with single-ish stuff from SD and *Touch*. I was completely overwhelmed with that voice and that music, and soon wanted to explore the rest – the "B-sides", the other songs. So that Summer, I'd brought this tape I made myself with the not so popular songs from *Touch*'s B-side to our southern Spain holiday home. I'd play it so obsessively that my friend tried to dissuade me from doing it, saying that those songs were "not that good" ... "Cool Blue" was of course included on the tape.

If there's a song that speaks to the "rhythm" in Eurythmics, it is "Cool Blue". I just love it how the music is as prominent as Annie's vocals, how you're so aware of everything that goes on, how Annie sounds cold and then soulful, how it all seems to be extended at one point, the clockwork-ish percussion...



Release: 8-1981 on *Belinda 7"*

Total Votes: 39 Points: 935.93

Big Fans:

| | | |
|---------------------|--------------------|------------------|
| Mike Wilson #2 | Ruth Aldis #18 | Lynne Foster #23 |
| Cameron Carr #9 | Thomas Ripley #19 | Mark Page #29 |
| Ian Renner #13 | Kevin Purdom #21 | Steve Gayler #30 |
| Daniel T. Davis #18 | Daniel Mueller #22 | |

People who like "Belinda" tend to:

Like:

| | |
|---------------------------------|----------------|
| All the Young (People of Today) | $\tau = 0.377$ |
| (My My) Baby's Gonna Cry | $\tau = 0.261$ |
| Caveman Head | $\tau = 0.247$ |
| Adrian | $\tau = 0.247$ |
| See No Evil | $\tau = 0.242$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Amazing Grace | $\tau = -0.289$ |
| Don't Let It Bring You Down | $\tau = -0.285$ |
| I Heard It Through The Grapevine | $\tau = -0.279$ |
| Would I Lie to You? | $\tau = -0.271$ |
| God Rest Ye Merry Gentlemen | $\tau = -0.269$ |

Why we love "Belinda":

Matthias Mittermeier:

Hey Belinda, isn't it wonderful how bright your star still shines? Despite everyone's neglectance back in 1981, you're not forgotten. And never will be. Dry your tears, close your eyes. You're safe in our hearts now. And forever. Promised.

I love Belinda. Of all the females Annie described in her lyrics, she is the dearest one to me. The feeling I get when I hear the song is that the heroine seems to live in an isolation that totally paralyzes her. She is so used to it that she suffers very quietly, well-behaved, hardly anyone notices the state she's in. Except Annie who gives her all the empathy she can bring up in her rousing vocals. *In the Garden* is one of the best musical studies on depression ever recorded.

Brian Brazill:

A technical sibling to The Tourists' "It Doesn't Have to Be This Way". In both, Annie sings each of five ascending notes individually, and holds them. The notes are then brought in one-by-one and the decay of each overlaps with those of the others. Here, it's "How... The... Rain... Still... Falls...". In IDHTBTW, it's five wordless "Aah"s, and then the same five climbing again but to a sixth note. I always wished they would use this "cascade" effect more often.

Mike Wilson:

"Belinda" is such a perfect mesmerising e* moment in time. Absolute perfection. The hypnotic repetition of the title, and the amazing urgency of Clem's drumming. The words and theme that Matthias Mittermeier so perfectly summed up as well. 2 parts in the song completely sweep me away: When Annie sings. How... The... Rain... Still.... Falls.... her voice soars and then the horn that comes in behind and carries it away... it's just beautiful as mentioned by Brian Brazill. And then again at the end, when her soaring vocals let loose "Dry your tears, close your eyes" the harmonising is incredible! "Belinda" is like an unpolished diamond. Simply perfect. It always leaves me wanting more, so it's often on repeat on my sounds.

Ian Renner:

One of their greatest songs, IMO. I find it unfathomably awesome how dexterously it weaves together spiky power pop punch and dreamy, tender, stary-eyed wonder into a cohesive package, making "Belinda" feel like one of those songs that was simply born into existence rather than painstakingly crafted. Annie's wordless vocal soaring amidst the ululating "dry your tears, close your eyes" Heaven-sparked backdrop is one of the most magical moments of the 80s.

Daniel T. Davis:

So many have already waxed poetic about what I love about the song: the hard driving guitar and the beat offset by Lennox's dreamy delivery, the way that gentle harmony plays against those full-throated scales at the end, the way that horn blast blends with that rising bridge there in the middle. It's a real stand out on *In the Garden*.

Daniel Mueller:

I love "Belinda", love the song. It is also, while not the rarest item in my collection, is my favorite...I love my 7", and want to be buried with it. I remember waiting for days after school for the UPS truck to drive down our dirty, unpaved road to deliver the most expensive record my mom bought me at the time (\$30usd). It was/is gold to me. The beautiful cover drawn by Annie, to the stunning and unusual song itself. I just cannot get enough of it. I almost had a breakdown when the Whistle Test video surfaced a few years back.

Jorge Beleza:

In the Garden feels so much as dark, wet green foliage, and "Belinda" as timid blossoms here and there. And then the name itself. Only now did I realize how it speaks so much to me. The word "Belinda" is a combination of two Portuguese words that have similar but not quite the same meanings: "bela" = beautiful; "linda" = pretty. I said it speaks so much to me because my surname of choice, Beleza, means literally beauty. I said timid blossoms because here is one of the rare occasions on ITG where Annie rises a little from the (so beautiful) monotone, and that overdub my God, truly orgasmic! And then the krautrock-inspired guitars' wall of sound, the Conny Plank sonic wizardry here and there... All in all a fabulous song, at once lyric and so full of a raw energy...

Jonathan Slater:

The first song on *In the Garden* which really grabbed me, and still one of my favourites. Pristine power-pop, with those dark undercurrents which run through the album.

Mark Grainge:

This is a regular earworm for me.



Release: 11-1987 on *Savage*

Total Votes: 43 **Points:** 937.67

Big Fans:

| | |
|-----------------------|---------------------|
| Christopher Fayol #10 | Kyle Barber #25 |
| Ruth Aldis #12 | Jonathan Slater #27 |
| Dan Rucker #16 | David N. Dennis #29 |

People who like "Brand New Day" tend to:

Like:

| | |
|-----------------------------------|----------------|
| Do You Want to Break Up? | $\tau = 0.325$ |
| It's Alright (Baby's Coming Back) | $\tau = 0.274$ |
| (My My) Baby's Gonna Cry | $\tau = 0.261$ |
| I Remember You | $\tau = 0.259$ |
| Right by Your Side | $\tau = 0.258$ |

Dislike:

| | |
|-----------------------|-----------------|
| Le Sinistre | $\tau = -0.364$ |
| Take Me to Your Heart | $\tau = -0.299$ |
| 4/4 in Leather | $\tau = -0.298$ |
| Invisible Hands | $\tau = -0.263$ |
| English Summer | $\tau = -0.244$ |

Why we love "Brand New Day":

Xaque Gruber:

The jewel of jewels – a fine piece. My sister would sing it to my little nephew every night as a lullaby to put him to sleep. One morning I was driving, and my little nephew was in the backseat as "Brand New Day" came on my CD, to which he said (dismayed) "this is a bedtime song!"

But that's the magic of "Brand New Day" – it can jolt you into a spiritual awakening or it can lull you to sleep as a dreamy lullaby. The acapella and the layered vocals in the intro is something I wish Eurythmics could've done more of – I mean THAT VOICE! And the tinkly burbly synths are all so angelic without even using the word "angel," and yet it summons angels while the rest of *Savage* raises Hell with all the demons.

Jonathan Slater:

I think it's one of their best album closers, and works perfectly in the context of *Savage* – a ray of hope and self-realisation after the introspective traumas which precede it. The acapella intro is a lovely touch, and the gentle guitars which lead the song out are like sunshine after a storm. Great track.

Ruth Aldis:

Amazing. I love the way the song builds from just Annie's voice to such a joyous, hopeful crescendo.

Alex Helm:

The main thing I love about “Brand New Day” is that finally we have an a capella song from the Eurythmics and get to the very core of Annie’s voice and that it lays bare the blues and folk influences. I also relate very much to the lyrics.

Daniel Mueller:

“Brand New Day” is a miracle for me personally, it is so sad, yet uplifting at the same time. My favorite album closer is WTDGD, but this is definitely 2nd in my book. Annie’s vocal delivery is perfection. Angelic perfection.

Daniel T. Davis:

It’s still a stunning showcase for Lennox’s vocal talents: dour, bluesy acappella harmonies giving way to the sudden dawning, gentle and bright, of an electronica under swirl, the martial drum gradually building, propelling us into the brand new day with a mantra of positivity. It’s a terrific album closer, and such a lovely way to conclude *Savage*.

Jorge Beleza:

I love the intro to bits, with those “I Did It Just the Same”-reminiscent huhs and those beautiful silences in between Annie’s mental-jukebox singing.

Mark Stevens:

This is one of the songs that my wife, a reluctant Eurythmics fan, really loves. There’s something quite beautiful about the a cappella verses. We all need that reassurance from time to time that you get in this song. We need to know that everything will be OK – that, yes, there will be a brand new day.

I’ve always loved the song, but the live version at the Mandela Concert was extraordinary – one of Eurythmics’ finest moments.

Ian Renner:

The acapella opening is so powerful at the end of the wild journey that is *Savage*. I love the sparkle at the end as well – *Savage* earned the right to end this way after the crazy twists and turns and the narrative it presents.

Sverre André Espeland:

Love the acapella feeling of this song, slowly building musically piece by piece. Also, it’s the sanity of the *Savage* album. Time to stop, breathe and have a joyous to all this madness. There is hope after all. It’s one of the 12 stand-out tracks on the album!



Release: 11-1987 on *Savage*

Total Votes: 43 Points: 943.82

Big Fans:

| | | |
|----------------------|------------------|---------------------|
| Christopher Fayol #6 | Dan Rucker #20 | Mark Page #22 |
| David N. Dennis #10 | Steve Gayler #20 | Brendan Holiday #23 |
| Jonathan Slater #18 | Lynne Foster #21 | Mike Wilson #26 |

People who like "I've Got a Lover (Back in Japan)" tend to:

Like:

| | |
|-----------------------------------|----------------|
| It's Alright (Baby's Coming Back) | $\tau = 0.368$ |
| Do You Want to Break Up? | $\tau = 0.338$ |
| Beethoven (I Love to Listen To) | $\tau = 0.234$ |
| Love Is a Stranger | $\tau = 0.224$ |
| Brand New Day | $\tau = 0.223$ |

Dislike:

| | |
|-----------------------|-----------------|
| Fame | $\tau = -0.275$ |
| Anything But Strong | $\tau = -0.264$ |
| Dr. Trash | $\tau = -0.225$ |
| Take Me to Your Heart | $\tau = -0.224$ |
| Sing-Sing | $\tau = -0.216$ |

Why we love "I've Got a Lover (Back in Japan)":

Christopher Fayol:

"I was bitter when I met you I was eloquent with rage... And like honey from a poisoned cup I flowed from stage to stage..." these are the lyrics I've sung and written (everywhere) the most at school in 87 & 88.

Mark Stevens:

Ah, loneliness never felt so good and whimsical – and, at times, dark – as it does here with Annie's brilliant lyrics and delivery.

Daniel Mueller:

What a treat of a song, or another poetic piece of art. So many beautiful double entendres, lyrically masterful, and musically gorgeous. Annie pushes herself to the limit with her vocal ranges, and Dave's production is masterfully perfect. It is a song I discover something new about each time I hear it.

Florian Grandena:

It's a perfect song, evocative and original, the production wonderfully enhances the beauty of both the lyrics and Annie's voice. It's like a small, unique world encapsulated in a few minutes of glorious pop creativity. Dave's production is glorious. He can do anything. Studio master.

Michele A. Plaga:

This song always puts me in a good mood, and I love everything about it: from the sharp, clean cut arrangement to the sarcasm, crazy lyrics and the stunning Aretha impression Annie does near the end.

Steve Gayler:

These 4 lines are some of my favourite lyrics written by D&A about loneliness: "I was bitter when I met you, I was eloquent with rage, Like honey from a poisoned cup I flowed from stage to stage."

Xaque Gruber:

I feel IGALBIJ is where *Savage's* heart really begins. As Alex Helm eloquently said "the music is soothing." Ironic considering its barbed theme, but that's the beauty of this sculptured album. "I've Got A Lover" rolls like hills in a gentle landscape – a needed balm after the impenetrable mania of "Beethoven." And like much of *Savage* "I've Got A Lover" is humorous! *Savage* is almost like Eurythmics' comedy album – dark troubled comedy, but lyrics are packed with unexpected winks and laughs. It unfolds like a funny/ironic stage play (as does most of the rest of *Savage*) full of crazy characters. The lyrics muse on at least 3 different lovers in this song. She gets around. And she's not that thrilled with any of them – in fact she's blasé and restless. It's all hilarious yet weary ("he's got tattoos" / "he's been tumbling around all over the place") to brittle/anguished ("like honey from a poisoned cup I've flown from stage to stage"). And at Track 2, it cleverly sets the stage for much of the rest of the album – from introducing "Heaven" in Annie's description of her outer space lover to the insistent theme of severing ties ("break break") that echo in everything from "Do You Want To Break Up?" to... you name it. Annie's vocals in the final minute adorning the song's closing poem with scattling abandon is a show unto itself. Utterly inventive and beautiful.

Lynne Foster:

The lyrics are brilliant, the opening cold and haunting.

Jonathan Slater:

This is a wonderful song. It's astonishing how much they pack in over one simple (but gorgeous) chord change that runs through most of the track. Dave's production is just perfect, and Annie runs through a range of different vocal styles to delirious effect. The lyrics are also really strong on this one, and the 'When the whole world descends on me/I'll be waiting for you' bit is one of my favourite moments in the entire E* catalogue.

Mike Wilson:

I really began to appreciate this song in all its magnificence when I saw *Brand New Day*. There is a scene where DnA are walking through a Japanese bamboo forest listening to the sounds of the bamboo cracking and groaning, as the forest moves and breathes. Dave is recording everything onto his tape deck. You can hear these sharp, jagged sounds directly in the song. It's a masterful piece of work, which harks back to their early experimentation of recording sounds for ITG and SD. It sounds uniquely Japanese to me as I have often walked through the bamboo forests and rice fields at Narita, Japan and that's exactly what it feels like. I think the subject is brittle and sharp too, just like the sound. And I just LOVE Annie's ad-libbing "...oooh sing me a lullaby (still) .. Japanese baby...." "Eloquent with rage" So with all that in context, I think this is pure brilliance!



Release: 6-1986 on *Revenge*

Total Votes: 45 Points: 947.48

Big Fans:

| | | | |
|-----------------|-----|------------------|-----|
| Uschi Suttner | #8 | Ross Larkin | #17 |
| Brendan Holiday | #10 | Jonathan Slater | #22 |
| Cameron Carr | #14 | Michele A. Plaga | #23 |
| Clem Stambaugh | #15 | | |

People who like “The Last Time” tend to:

Like:

| | |
|---------------------|----------------|
| Take Your Pain Away | $\tau = 0.320$ |
| Hello, I Love You | $\tau = 0.278$ |
| Let's Go! | $\tau = 0.221$ |
| The Young Lions | $\tau = 0.214$ |
| Auld Lang Syne | $\tau = 0.214$ |

Dislike:

| | |
|-------------------------|-----------------|
| She's Invisible Now | $\tau = -0.290$ |
| English Summer | $\tau = -0.275$ |
| I Saved the World Today | $\tau = -0.270$ |
| Caveman Head | $\tau = -0.269$ |
| Invisible Hands | $\tau = -0.262$ |

Why we love “The Last Time”:

Clem Stambaugh:

I never tire of this track... and should've been a single. If you wanna catch me at home having a giddy good time... just watch me as this remarkable song comes on as the credits roll to the Bette Midler & Shelley Long comedy *Outrageous Fortune*.

Ross Larkin:

This one definitely had single potential. Another that begs to be cranked loud.

Michele A. Plaga:

“The Last Time” is one of my favourite tracks from *Revenge*: fierce, cold and angry, with the powerful drums punctuating the synths in the background.

Jonathan Slater:

Another belting song from the sublime *Revenge* album. Sad but defiant. Love, love, love it.

Ian Renner:

The best marriage of their synth roots and their new rock obsession on *Revenge*, IMO. That synth hook is a total ear worm, and Annie expertly portrays steely defiance as only she can. Just a perfect pop/rock song, and I agree it would have made a cracking single.

Stewart Lennox:

I would've been happy to see this as a single and I loved hearing it at the end of the Bette Midler film *Outrageous Fortune*.

Mike Wilson:

A perfect pop song! Great fun and uplifting. Like Clem and Stewart have mentioned, I always think of *Outrageous Fortune* when I hear it. I remember at the time being thrilled that it was used in the movie – and a non-single track what's more.

Daniel Mueller:

Oh, "The Last Time"! Classic Eurythmics, IMHO, from my favorite album. What a defiant and fun track at the same time. I know he takes the roses back, but not the necklace of pearls, so I always wondered if that was another "double entendre," if you know what I mean... maybe a subtle sexual innuendo, because it seems as if it is a song about a one night stand, and I just adore it. The "people like you can be so mean..." bridge is just phenomenal.

Roy Richards:

I agree "The Last Time" is a great song, definitely one of Eurythmics best album tracks. A good one to play with the volume turned up. It's been a while since I last listened to *Revenge*, therefore I hadn't heard "The Last Time" for the same amount. I clicked the link yesterday to give it a listen and immediately a good chunk of the words came flooding back reminding me how much I liked it. One of Eurythmics strongest non-singles.

I.H.:

Killer intro that could have gone forever imo. I loved the song as a teenager so it comes with a lot of nostalgia to me. Again I love to hear Dave's voice even it not as prominent as on (MM)BGC.



Release: 9-1989 on *We Too Are One*

Total Votes: 40 **Points:** 955.02

Big Fans:

| | |
|---------------------|---------------------|
| Ruth Aldis #4 | Wolfgang Nomi #26 |
| Daniel T. Davis #9 | Yann Jouvét #27 |
| Brendan Holiday #13 | Jonathan Slater #28 |
| Cameron Carr #13 | Ross Larkin #29 |
| Mike Wilson #22 | |

People who like “(My My) Baby’s Gonna Cry” tend to:

Like:

| | |
|---------------------------------|----------------|
| How Long? | $\tau = 0.377$ |
| Power to the Meek | $\tau = 0.365$ |
| When the Day Goes Down | $\tau = 0.310$ |
| Here Comes That Sinking Feeling | $\tau = 0.285$ |
| It’s So Sad | $\tau = 0.274$ |

Dislike:

| | |
|----------------------|-----------------|
| Aqua | $\tau = -0.335$ |
| You Can’t Hurry Love | $\tau = -0.313$ |
| Invisible Hands | $\tau = -0.295$ |
| Sweet Surprise 2 | $\tau = -0.294$ |
| 4/4 in Leather | $\tau = -0.287$ |

Why we love “(My My) Baby’s Gonna Cry”:

Daniel T. Davis:

I. Love. This. Song. It chimes in with that echoey stuttering over tripping drums before that crunchy guitar growls on up to the bitter breakup call-and-response verses (Dave sings!). The chorus is a matter-of-fact promise and a gleeful warning in equal measure. You can’t say Baby wasn’t warned. Those verses have some of my favorite Eurythmics lyrics as well. It’s such a great song to sing along to and I do with gusto and great volume. Love. It.

Wolfgang Nomi:

Great track that is a truly awesome NUGGET!! Rare treat hearing Dave sing a lead vocal opposite Annie – I saw them do this on SNL and loved their vocal harmony!! The backing instrumentals are top tier, as well!!

Mike Wilson:

I really like it. Especially the remix and the acoustic versions. I always enjoy hearing it on my favourites play list.

Jonathan Slater:

Love how the lyrics unpick a knotty, failing relationship, while the music delivers them with real playfulness and swagger. The contrast between their vocals works so well, it's a pity they didn't do more duets. Special praise for Dave's guitar on this one too, especially the spiky solo. Really good stuff.

Daniel Mueller:

I love this track too, much like "The Last Time", it brings me so much happiness, (even though it is all about crying). Rocky, duety, bluesy, and fantastic live, acoustic, in demo form, in remix form and as a studio track.

Clem Stambaugh:

This exclusive to North America single is an enthusiastic shot in the arm for *We Too Are One*.

Lynne Foster:

I still enjoy this song. It was great in concert and certainly notable as the only true Dave and Annie duet. The most simple, perhaps, E lyrics of lost love: "Do you feel sorry, lover? Do you feel blue? What reason did you have to be untrue?"

Matt Lee Newby:

"You can't have your piece of cake and eat the sweet thing too / But that kind of understanding isn't good enough for you" – One of the best lyrics of any of their songs, simply because they've done what they do best; taken a well known saying and twisted it for their own ends.

Ross Larkin:

I like this track, particularly the guitar solo/bridge.

Mupp Freek:

This was another track that got heavy airplay on legendary alt radio station KUKQ even BEFORE it was actually released as a single (then when it was officially released, they added the extended mix and the acoustic versions to their playlist). Whenever I hear this track, I always picture the visuals from the video of Dave and Annie walking and dancing down the streets with the song playing out of a ghetto blaster. I often did very similar walking/dancing to this song with it on my headphones! Even though it was only a single in the USA, I loved the irony of how their first ever single (hailing the beginning of Eurythmics) was called "Never Gonna Cry Again" and the final single (until their reunion a decade later) was "Baby's Gonna Cry" as the dissolution of Eurythmics was certainly something to shed tears over.

I.H.:

Still fresh! Well arranged, tasteful choice of sounds and effects, uplifting beats, elevating live cheers, lustful sighs, wild vocal freestyles and a cutting guitar. A hymn, if only because Annie and Dave are singing TOGETHER!



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 36

Points: 977.50

Big Fans:

| | | |
|-------------------|---------------------|---------------------|
| Sherry Ann #1 | Brendan Holiday #21 | John DesJardins #25 |
| Matt Lee Newby #2 | Grace Gomez #21 | Thomas Ripley #27 |
| Alex Helm #6 | Daniel Mueller #24 | David N. Dennis #30 |
| Xaque Gruber #8 | Ian Renner #24 | |

People who like “For the Love of Big Brother” tend to:

Like:

| | |
|---------------------------|----------------|
| Ministry of Love | $\tau = 0.429$ |
| Greetings from a Dead Man | $\tau = 0.417$ |
| Take Me to Your Heart | $\tau = 0.337$ |
| I Did It Just the Same | $\tau = 0.324$ |
| Invisible Hands | $\tau = 0.317$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Walking On Broken Glass (live) | $\tau = -0.401$ |
| Amazing Grace | $\tau = -0.348$ |
| Why (live) | $\tau = -0.345$ |
| Come Together | $\tau = -0.331$ |
| Put A Little Love In Your Heart | $\tau = -0.289$ |

Why we love “For the Love of Big Brother”:

Sherry Ann:

The first time I ever heard this song was in June or July of 1993 when I was 15. I had just gotten into Annie Lennox and Eurythmics 6 months prior. Between February and July of 1993 me and my mom slowly but surely got each E album as we found them at the used record stores... The *1984* soundtrack was one of the last ones we got... I can remember listening to side 1 and the song “For the Love of Big Brother” coming on in my hot basement room and being amazed with how great the song is. It felt private and personal, and also like it might be a consensual, beloved ballad among all... It’s one of those songs that is very atmospheric and melodic at the same time. I love the noises, sounds, and special effects. A beautiful ballad. This song really goes somewhere for me every time I hear it, as it trots along... Something about the tune and sitar-sounding guitar in it maybe. It’s a very grounded song. STILL LOVE IT!

Xaque Gruber:

This track is perfection: tribal, poetic, spooky, sexy, bleak and dark yet accessible and tuneful – layers of impeccably realized instrumentation crowned by Annie’s most seductive vocal. “First you see my fingerprints like skeletons of leaves on the wall.” Ghostly glittering magnificence. “Black bird in flight I hear you call.” Chilling. Truly one of their ten best songs. The great sheltering oak tree on Side 1 of *1984*.

Alex Helm:

It’s a deeply personal, hypnotic and moving song to me.

Matt Lee Newby:

Dave and Annie's most beautiful and totally on point song. Every line is pertinent to the film for which it was written, the music a perfect sonic twin to the atmosphere and imagery. It evokes precisely Winston and Julia's inner monologue as they sit together in the Chestnut Tree Café, physically and mentally broken by O'Brien and the Inner Party after their experiences in the Ministry of Love. Their forbidden love/rebellion is just a distant memory, an echo, a train passing in the distance and a bird in flight (recalling their first meeting away from Airstrip One in the countryside). Annie's wistful, haunted vocals sound almost comatose, brilliantly translating Winston's defeat into song, as do the wonderfully soulless, Minute's Hate referencing backing vocals ("Yeah-yeah, yeah-yeah, yeah-yeah, B-B, B-B"). Oh, and the sudden, ominous, thumping piano break which gives way to a brief few bars of light synth which feel like a happy memory breaking through before the oppression of the first verse makes a return and reality is restored. FTLOBB is the standout from the album, so perfect in summing up Orwell's concepts. Of all the songs D&A didn't release as a single, this deserved to be issued the most. "Big Brother" is the perfect Eurythmics song – the prime example of Lennox and Stewart's ability to convey emotion and emotionlessness, to realise an idea as music and voice, and to dig their way into your soul and make you *feel*.

Ian Renner:

What an incredible song this is! The lyrics are among the eeriest they ever created, capturing the chilling horror of the subject matter better than any others on the album. Musically, the wonderful mix of Latin rhythm, Dave's wonderful guitar and the foggy electronic haze is endlessly delightful. The entire album is filled with such evocative atmosphere, and yet this song stands out as among the most vivid. Sublime.

Florian Grandena:

Quintessentially Eurythmics – different, atmospheric, dark, beautifully performed and produced (the percussions!...). One of the best songs I have ever listened and keep listening.

Daniel Mueller:

A perfect song in every respect. I get chills every time I hear it.

Steve Gayler:

I am so glad this got a high position, I've always felt this track is the natural segway between *1984* and *Be Yourself Tonight*. "I still hear the echo of your footsteps on the stairs".

Gina Heinecke:

I love this song. Its piano bridge is the one thing that I love most.

Clem Stambaugh:

It still pulls me in with the moodiness and beautifully dark delivery from Annie. Goosebumps!

Mark Stevens:

I'm all about the lyrics in a song, and, oh my, does this song deliver! "And even though there's no one, dark shadows move across the wall" – that's brilliant. And it's followed by even more! "I still hear the echo of your footsteps on the stairs/ Still recall the images that seems to live out there." That's brilliant writing. Brilliant! I wish more people knew this song. A star in the brilliant sky of Eurythmics shining stars.



Release: 9-1989 on *We Too Are One*

Total Votes: 43 **Points:** 1008.95

Big Fans:

| | | | |
|----------------|-----|----------------------|-----|
| Daniel Mueller | #3 | Christopher Perrello | #18 |
| Yann Jouvét | #7 | Mark Page | #23 |
| Bryan Stevens | #8 | Andy Ashton | #24 |
| Wolfgang Nomi | #14 | Mark Stevens | #26 |
| Matt Lee Newby | #17 | | |

People who like "The King and Queen of America" tend to:

Like:

| | |
|-------------------------------------|----------------|
| Revival | $\tau = 0.398$ |
| When Tomorrow Comes | $\tau = 0.339$ |
| We Two Are One | $\tau = 0.333$ |
| Sisters Are Doin' It for Themselves | $\tau = 0.320$ |
| A Little of You | $\tau = 0.295$ |

Dislike:

| | |
|----------------------------|-----------------|
| Let's Just Close Our Eyes | $\tau = -0.353$ |
| Plus Something Else | $\tau = -0.320$ |
| Home Is Where the Heart Is | $\tau = -0.308$ |
| Regrets | $\tau = -0.306$ |
| The Walk Pt. 2 | $\tau = -0.302$ |

Why we love "The King and Queen of America":

Daniel Mueller:

I totally dig this song. What an exceptional musical statement on the self indulgences of modern day capitalistic greed and self indulgence, all while wearing a crown. The "stars" are burning bright, yes, the States sure are, or so they think they are. Our "luck is good tonight," whether you are rich or poor, voting for the rich. "All of them aliens are gonna find out who we are," sure, if they can get in... you know to the "greatest country in the world." And let's not forget about good old organized religion, so in bed with politics, we are sending the satellites to "Heaven", right up to the "stars," you know, where "Heaven" is. The subtle yet completely truthful critiques and observations are done in such a brilliant way.

And musically, I adore this little number... the horns, Annie's cutting, perfect voice. This song is a statement, not so much about the struggles and pains of each person's life, it is about the bigger picture about what we buy into that end up creating those pains and struggles. What is a winner? Who is a loser? Sadly, sometimes we all know the answer. And we take a lot for granted, especially here in the States. Deep, deep stuff.

Wolfgang Nomi:

I love the big bombastic quality of it – very much like the USA is perceived globally!! I see it as a commentary on how American values are warped by consumerism, conservatism, and religion... A true masterpiece in the D&A canon!!!

Mark Stevens:

This song is a million times more relevant in the America we are living in today than it was even back in 1989. It gets played loudly – and proudly – every time. Annie's acerbic, take-no-prisoners lyrics make this a real gem for me, and the music is spot-on, too. The music encapsulates the grand American patriotic anthems, giving the song's theme an even more potent sting. The drums are crashing! The trumpets are blaring! Damn it, world, here we come – and look out! And despite all the bravado, the kings and queens of media, politics, business, entertainment are found to be as lost as the rest of us – and possibly the culprits in it all!

I saw the video for the first time (along with "Revival" and "Don't Ask Me Why") at the fan concert for *We Too Are One's* debut in Los Angeles. The videos played over and over on a screen outside the theater where we all waited to go inside. I still remember the wonder in seeing both Dave and Annie as the many characters and how we laughed when Annie's Playboy bunny looked so dejected at Dave's Hugh Hefner's boredom with her. (The video was edited from the first time we all saw it, by the way. In the original, when Dave as the American president pressed his button to set off a warhead or blow up a building, you could read his button, which said, "Let George do it," in reference, no doubt, to then-President George H.W. Bush. I imagine that was too spot-on for the American record company.)

I love this song. "... And all them aliens are gonna find out who we are!" Love it. Love it. Love it.

Matt Lee Newby:

Brash, loud and in your face, "The King And Queen Of America" is the aural embodiment of its subject matter. Dave and Annie crafted a song which perfectly summed up the flaws in the United States' culture with a superb video to complement it which pulled no punches. At the end of the 80s international feeling towards the over-confident, self-aggrandising and egocentric USA was at a low and its citizens were blissfully unaware of the fact that most non-Americans found them obnoxious.

Obviously, that's a sweeping statement which won't apply to everyone outside the US anymore than it does everyone living there, but I do know that most of the people I knew and spoke to were tired of hearing the US carp on about how great it was. But you can't base an opinion on the vociferous few and populist entertainment, and D&A deconstructed the gloss, scraped away the veneer and exposed the reality – 'the King of Nothing and the Queen of Rage with a pile of confusion upon a glittering stage'; it's all just an act to cover up the fact that this juvenile country has just as many problems as any other.

The video is a fantastic selection of quite stark images from US culture – the woman in the leopard-skin coat watching a leopard at a zoo, war graves accompanying the line 'We never did anything to make ourselves feel proud' – with D&A dressed up as a variety of American stereotypes, from the rich preacher with his bingo-winged lacky to the Game Show host and his sequined lovely to Marilyn and Elvis to the Jock and the Cheerleader, the President and First Lady, and the Middle American Housewife with her husband dying of a heart attack. They're all grotesques and all celebrated icons. Add to that the fact that the song is infinitely catchy and the tune so jubilant whilst being so critical.

I love the song and its ballsy critique, its earworm melody, its incessantly fun video and that unbelievably amazing Dance Remix which shimmers its way into existence before bursting into Depeche Mode-esque electro-rave laced through with Hammond organ, and that stunning Dub Mix which takes the techno that one step further. It's the first Eurythmics single which caught my attention and is certainly one of their best.

Tomás Rosado:

It has one of the best lines that I often quote: "We're the pile of confusion upon a glittering stage." You can say that again, Annie!



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 44

Points: 1014.59

Big Fans:

Mark Stevens #9
Alex Helm #11
Bryan Stevens #11

Mike Wilson #15
Grace Gomez #18
Clem Stambaugh #24

Eric Gustin #26
Lynne Foster #27

Ruth Aldis #28
Andy Ashton #30

People who like "I've Got an Angel" tend to:

Like:

Let's Just Close Our Eyes $\tau = 0.412$
Somebody Told Me $\tau = 0.376$
Wrap It Up $\tau = 0.300$
God Rest Ye Merry Gentlemen $\tau = 0.294$
Take Me to Your Heart $\tau = 0.290$

Dislike:

Beautiful Child $\tau = -0.360$
Anything But Strong $\tau = -0.292$
Forever $\tau = -0.261$
We Two Are One $\tau = -0.254$
Missionary Man $\tau = -0.227$

Why we love "I've Got an Angel":

Mark Stevens:

So, I see I cast the highest vote for this ethereal piece of masterful music. Dave and Annie transport the listener to another realm here. Soaring vocals over an entrancing series of sumptuous sounds. "Power of imagination goes right to my head," indeed, indeed, indeed. Every note. Every nuance. Every glorious beat.

Alex Helm:

An absolutely exhilarating track that bounces right off "Love Is a Stranger" and pushing the boundaries of electronic music into the outer limits. Annie's vocals on this are stunning as is the flute and percussion. Sublime!

Clem Stambaugh:

What a stunning performance and truly, this is the track that melted the icy synth laden Electronica into sweet, blue eyed Soul. Basically, the music world had never heard anything quite like the *Sweet Dreams* album. And, really, to my ears... it has held up perfectly.

Daniel Mueller:

It is such a bizarre piece of experimental bliss. I really cannot get enough of it. I especially love the various improv scat like singing Annie did live. A gem. A true piece of Heaven.

Mike Wilson:

I especially love the way it kicks in so hard and arresting with its jagged sound right off the back of the sultry tones of "Love Is a Stranger". It promises everything and delivers more punch as the SD album as a whole unfolds.

Matthias Mittermeier:

Perfectly showcases what New Wave was all about! I love it, wish it was longer. But one can always add the absolutely wicked dub version which plays like a distorted mirror image of the original. Genius!!!

Daniel T. Davis:

I always see a churning ocean in my mind's eye with this song, waves barrelling in a cold, dim, deep bronze and steel twilight as the song builds to the final kill-strike "Ha!" Great energy, great urgency, great groove, and despite the sparseness of the lyrics, it's got tooth.

Matt Lee Newby:

It's a great, brief piece of electronica and one of the standouts on the album which doesn't outstay its welcome. I love Annie's soaring vocals and the biting chant of 'Time is time is time to kill'. The epitome of the sound SD had.

Michele A. Plaga:

Pure post punk rage exploding over razor blade drums and ghostly synths... masterpiece! And the live versions are just crazy, with Amazoness Annie growling wildly to show in front of everybody the darkest power of femininity.

Jorge Beleza:

Love the horror movie-ish 80s synth pop histrionics on this one. Its percussive character, the contrast of the eerie high and low – so very masculine – registers on Annie's singing, the wild and mysterious flute just make it so very Eurythmical. And again, it quite resonates with gloomy Budapest.

Sverre André Espeland:

I'm so glad you all like this song. None of my friends gets this one, but I've always loved it. From the shrill "Ah-lllllllllll've got an angel" – to the chanting mantra of "The power of imagination goes right to my head"! And those echoed drum patterns! I think many of my own techno-songs has been heavy influenced by this sound!

Ian Renner:

What a masterpiece this is! The opening flute seems to conjure the titular angel, but that ominous synth bass comes barrelling in to make me question whether it's an angel of darkness. The way she delivers the repeated refrain of "the power of imagination goes right to my head" in such a low, almost sub-human manner and the way she alternates (to my ears anyway) that it is simultaneously the time to "heal" and the time to "kill" seems to confirm the chilling truth. A bold, evocative venture into the wild on an absolutely perfect album.



Release: 3-1982 on *This Is the House 7"*

Total Votes: 44 **Points:** 1034.05

Big Fans:

| | | | |
|----------------------|----------------------|------------------|-------------------------|
| Eric Gustin #7 | Michele A. Plaga #16 | John Schmitz #20 | Uschi Suttner #21 |
| Fabio Milani #9 | Sherry Ann #18 | Lynne Foster #20 | Thomas Chiarolanzio #29 |
| Jan De Meulenaer #10 | Xaque Gruber #19 | Steve Gayler #21 | Kevin Purdom #30 |

People who like "This Is the House" tend to:

Like:

| | |
|---------------------------|----------------|
| Somebody Told Me | $\tau = 0.329$ |
| This City Never Sleeps | $\tau = 0.304$ |
| The First Cut | $\tau = 0.274$ |
| Let's Just Close Our Eyes | $\tau = 0.272$ |
| Paint a Rumour | $\tau = 0.262$ |

Dislike:

| | |
|--------------------------------|-----------------|
| We Two Are One | $\tau = -0.335$ |
| The King and Queen of America | $\tau = -0.266$ |
| Thorn in My Side | $\tau = -0.247$ |
| Better to Have Lost in Love... | $\tau = -0.245$ |
| Don't Ask Me Why | $\tau = -0.232$ |

Why we love "This Is the House":

Eric Gustin:

I love it so much! I especially dig the live versions from the first leg of the SD tour – the arrangement is so sinister, and Clem Burke's drumming lends an exciting sense of urgency. The 12" version is excellent – I love the extra vocals and bass guitar parts at the end.

Sherry Ann:

This is one of my favourites! The lively horns and beat come into my head and I imagine myself dancing in high heels. Special shot out to the lyrics. I remember back in the day listening to it with my mom (who liked it a lot more than me at the time) and her pointing out the line "This is the family... having a party" and she'd say "That's us!" as we danced to the record in the living room.

Jan De Meulenaer:

Eurythmics in their most creative period!

Xaque Gruber:

I love its complexity, imagination, strength and texture. One thing I love most about "This Is the House" is its strange and beautiful layers of texture and sound – especially in the song's final minute or so (and amplified in the Extended Mix version). This is the sound of creativity in action. A unique blend of aural spices.

Alex Helm:

The fusion of Latin American, Stax music and electronic effects combined with the austere yet slightly mournful vocals create an ingenious world of mystery and intrigue. The sliding basslines drive this along into so many directions. The lyrics are wonderfully abstract and evocative reading like clues to a mysterious past that lay in ruins. Another masterpiece!

Wolfgang Nomi:

I do love the eerie side this track has amidst the festive horns and electronica – like a Dio De Las Muertes party!!!

Sverre André Espeland:

I love the sinister feeling, how scary the spanish intro is. The storytelling not only trough words, but many sound-samples, the scary ghost-choir (sounds like kids, dead kids!) at the end 1:01 – I've always adored this track!!

Michele A. Plaga:

I love everything about it: cold vocals, funky bass, lively horns and glittering synths making an explosive cocktail. Not to mention the funny Spanish bits!

Alexander Barton:

Utterly irresistible earworm. I can't tell you how many times I hear that voice say "esta es la casa!" in my head.

Matt Lee Newby:

The lead single from the *Sweet Dreams* album is a great extrapolation of D&A's ideas beyond ITG with much more pronounced electronica, and a breezy and fun sound. The material recorded/released at the start of the *Sweet Dreams* sessions have a much more experimental, adventurous atmosphere to them which echoes the sense of a slightly decayed British urban environment of warehouses, skanky clubs, terraced houses with Sunday's laundry in the yard, broken windows and cracked plaster, the smell of rising damp and the disenfranchised and dishevelled in the streets outside. "This Is the House" sounds like the sleeve to its single; it's beautiful, grubby, dimly lit and slightly dank, but all the better for it.

Jorge Beleza:

Having a party... This is so much more spacey than the majority of the album songs, it could almost be off *Touch* with that great bass and that guitar at the end (which sounds completely *Touch*). I learnt to value more and more this extremely powerful song where Annie's degendered, almost robotic but full of soul voice dominates the surreal human and otherwise landscape like a lighthouse.

Daniel Mueller:

I just can't get enough of this song. I was transformed with Live from Heaven, when I was a kid, and this song really had an effect as it opens the live concert on the video album. But songwise, classic E, and like others have said, the 12" mix is pure gold.



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 41 **Points:** 1043.88

Big Fans:

| | | | | | |
|-----------------|-----|----------------|-----|----------------|-----|
| Ian Renner | #6 | Kevin Purdom | #17 | Eddie Davis | #23 |
| Brendan Holiday | #9 | Lynne Foster | #17 | Mark Page | #26 |
| Jorge Beleza | #9 | Cameron Carr | #18 | Stewart Lennox | #29 |
| Yann Jouvét | #9 | Matt Lee Newby | #19 | | |
| Thomas Ripley | #10 | Steve Gayler | #22 | | |

People who like “Adrian” tend to:

Like:

Belinda
 English Summer
 Julia
 There Must Be an Angel (Playing with My Heart)
 The Miracle of Love

Dislike:

$\tau = 0.247$ Stormy Weather $\tau = -0.360$
 $\tau = 0.236$ Angel Dub $\tau = -0.308$
 $\tau = 0.233$ The Boys & Girls (Muscle In On The Dance Floor) $\tau = -0.285$
 $\tau = 0.223$ The Walk $\tau = -0.268$
 $\tau = 0.218$ The Walk Pt. 2 $\tau = -0.265$

Why we love “Adrian”:

Ian Renner:

What an absolute gem! I tend to like my Eurythmics songs cold, moody, and theatrical, but the warm sunbeam of “Adrian” contends with their very best work. I discovered it late in my teens when my sentimentalism and idealism were at their highest, and hearing someone like Annie Lennox include herself in that fold of dreamers and deliver advice from the perspective of someone who had been there with such tender sympathy was very heart-warming for me. And if that wasn't enough, the main synth line communicates the loving embrace of the lyrics with such a soaring, radiant glow! Dave's guitar flourishes add further compassion, and the way Elvis Costello's brilliant harmonies interweave with Annie's vocals take the song into the heavens. Moreover, my earliest childhood hero was named Adrian and the fact that the song clocks in at 4:29 in a bit of synchronicity with my birthday of 4/29 give the song an added personal touch.

Jorge Beleza:

One of the delicate pearls on BYT's generally more sparse and subtler B-side, I love everything about this song, from its delicate beginning (as if the new clear morning is actually being born) to the repetitive melody with its ornate instrumentation that conveys so well the idea of a world that's continuously changing (and many times for worse), while Annie in her softest tone soothes, along with delightfully harmonious Costello, Adrian's troubled mind (I love it when she identifies with him (sorry, but to me Adrian will always be a boy) singing “Fools like us are always dreaming”, in a kind of softer “Sweet Dreams”). To me it is out of this world pure perfection.

Yann Jouvét:

I love the lyrics, the music, it's a bit bewitching for me, I like this duet.

Daniel Mueller:

One of my favorites from *Be Yourself Tonight*, I love the lyrics "new clear morning," which could also be "nuclear morning," meaning we'll have to choose our fate. Genius in my opinion! It is pure joy, but such a dark message, about really, the end of the world. Eurythmics really enjoy the dark vs. beauty in a song, and this one is pure proof of that.

Andy Ashton:

Annie's & Elvis' harmonies complement each other perfectly.

Alexander Barton:

This track is just exquisite. The way that Annie and Elvis harmonize on the "Ahhhh"s – *swoon*

Florian Grandena:

OMG, I sing this one everyday to my friend Adrian. I love it so much, like the rest of the BYT B side. Quintessentially Eurythmics.

Matt Lee Newby:

"Adrian" is a beautiful song, starting like a sunrise and bathed in a warm, golden light. The music literally sparks and glows, and Annie and Elvis sound stunning in harmony. And it features some stunning lyrics, wistful and sad. I've always adored the line "All the planets making haste to blow to bits in outer space" – such an epic and poetic description in such a warm and small-scale song. It really is a stunning example of glistening pop.

Xaque Gruber:

"Adrian" is pure joy. I love that this song features ELVIS COSTELLO – an inspired choice of duet partner, very different from Stevie/Aretha. He's alternative, British, wry sense of humor, hard to define. He lends a different kind of glow to "Adrian."

Cameron Carr:

I adore the harmonies. Annie's voice is ethereal throughout this song.

Eddie Davis:

I love the "first name songs" ("Jennifer", "Belinda", "Julia") and "Adrian" was always one of my favorites. I was a big EC fan and his first-name-song "Veronica" is still one I listen to a lot.



Release: 11-1983 on *Touch*

Total Votes: 45 Points: 1045.59

Big Fans:

| | | | |
|----------------------|------------------------|------------------|----------------------|
| Kevin Purdom #7 | Thomas Chiarolanio #17 | Fabio Milani #25 | Alex Helm #28 |
| Eric Gustin #12 | Clem Stambaugh #19 | Ian Renner #26 | Michele A. Plaga #28 |
| Dan Rucker #13 | James Mitchell #21 | Kyle Barber #27 | Cameron Carr #29 |
| Jan De Meulenaer #15 | | | |

People who like "The First Cut" tend to:

Like:

Cool Blue
 Regrets
 The Boys & Girls (Muscle In On The Dance Floor)
 Wrap It Up
 I Could Give You (A Mirror)

Dislike:

$\tau = 0.471$ The Miracle of Love $\tau = -0.330$
 $\tau = 0.426$ I Saved the World Today $\tau = -0.300$
 $\tau = 0.354$ Beautiful Child $\tau = -0.237$
 $\tau = 0.347$ Don't Ask Me Why $\tau = -0.229$
 $\tau = 0.309$ We Two Are One $\tau = -0.227$

Why we love "The First Cut":

Alex Helm:

Brilliant stuff! I love everything from *Touch* and relate strongly to the lyrics especially the lines "old scores never settle down, they keep on walking in until I'm buried in the cold ground". This is the perfect fusion of the Stax sounds with electro sounds following on from some of the tracks from *Sweet Dreams*.

Ian Renner:

The most energetic dance song Eurythmics ever did, "The First Cut" is all fangs set to a thrilling kaleidoscope of frantic synths, guitars, drum machines and quirky effects. Masterful, everfresh fun that bursts through the speakers, I can't help myself from moving when it's on, which is quite frequently as it's my 5-year-old son's favorite Eurythmics song. If you need some E pep in your step, look no further. No one seethes on a dancefloor quite like Annie Lennox!

Christopher Perrello:

There a few quirky items that pop up in this song that I just love about earlier E* – the guitar playing is so authentic and fun, as well as Annie's banter "Hello George...I didn't see you coming in!" I especially value the "I'm a white girl... you can see my skin" lyric from the song.

Alexander Barton:

When I'm feeling sensible I always say "Here Comes the Rain Again" is the finest song Eurythmics ever did. When I'm feeling spicy I say it's "The First Cut". This song has it all – a danceable groove, frantic guitar, really weird lyrics. My favorite bit has to be that utterly bizarre synth part, the way those last four notes in the set dial up the urgency and paranoia. I never know if I'm getting the parlance right, but I think it's fair to say this track SLAPS, more than any other in their storied career. I will never be never be never be never be tired of this perfect song.

Xaque Gruber:

It's fascinating that this relentlessly peppy fluorescent funk followed the stately "Who's That Girl?" and preceded the meditative "Aqua," a brilliant and wild song order on *Touch*. The album's an adventure so full of extraordinary musical twists and turns.

Wolfgang Nomi:

A nice solid dance track off *Touch*!! Complex and edgy – I love it!!

Michele A. Plaga:

Each impression makes a chain reaction, each impression will never be broken ... indeed! My first impression about this one was of pure adoration, and it's still the same after all these years. The way those synthesized "HA's" follow the real ones by Annie is just priceless.

Daniel Mueller:

I love it as a Touch Tour opener, and as a track on the album. It is so quintessentially Eurythmics at their finest.

Matt Lee Newby:

A great dance track and a nice way to start the second side of *Touch*.

Jorge Beleza:

"The First Cut" is just one of those songs that resonates with eu- (from Greek "good") rythmics, I mean the rhythm is just so... good. Those huhs at the beginning and how at some point they become much more aggressive, the darkness in those lyrics, the way the music stops to give way to the beastly Lennox. *Touch* is indeed the album where Eurythmical elements are distilled into their very essence (hence the white background cover and back cover) – the acme of their creation. I'll keep on walking / Till I'm buried in the cold ground / Cold ground cold cold ground

Daniel T. Davis:

It's so relentlessly energetic and layered in all the best ways. Love the *Touch Dance* extended versions too. Good stuff.



Release: 11-1983 on *Touch*

Total Votes: 42 Points: 1054.84

Big Fans:

| | | | |
|-------------------|-----------------|--------------------|----------------------|
| Sherry Ann #3 | Dan Rucker #10 | James Mitchell #12 | Xaque Gruber #20 |
| Stewart Lennox #7 | Ruth Aldis #10 | Matt Lee Newby #14 | Michele A. Plaga #26 |
| Jorge Belezá #7 | Eric Gustin #11 | Alex Helm #20 | Jan De Meulenaer #30 |

People who like “Aqua” tend to:

Like:

| | |
|--|----------------|
| Greetings from a Dead Man | $\tau = 0.370$ |
| Invisible Hands | $\tau = 0.358$ |
| Regrets | $\tau = 0.304$ |
| No Fear, No Hate, No Pain (No Broken Hearts) | $\tau = 0.296$ |
| She’s Invisible Now | $\tau = 0.293$ |

Dislike:

| | |
|--------------------------|-----------------|
| Fool on the Hill | $\tau = -0.425$ |
| Love Comes | $\tau = -0.377$ |
| Thorn in My Side | $\tau = -0.376$ |
| (My My) Baby’s Gonna Cry | $\tau = -0.335$ |
| When Tomorrow Comes | $\tau = -0.325$ |

Why we love “Aqua”:

Jorge Belezá:

This kaleidoscopic gem is really one of Eurythmics most subtle songs. I guess that it’s about altered states of consciousness, or even about death. It’s one of those songs that makes *Touch* so different from everything else, so unique.

Matt Lee Newby:

I’ve always seen this as a prequel of sorts to “Jennifer”, an explanation as to why she’s ‘underneath the water’. It’s also an incredibly disturbing track about being conscious that you’ve been drugged and drowned, and accepting it. Everything about the song comes together, the tribal baseline, the muted claps, the tribal backing, the bubbling electronica and Annie’s repeated ‘blub blub’ throughout the bridge. It’s an amazing composition and one of Dave and Annie’s very best.

Xaque Gruber:

When I was 14 and *Touch* was new, I thought “Aqua” was interesting but had the least “WOW” of Side 2. Now decades later, I realize it’s the most inventive track on *Touch* Side 2 – and with four highly original, powerhouse electro-symphonies on that side, that’s saying A LOT. A haunting meditation, it sets the stage for *1984: For The Love of Big Brother* both musically and emotionally. Breathtaking and brave. Unexpected textures (Asian or African in influence), prodigious vocal changes, beautiful effects from left field – it all moves like water. D&A were playfully experimenting with sound like painters do with color and light.

Alex Helm:

The great thing about *Touch* is that it blends all manner of styles from around the globe in quite a subtle way. This takes African rhythms and fuses it with an ambient synth arrangement. Annie's vocals go from austere in the chorus to warm and soothing in the verses creating such beautiful textures. The whole song is deeply hypnotic! This has all the plaintive simplicity and atmosphere of "Jennifer" but takes it in a slightly different direction.

The lyrics to "Aqua" are a strange cocktail of references. For me it's about wanting to be anaesthetised from a bad experience and wanting to feel nothing. I guess "No Fear, No Hate, No Pain (No Broken Hearts)" follows on perfectly with a similar theme.

Michele A. Plaga:

Always thought that this one seems a prelude to "Jennifer", with her being sedated and then thrown in the water.

Florian Grandena:

Masterpiece. No words for it, only: pop perfection.

Daniel T. Davis:

"Jennifer" from Jennifer's perspective. It hits a nicely moody and hypnotic chill-out groove after the frenetic "The First Cut" and sets the appropriate tone for the high drama "No Fear, No Hate".

Mike Wilson:

I think "Aqua" has stood the test of time more than any song on *Touch*. I can listen to "Aqua" and still appreciate its seductive hypnotic quality. It's brilliant!

Daniel Mueller:

"Aqua", my God, what can I say? It has so much grown on me over the years... whatever that perfect place is, yes, please. Having gone through my club and party phase, I "get" the content, but on a more subtle level, this song is, to me, about finding euphoria... so complex, is it through living alone, drugs, dying? A day/a second/an eternity without pain, stress, worries... hell yeah, "don't touch me, don't talk to me," just let me be... in this moment.

Sverre André Espeland:

This song deserves much more love. As someone said they were painting with sound like a painter paint with colours. Just hear the textures, this is really one of the songs that draws you in, drowns you in musical colours – spanning from sad, to detached, to angry and back. In my not so humble opinion everyone should revisit this song and listen until they get it!

Ruth Aldis:

My favourite song from *Touch*. I love the dark lyrics and those amazing bubble sounds. I can remember entering a fan club drawing competition to illustrate a Eurythmics song with my interpretation of "Aqua". I drew Annie inside a syringe as I remember.



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 43 **Points:** 1068.28

Big Fans:

| | | | |
|------------------------|---------------------|---------------------|------------------|
| Thomas Chiarolanzio #3 | Yann Jouvét #11 | Daniel T. Davis #15 | Lynne Foster #29 |
| Mike Wilson #4 | Kevin Purdom #13 | Ross Larkin #24 | Sherry Ann #30 |
| Jonathan Slater #5 | David N. Dennis #14 | | |

People who like “Here Comes That Sinking Feeling” tend to:

Like:

| | |
|-----------------------------------|----------------|
| In This Town | $\tau = 0.358$ |
| Beautiful Child | $\tau = 0.292$ |
| (My My) Baby's Gonna Cry | $\tau = 0.285$ |
| I'm Dreaming Of A White Christmas | $\tau = 0.277$ |
| Conditioned Soul | $\tau = 0.275$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Tous les garçons et les filles | $\tau = -0.334$ |
| Satellite of Love | $\tau = -0.229$ |
| Who's That Girl? | $\tau = -0.211$ |
| Jennifer | $\tau = -0.187$ |
| Sexcrime (Nineteen Eighty-Four) | $\tau = -0.186$ |

Why we love “Here Comes That Sinking Feeling”:

Jonathan Slater:

The pounding drums, the relentless, grinding guitar riff, the pulsating horns, the razor sharp lyrics, the way the vocals alternate between hollow desolation and raging intensity... a monster of a song. Love it.

Xaque Gruber:

One of Eurythmics' strongest “rock” tracks. It really does rock, but not in a typical ‘radio rock’ way – it smolders with a strange bluesy pathos that boils then simmers then boils then simmers. The sonic collage style of their earlier releases shows up here to great effect. *Be Yourself Tonight's* rawest track.

Daniel T. Davis:

Some really poetic lyrics in the verses, and the building of the song that aurally recreates that onset of doom before the bottom drops out. And it's all given plenty of room to breathe. Perfect vocal performance, fantastic song.

Mike Wilson:

Love this song! So many layers of sound crashing into each other.

Matt Lee Newby:

I love the dual vocals (slightly stoned and melodic/gravelly and passionate vs spoken over a distant PA system), the pounding drum intro and it has a catchy riff, and that Eastern tinge to the instrumental break.

Jorge Beleza:

After the three first florid songs from this terrific B-side comes the drums-dominated "Here Comes That Sinking Feeling", quite a prelude to the similarly drums-dominated epic finale. Apart from the instrumentation diversity, another thing I'm always madly in love with about this album is how delicate Annie's voice sounds. Have you noticed how smooth she can sound in here? Isn't it just adorable? And then there's the spoken radio voice. Simply delightful. And that amusing "Greetings From a Dead Man" quote. Super.

Julian Omar Poblete:

I see this song as the continuation of the *1984* theme and sound, the b-side of *WILTY* was with stronger percussion and drums, also the talk part where she sings on top reminded me of the "Doubleplusgood" speech voice. Who can write something like this? Only e*.

Daniel Mueller:

This song gets better for me with age... you have to experience life's bitter disappointment(s) to dig in and totally get it, at least in my view. The vocals are fabulous as always, and the production is supreme. I relate to this song so much more now, than in my teens, and will probably continue to until the day I die.

This song, like the one that follows, takes me to a dark place... maybe from my childhood, and really shows how E's music is transcendent. I remember a lot of my uncles worked on cars as a kid, nothing I ever got into, but that feeling of being at an auto repair shop in the middle of the night while being "babysat," comes to mind for some reason. I think I must have just gotten *BYT* during these times... and the quiet emptiness of those garages, and the struggling economically of that part of my family, creates an unease that this song brings out when I hear it. That cold, fluorescent, dark place. Emotionally, it is, I think, exactly what Annie was going for with the lyrics, and Dave with the music, and it is magical how this song makes me feel cold and empty when it comes on. I love that, honestly, as music is a direct link to our emotions.

Florian Grandena:

I love it. I find it sexy, weird, original. The lyrics and Annie's vocals are, well, fantastic. I used to think – still do actually – that the *BYT* B side was as good as their *1984* album. I mean, these songs in which I include *Sinking feelings*, were/are atypical, majestic and haunting all at once.

Michele A. Plaga:

On this one I particularly love the verses, with their two voices juxtaposed.

Mark Page:

A song I always played to vent when I got disappointed. Love it.



Release: 11-1987 on *Savage*

Total Votes: 43 **Points:** 1081.24

Big Fans:

| | | | |
|--------------------|--------------------------|-------------------------|------------------|
| Brendan Holiday #2 | Clem Stambaugh #11 | Thomas Chiarolanzio #21 | Grace Gomez #24 |
| Dan Rucker #3 | Christopher Fayol #12 | David N. Dennis #23 | Mark Stevens #25 |
| Uschi Suttner #10 | Christopher Perrello #21 | | |

People who like "I Need A Man" tend to:

Like:

| | |
|-------------------------------------|----------------|
| Wide Eyed Girl | $\tau = 0.385$ |
| Right by Your Side | $\tau = 0.361$ |
| You Have Placed a Chill in My Heart | $\tau = 0.286$ |
| Baby, Baby, Take A Chance On Me | $\tau = 0.284$ |
| Heaven | $\tau = 0.237$ |

Dislike:

| | |
|---------------------|-----------------|
| Your Time Will Come | $\tau = -0.277$ |
| Ministry of Love | $\tau = -0.272$ |
| She's Invisible Now | $\tau = -0.225$ |
| See No Evil | $\tau = -0.223$ |
| Invisible Hands | $\tau = -0.213$ |

Why we love "I Need A Man":

Dan Rucker:

I love the music video directed with perfection by the ultra-talented Sophie Mueller; the fabulous look that Annie Lennox is giving us: big, blonde hairdo, flawless makeup, couture evening gown, pantyhose with various rips in them; the lyrics to this song are fabulous; it's a loud, obnoxious song and I love every minute of it!

Mark Stevens:

Like much of Eurythmics' music, there's a great deal going on beneath the guitars and drums. It may seem all rock 'n' roll cheekiness, but it's complex and daring. She is saying she needs a man – just not *this* man. He's a louse, a jerk, a condescending ass, and she's no longer having any of it. The conversation she's having with an unnamed man and – in the second verse – what that man is saying to her is brilliant, and somehow it's all followed up by the song's fantastic bridge takedown of him: "I don't need a heartbreaker/ Fifty-faced trouble maker/ Two timing time taker/ Dirty little money maker/ Muscle bound cheap skate/ Low-down woman hater/ Triple crossing double dater: Yella bellied alligator." The camp of the character is the joke to the man in question. You want a man? Here's you one in a dress and makeup. How's that for ya?

There's so much going on underneath this song and on *Savage* and the video series. It's the housewife character – that we don't see in "I Need A Man" video – that the man is saying this to. Just stay as you are, little lady, until finally she breaks and all hell breaks loose, too. If ever there was a theme for the #MeToo movement, this is it.

Clem Stambaugh:

I've long been a fan of Annie's take on Mick Jagger. She absolutely rips through this exercise in hyper drive sexuality. I LOVED IT THEN and... I LOVE IT NOW!

Jonathan Slater:

Grown to like this one a lot over the years. Not sure what its message is supposed to be, I just love the fact it rocks so hard. And I really enjoy how they freak out during the long fade-out section.

Wolfgang Nomi:

The whole song sounds like a cat in heat, actually, with better instrumentation and vocals!! Annie is just plain insatiable and Dave's guitar work screams in harmony with that nicely!! Very edgy stuff!!

Michele A. Plaga:

I think this one can be rightfully described as a feminist song, as the persona played by Annie claims she needs a man just for *sex*, and this is something women have been brutally blamed for by men (and other women too) since day one. Of course there is a strong tongue in cheek factor involved, I recall Annie stating that "I Need a Man" is sung by "a woman dressed as a man dressed as a woman", but IMHO that just enhances its LGBT friendly message.

Daniel T. Davis:

It's got a strong presence and attitude and it turned sexual dynamics on its ear in its time – ya gotta love that dress-down run in there. And it's definitely a blast to blast and belt out with a brash harmony while you're driving down the road or scrubbing down in the shower.

Jorge Beleza:

Savage is all about going into the very core of things (here men), and, like with "Right by Your Side", where a completely different instrumentation is used, Annie just couldn't sing this with her regular voice, it had to be taken to some extreme. I think this truly is one of their greatest songs, quite unique.

Daniel Mueller:

"I Need A Man" is so fun, raunchy, tongue in cheek, and irresistible. It is both a feminist anthem and a gay anthem, and all anthems in between. Annie at her most playful in a sexual manner, even more overt than "Let's Go!" ("There's just one thing that I'm looking for"). Vamp or not, this was a brave choice for a lead single in the USA as much as "Beethoven" was in the UK. As with Annie's cropped hair during 1983, America did not know what to make of it, but we the fans got it... I just adore it! It certainly holds its own as much today as in 1987, and does not sound the least bit dated, to me anyhow.

Cameron Carr:

This song is campy, fun, dancy. Forever!



Release: 11-1983 on *Touch*

Total Votes: 41 Points: 1083.99

Big Fans:

| | | | |
|--------------------|-------------------------|--------------------|----------------------|
| Eric Gustin #2 | Jorge Beleza #10 | Alex Helm #18 | Brendan Holiday #22 |
| Daniel T. Davis #7 | Dan Rucker #11 | Clem Stambaugh #18 | Jan De Meulenaer #25 |
| Kyle Barber #7 | Thomas Chiarolanzio #14 | Wolfgang Nomi #19 | Michele A. Plaga #27 |

People who like "Regrets" tend to:

Like:

| | |
|----------------------------------|----------------|
| The First Cut | $\tau = 0.426$ |
| Cool Blue | $\tau = 0.419$ |
| These Boots Are Made For Walking | $\tau = 0.313$ |
| Stormy Weather | $\tau = 0.307$ |
| Aqua | $\tau = 0.304$ |

Dislike:

| | |
|-------------------------------|-----------------|
| The Miracle of Love | $\tau = -0.384$ |
| When Tomorrow Comes | $\tau = -0.379$ |
| 17 Again | $\tau = -0.359$ |
| Revival | $\tau = -0.325$ |
| The King and Queen of America | $\tau = -0.306$ |

Why we love "Regrets":

Eric Gustin:

"Regrets" is my #2 song for sentimental reasons. It is the the track that first turned me on to Eurythmics in a really big way. A really, REALLY big way. I asked my older brother to rent the *Touch* LP from the record store because I wanted to hear it. When I heard "Regrets", I had to play it over, and over, and over – I got totally obsessed with the sound of it! The lyrics, the grungy bass synth, the menacing vocals, the horn arrangements, the genius trumpet solo, the slithery bass guitar – I just love everything about this track! Needless to say, after I heard the rented record I had to buy it. So began my Eurythmics obsession, back in 1984. I was recently listening to a great interview with Dave about the *Touch* album. He described the feeling of "Regrets" as "techno-mutant emotional disturbance" – I relate to that so much.

Daniel T. Davis:

The swagger and don't-eft-with-me bravado that's still seductive, the rattlesnake percussions against the machine-gun swipes, those fantastic, erratic horns and that funky bass. Her warnings tell us she may draw blood, but I'm always willing to move in a little closer for the excitement of it.

Jorge Beleza:

"Regrets" is such a perfect example of the evolution from SD into *Touch*, of how finally instruments and Annie's voice are given their own space, and at the same time such a remarkable example of restraint, merely insinuating most of the time.

Kyle Barber:

Long before *Savage*, Annie proved she is a beautiful woman who is nonetheless quite the drag queen. This song is all about drama, which she delivers in truckloads.

Dan Rucker:

I love the darkness of the song; the saxophone; during the live version, it's actually a duet between Dave Stewart and Annie Lennox; the dark, brooding lyrics.

Xaque Gruber:

"Regrets" was such an odd, fun and inspired choice of song immediately following the drama of "Here Comes the Rain Again." There's nothing quite like the funky sly shuffle of "Regrets." I love it. A keeper.

Clem Stambaugh:

"I'm an electric wire and I'm stuck inside your head" ... This sinister, groove heavy *Touch* track sounded as if Annie's "robot" / "marionette" character (from the "Love Is a Stranger" video) had broken into the recording studio and tinkered with the engineering equipment. A brilliant moment in the history of ★E★!

Wolfgang Nomi:

Contains my favourite line from any Eurythmics song – "I'm an electric wire and I'm stuck inside your head"!!! It slinks and grinds with a sensuality that I just love!! I feel it's Annie's best Grace Jones moment!! She takes her avant-garde domme stance and whips up an aural dungeon I find incredibly hot and sexy!!!!

Ian Renner:

It blends fun and danger so wonderfully. That snaking synth bass is on the darker side of the Goldilocks zone balancing sinister edge and mass appeal, and the song is all the better for it. Annie absolutely perfectly inhabits the character within the song, delivering warning after warning of her bubbling infernal rage: with fists, razor blade smiles and delicate minds giving way to dangerous natures, the imagery is so vivid. I think my favorite part is when she repeatedly whispers "I'm an electric wire!" while ominously humming in the background... it's a powerful bone-chilling moment that likewise works in the masterful "Paint a Rumour".

Micha Margalit:

"Regrets" for me is the essence of the their European Sound, I could locate this to Germany or any east European state. Here they dared to bring us a weird & brand new original feeling for a song.

Julian Omar Poblete:

This menacing song was used for a commercial of a dance club from Buenos Aires, it really stood out playing it on the radio, nothing sounded like that, funky and weird. I love the remix version from *Touch Dance*, all the elements are isolated at time. A trip du force.



Release: 10-1983 on *Right By Your Side 7"*

Total Votes: 39 Points: 1090.35

Big Fans:

| | | | |
|--------------------------|-------------------|---------------------|-----------------------|
| Brendan Holiday #4 | Xaque Gruber #15 | Jonathan Slater #20 | Eddie Davis #27 |
| Dan Rucker #8 | Uschi Suttner #17 | Wolfgang Nomi #23 | Stewart Lennox #28 |
| Daniel Mueller #8 | Yann Jouvét #17 | Bryan Stevens #24 | Lynne Foster #28 |
| Mark Stevens #11 | John Schmitz #19 | Kyle Barber #26 | Christopher Fayol #30 |
| Christopher Perrello #15 | | | |

People who like "Right By Your Side" tend to:

Like:

| | |
|--|----------------|
| Sisters Are Doin' It for Themselves | $\tau = 0.365$ |
| I Need a Man | $\tau = 0.361$ |
| There Must Be an Angel (Playing with My Heart) | $\tau = 0.343$ |
| Who's That Girl? | $\tau = 0.329$ |
| I Love You Like a Ball and Chain | $\tau = 0.263$ |

Dislike:

| | |
|----------------------------|-----------------|
| See No Evil | $\tau = -0.414$ |
| Le Sinistre | $\tau = -0.358$ |
| The Walk Pt. 2 | $\tau = -0.325$ |
| Baby's Gone Blue | $\tau = -0.275$ |
| Home Is Where the Heart Is | $\tau = -0.269$ |

Why we love "Right By Your Side":

Brendan Holiday:

Edge of Seventeen really captured the time period – not that I was ever in Sandusky, Ohio, but it was nailed it. We saw it Soho and when Eric started playing RBYS... Cannot rightly put into words but it was a moment for all of the 'Eric's' in the audience that night.

Mark Stevens:

I adore "Right By Your Side" – a joyful 4-minute party (or 12-minute party, if listening to the 12-inch version). There's nothing I don't love about it – the lyrics, the Caribbean-flavored music, the crazy extended 12-inch and the video with Annie's brilliant faux leopard fur and matching pillbox hat. This song encapsulates everything that was wonderful about Eurythmics – being able to turn a speeding rocket ship on a dime. No one ever changed styles like Dave and Annie.

If love, love, love was a dangerous drug in "Love Is a Stranger", then, by golly, on "Right By Your Side" it's "every single one of us needs love, love, love/ Everybody needs to give and receive love/ Every single day can drag us down, down, down/ But there's nothing left to fear When love gets into town!" I'm so glad every single song from Eurythmics didn't sound the same, as so many now-faded and dated bands of the era did. Yes, I will take a heaping helping of calypso with the smorgasbord that is Eurythmics!

Jorge Beleza:

So there was this girl at school that I felt quite attracted to – she personified the pop 80s with her slightly masculine figure and black spiky hair. So one day, in a gesture of pure bravery, I decided to advance and used the lyrics to “Right By Your Side” that I’d cut out from the German colourful Popcorn magazine to make things easier. Alas, she replied to me that she only liked me as a friend, and even though by that time I didn’t have the slightest idea of what love was, I felt completely devastated. Years later though, I’d offer the same lyrics to my now wife, so at the end things didn’t turn out that bad. This song is just so confessional, Annie feels so ecstatically relieved to have found love as the only way out of how every single day can drag us down, down, down, that the music too had to stray far from the *Touch* canon. *Touch* could live without “Right By Your Side”, but it wouldn’t be quite the same thing, don’t you think?

Wolfgang Nomi:

RBYS is a wonderfully warm tropical day in the middle of Eurythmics’ typical cool to cold weather scheme!! It’s a refreshing break, like drinking a nice fruit punch – aaahhh!! I love the video; it’s a total blast!!

Daniel Mueller:

I love the calypso, so unique to any other Eurythmics song in their catalogue. The feeling the song exudes is pure bliss, for me. It is such a fun and joyful few moments on an otherwise very dark album. This is a song of hope, of love, of selflessness. For me, this is the standout track from *Touch*.

John Schmitz:

I love a lot of the songs on *Touch*, but this song always cheers me up when it comes on, in context of the album sequence or all by itself.

Sverre André Espeland:

I love the harmonies on this one, and being one of the few songs where they sound genuinely happy. “Every single one of us needs love, love, love” – is all good to me.

Xaque Gruber:

Historically speaking, if nothing else, “Right By Your Side” proved to the world that Eurythmics could craft a hit song as warm and colorful as Mardi Gras. That feat alone was surprising to people considering the four magnificent yet melancholic/icy Eurythmics hits preceding “Right By Your Side.” Suddenly it was party time. A Caribbean-sounding hit song was unusual in itself – let alone from Eurythmics. People like to pigeonhole and know someone’s brand – and here’s Eurythmics scoring a hit that has more in common with “Pass the Dutchie” than “Sweet Dreams (Are Made of This).” As a result, it could be argued that “Right By Your Side” paved the way for everything for D&A to follow. There are even pieces of its sound throughout *1984: For The Love of Big Brother*. Certainly it showed audiences (and themselves) that they could successfully warm up their pop sound in any number of directions. This spicy red pepper in the middle of Side 1 of *Touch* further showcases that album’s diverse sound.

I also love the notion of “When depression starts to win, I need to be right by your side. Yes I do.” because Annie has wrestled with depression and this lyric is a lifesaving statement for someone prone to depression. It’s crucial to have that person who can lift/balance you when you’re in a difficult emotional state. She painted “Love” as something not to be trusted a few singles earlier in “Love Is a Stranger” and here she shifts to “every single one of us needs love love love. Everybody needs to give and receive love.” She’d return to both themes in future singles, but this was the first time she expressed pure love and joy in music.



Release: 9-1989 on *We Too Are One*

Total Votes: 42 **Points:** 1096.98

Big Fans:

| | | | |
|--------------------|------------------|------------------|--------------------|
| Eddie Davis #5 | Ruth Aldis #14 | Steve Gayler #19 | Stewart Lennox #23 |
| Sherry Ann #7 | Kyle Barber #15 | Lynne Foster #22 | Grace Gomez #27 |
| Jonathan Slater #8 | Fabio Milani #17 | Yann Jouvét #22 | Mark Page #30 |
| Uschi Suttner #11 | Jaume Brunet #18 | | |

People who like “Angel” tend to:

Like:

| | |
|-------------------------|----------------|
| Revival | $\tau = 0.321$ |
| Fame | $\tau = 0.281$ |
| Take Your Pain Away | $\tau = 0.265$ |
| Walking On Broken Glass | $\tau = 0.252$ |
| When Tomorrow Comes | $\tau = 0.249$ |

Dislike:

| | |
|---------------------------------|-----------------|
| I've Tried Everything | $\tau = -0.273$ |
| I Want It All | $\tau = -0.261$ |
| DoublePlusGood | $\tau = -0.247$ |
| Baby, Baby, Take A Chance On Me | $\tau = -0.240$ |
| Le Sinistre | $\tau = -0.238$ |

Why we love “Angel”:

Sherry Ann:

The perfect ballad. The guitar, beautiful singing, the uplifting build-up before the chorus. The video's images make it even stronger.

Ruth Aldis:

One of my all time favourites. I love the lyrics, the emotion. I think most people can relate to the loss it so beautifully describes.

Uschi Suttner:

Love this song and want it to be played at my funeral.

Steve Gayler:

This song came at a time when I lost my Grandpa and the song really resonated with me at the time. The Gospel version is my go to version of the song, and have listened to it, and shared it with many people who have suffered a loss. In particular, this song gave me great comfort when our dear Norma Koning passed away.

Jonathan Slater:

This is such a gorgeous, melancholy masterpiece. My favourite on W2R1, and one of their absolute best, in my opinion. The way it mingles sadness with hope, regret with soaring passion, is sublime. I think the Elvis references are about how we get clouded by cynicism and nonsense as we get older, and struggle to remain who we are. Whatever, this is a haunting, mesmerising piece of music.

Clem Stambaugh:

This solemn remembrance song never fails but to elicit emotions from this listener. The lyrics, particularly these verses, live within my grey matter: "And I believed in you, I believed in you, like Elvis Presley singin' live from Las Vegas". Stunningly beautiful, all together original and wholly believable. If ever there has been a warmer, richer, deeper female voice than that of Annie Lennox... I'd like to hear it.

Lynne Foster:

"Underneath this canopy of snow where fifty-seven winters took their toll. Where did you go?" I love this song for its simple beauty in all aspects.

Stewart Lennox:

The 1997 version recorded for the Princess Diana tribute compilation album just takes it to another level... heaven!

Matt Lee Newby:

The video for "Angel" is one of the most stunning and affecting D&A ever did. It's so compelling and beautiful, even if you have no religion or belief in the supernatural. It's a deeply personal song to me, which I loved as one of the standouts from the excellent WTAO. That first, sinking note that precedes Dave's heart-rendingly brittle guitar is one of the best starts to any of their songs. Annie's vocals and delivery are just on the right side of gospel, often very simple and restrained exposing the sadness and emotion of the song. The whispered "Close your eyes, go to sleep..." sequence during the bridge is beautiful and reminds me slightly of the opening sequence to Kate Bush's "Waking the Witch". In short, it's one of the duo's most gorgeous and dramatic songs.

As I said, I loved this song pretty much from the start, but after my mum died it took on a stronger and more personal significance. She was in her 50s when she died (just after mid-Winter) and after it happened I'd regularly find myself in tears listening to this song. The song itself references an afterlife which I don't believe in, but one which my grandmother did and one which let her down when her prayers for my mother weren't answered. But my mother was the one I believed in, and this song sits as a reminder to me that even the strongest of us (and she was a very strong woman) will be gone in the end. It's a melancholy reminder of our mortality with a chorus which hopes for something beyond, equating death with sleep. It's a nice dream, regardless of what you believe.

Daniel Mueller:

I am just going to say it, "Angel" is perfect. In every way. In fact, it is so moving to me, sometimes I have to be in a proper emotional place to put it on. Reading the truly sad, yet inspiring comments reminds me of the power of the music of Eurythmics. It was my highlight during my first E concert. Revival Tour, Upper Darby, Pennsylvania, 1989. Because me and my brother were so young, it was hard to see being 14 rows back, as all of the people in front of us were standing, and much taller than us... until "Angel". I can remember it like yesterday... my mom and dad let us stand in the aisle, to the chagrin of the ushers, but for those 5+ minutes, I was transformed. I cried. I still do when this little piece of heaven comes on.



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 44 **Points:** 1101.35

Big Fans:

| | | | |
|---------------------|--------------------|--------------------|---------------------|
| Yann Jouvét #8 | Stewart Lennox #15 | Eddie Davis #18 | James Mitchell #22 |
| Matt Lee Newby #9 | Kyle Barber #17 | Clem Stambaugh #20 | Xaque Gruber #22 |
| Ross Larkin #9 | Mike Wilson #17 | Daniel Mueller #20 | Steve Gayler #23 |
| Daniel T. Davis #14 | Thomas Ripley #17 | Jorge Beleza #21 | Jonathan Slater #29 |

People who like “Better to Have Lost in Love (Than Never to Have Loved at All)” tend to:

Like:

Dislike:

| | |
|---------------------------------------|---|
| How Long? $\tau = 0.303$ | These Boots Are Made For Walking $\tau = -0.355$ |
| I Remember You $\tau = 0.273$ | You Can't Hurry Love $\tau = -0.302$ |
| I Did It Just the Same $\tau = 0.269$ | The Boys & Girls (Muscle In On The Dance Floor) $\tau = -0.280$ |
| I've Tried Everything $\tau = 0.255$ | This Is the House $\tau = -0.245$ |
| We Two Are One $\tau = 0.247$ | Baby's Gone Blue $\tau = -0.245$ |

Why we love “Better to Have Lost in Love (Than Never to Have Loved at All)”:

Ross Larkin:

This song is magnificently badass. It seethes, it punches, it wails and it takes no prisoners.

Mike Wilson:

I f*****g love this song!! It's kick ass and full on energy never gets old. Love it!!

Matt Lee Newby:

“Better To Have Lost” is a stunning locomotive of a song which pounds on relentlessly from start to finish. Annie's voice is crisp and clear and the lyrics are some of the most poetic D&A wrote – “I'm freezing blue with misery” is a gorgeously knowing expression of the feelings of loss at the end of a relationship, as are the final lines of the song before the last chorus; “I never thought that boy could mean so much to me and now it seems I'll have to let you go”, spinning the detached assessment of the ‘fated lovers’ turning to enemies and the musing of becoming more attached than expected right round to state flatly that this isn't an observational song; it's personal and having someone walk out on you really, really hurts.

But for all the melancholy of the lyrics and the juxtaposition of the slow melody over the driving beat, dramatic synths and howling guitar it's a song of acceptance and hope. The verses state how empty and lonely (Annie) is feeling, but the chorus rings with a more pleasing reiteration of Alfred Lord Tennyson's famous quote, and Annie's delivery resonates with optimism. It's a gorgeous close to a good album and worth waiting for.

Stewart Lennox:

For many occasions, this track topped my own personal Eurythmics polls... because I quite often did lose in love and had cool tears flowing upon my pillow.

Clem Stambaugh:

My favorite ending... from my favorite ★E★ album. I was seventeen in the Spring of 1985. The world was full of possibilities for me to discover and my musical imagination was stretched beyond anything I could imagine. My favorite duo delivered a record influenced by Elvis and Motown; two sounds this Southern boy grew up hearing practically every day of his young life. *Be Yourself Tonight* felt like my album! And this romantic but brokenhearted beauty of a song capped a stellar record. All the times I sang this to my bedroom mirror. Wow, the memories are flooding in from this poll.

Daniel T. Davis:

Such a fantastic song. Coming hard on the heels of "Here Comes That Sinking Feeling", this completes a one-two punch finale that are the highlights of *Be Yourself Tonight* for me. It's a locomotive that breaks upon the listener with the strings and that insistent drum line and sweeps us along for the duration. In true Eurythmics style, the bleak lyrical painting of heartbreak and recrimination gets a bit of wistful uplift in that chorus, in this case a paraphrase of the Tennyson lines. (If you're going to crib a title, crib from one of the greats.)

James Mitchell:

Annie back to her best vocally. The opening musical instrumentation like a butch version of Are You Being Served, the relentless rhythm, the heart broken lyrics. The verses always makes me think of how she would be been feeling back in '85 with her recently failed marriage and the chorus could be anyone's reply. What can you say to someone so down? Better to have lost... I get the same kinda thoughts listening to "I Need a Man", where Annie was moving on from Billy to Uri. I like to think we get just a little glimpse into Annie's world thru her lyrics.

Brian Brazill:

I love that while the synth strings at the end are saluting "Sweet Dreams", Annie is clearly saluting Buddy Holly's "Everyday" (1957) in her delivery of the uh-hey-hey's.

Jonathan Slater:

This is a terrific slice of driving melodrama, packed with so many of the musical motifs and signatures which made them special. Great tune and a cracking close to a quite brilliant album.

Jorge Beleza:

Epic, cinematic, I feel I'm in a Western setting, or in the "You Have Placed a Chill in My Heart" desert – a mixture of hot (I'll always associate BYT with the hot southern Spain Summer of 85) end-of-the-world angst and the purest delicacy in Annie's vocals in the chorus and the lovely cymbals.. Love Annie's hurtful tone combined with the delicateness at the chorus. Love the cymbals, the "Sweet Dreams" quote on the finale, putting things on a more universal level. Eurythmics at their best, though not via the means that made them so well-known, blinking an eye at their past and announcing their immediate future.



Release: 10-1999 on *Peace*

Total Votes: 42 Points: 1102.64

Big Fans:

| | | | |
|------------------|---------------------|--------------------------|------------------|
| Wolfgang Nomi #2 | John DesJardins #15 | Matt Lee Newby #18 | Ian Renner #22 |
| Jaume Brunet #3 | Bryan Stevens #17 | Steve Gayler #18 | Fabio Milani #23 |
| Ruth Aldis #5 | Jonathan Slater #17 | Christopher Perrello #19 | John Schmitz #30 |

People who like "17 Again" tend to:

Like:

| | |
|-------------------------------|----------------|
| Revival | $\tau = 0.285$ |
| Peace Is Just a Word | $\tau = 0.249$ |
| The King and Queen of America | $\tau = 0.248$ |
| When Tomorrow Comes | $\tau = 0.243$ |
| All You Need Is Love | $\tau = 0.239$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Regrets | $\tau = -0.359$ |
| See No Evil | $\tau = -0.241$ |
| Step on the Beast | $\tau = -0.231$ |
| I Heard It Through The Grapevine | $\tau = -0.222$ |
| 4/4 in Leather | $\tau = -0.214$ |

Why we love "17 Again":

Wolfgang Nomi:

The first time I heard Eurythmics was when I was 17 in 1983... In 1999, I turned 34, which is 17 again.... Just as "Sweet Dreams" was an anthem for the summer I turned 18, this beautiful song became the anthem for my 34th year!!! It was a nice unexpected surprise to hear new stuff from D&A near the turn of decade/century/millennium when I didn't expect to hear any new E* after W2R1 a decade earlier, and was awaiting Annie's solo works as I did E* albums... This is an anthem of triumph and soars high, flying skyways over the rest of the pack except one that is mentioned in the end lyrics of this song... It just blows me away every time I hear it!!!

Jaume Brunet Papiol:

For me "17 Again" is just History, lyrics are just perfect and the melody as well as the "Sweet Dreams" part are just wonderful. I love it. And I love the live version they did at the Late Show with David Letterman was just amazing.

Jonathan Slater:

Fell in love with this the first time I heard *Peace*, and it has even more resonance as I get older. A wistful but inspirational reflection on the passage of time. Great words and melody, and the cheeky nod to SD towards the end is just perfect.

John DesJardins:

When I first heard "17 Again"... it felt very personal and nostalgic. A beautiful and raw homage to their past together, which I felt also included their fans who could relate.

Matt Lee Newby:

It's a gorgeous, reminiscent track with a little nostalgia and a tonne of hindsight. It perfectly expresses how you can look back on your early life and appreciate all the incredible things you did, the things that weren't so great and the things you didn't do (and maybe should have). That final verse always gets me – so many fake celebrities, vicious queens, stupid papers and magazines in all our lives, and the acknowledgement that "Sweet Dreams" was a calculated attempt at a hit which paid off (despite, what I hear, the record company not wanting it released as a single). It got them in the scene and launched their career. Great song.

Daniel Mueller:

OK, Sermon Time! Of all the 160+ E songs, "17 Again" IS Eurythmics. It is the story of what us fans witnessed and of what, for DnA, unfolded throughout their successful and long lived career. After being lovers, breaking up, and starting a multi million album selling duo, touring and recording, and being together for over a decade. This song IS that story. And it is stunning. "Who couldn't be together and who couldn't be apart." Verse one describes perfectly the journey through the fame, with the sly reference to the infamous plane ride in which they almost crashed, so eloquently entwined with Annie's own reference to her personal struggles with depression. But because of Dave (and the magic E word), she couldn't "feel alone." The verse sets the stage, fame is not why they got into this experiment, but each did for very different reasons. The instrumentation starts off beautifully, with a beat reminiscent of a heartbeat. Annie's "bleeding heart," (referencing I think both the lost loves, and the humanitarian philanthropy) and Dave's rock n roll star "jewelry," (he wanted to play that guitar, he is so very rock n roll) perfectly describes our odd couple and sets the scene for verse 2.

The Journey. "Innocence will teach you what it feels like to be used." Just when you thought you hit the big time, you got used. By the companies, the naysayers, the press. Like winning the lottery and having many phony family members give you a call. Yes, growing up, we learn that we do get burned, bruised and forsaken... but there is hope. Keep on keeping on, and that is the only way to find what is is you are looking for... hey, everybody's looking for something, right? Plus, life moves fast, it does seem like yesterday, whether 24 hours ago, or 30 years ago.

Verse 3, the changing of the industry and making it against all odds... It is important to remember that when Eurythmics formed, they did not do so to become the biggest selling duo of all time. They did it to create poems set to music... to fuse two unique talents together, and they got panned in the press many, many times, but they made it, despite those "stupid papers and vicious queens." The landscape of the music industry changed too... Napster, digital streaming, needing to find other ways to make money, as album sales be damned. Much needed money to keep on producing quality music. Annie and Dave witnessed the fake celebrities, reality "TV," the changing landscape, the broken hearts, the ups and downs...

Sweet Dreams Are Made of This, Finale... Much like "she said revenge can be so sweet," on "A Little of You" as a kind of middle finger to everyone who thought only cookie cutter pop would create longevity, this verse may be the most important closing verse of any song, because THEY LIVED it. They made it. They did it. Sweet Dreams for Dave and Annie, and fortunately us fans as well. By the time "17 Again" was released, they actually did travel the world, they found success, not by being fake, cookie cutter, but by staying true to those old fashioned roots. The learning of organic sound with Conny Plank, the clanking picture frames on a #1 hit instead of fancy unattainable modern equipment. Two do become one, down this beautiful road we call Eurythmics. Getting back in the studio after a decade break, would indeed create a feeling of optimism, and excitement, and feel like being "17 Again". Thank god for DnA, and the magic they create when they are together. In closing, this song is both history and futuristic optimism. It is both biographic and a cutting commentary of fame. It. Is. Eurythmics. And I love it.



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 43

Points: 1127.86

Big Fans:

| | | | |
|---------------------|---------------------|------------------|--------------------|
| Jan De Meulenaer #3 | Alex Helm #8 | Paul Nolan #15 | Clem Stambaugh #21 |
| Sherry Ann #6 | John DesJardins #12 | Steve Gayler #15 | Xaque Gruber #21 |
| Grace Gomez #7 | Eric Gustin #13 | Lynne Foster #18 | Jorge Beleza #30 |

People who like "Somebody Told Me" tend to:

Like:

| | |
|---------------------------|----------------|
| This City Never Sleeps | $\tau = 0.409$ |
| I've Got an Angel | $\tau = 0.376$ |
| Never Gonna Cry Again | $\tau = 0.341$ |
| This Is the House | $\tau = 0.329$ |
| Let's Just Close Our Eyes | $\tau = 0.324$ |

Dislike:

| | |
|-------------------------------|-----------------|
| The King and Queen of America | $\tau = -0.300$ |
| Power to the Meek | $\tau = -0.274$ |
| (My My) Baby's Gonna Cry | $\tau = -0.271$ |
| Forever | $\tau = -0.267$ |
| Revival | $\tau = -0.264$ |

Why we love "Somebody Told Me":

Jan De Meulenaer:

Just ♥ it. I like how it builds up, the simplicity of its lyrics, the guitar parts, the dark feeling...

Alex Helm:

I love the way "Somebody Told Me" blends warped synthesised rhythms, punk phrasing, and blues guitar to convey a sense of betrayal in the most ingenious way. A song that is deeply personal to me. Sounds like a very direct statement lyrically and musically but there are lots nuances to the lyrics and arrangement. I daresay it must have been a challenge to record but then it seems some of the best work is.

Xaque Gruber:

An inventive, spooky, sexy boiler. The new vinyl version has some weird/wondrous surprises in the audio that will make hardcore fans jump!

Clem Stambaugh:

About as post punk as D+A were likely to come... and by god they pulled it off! This one still packs a punch. What has Annie learned? And what will she do with the information? "Somebody Told Me" is a paranoid person's lo-fi Electronic nightmare. And the acidic "Oh, well" ... first a throw off that becomes a menacing mantra. Goosebumps good!

Michele A. Plaga:

OH WELL OH WELL OH WELL OH WELL OH YEA YEA YEA YEAH! This one is just explosive, as it perfectly embodies what ancient Greeks called “Eros kai Thanatos”: Love & Death

Wolfgang Nomi:

Love the hard bass synth churning through this track!!!

Florian Grandena:

Quitessentially Eurythmics. I love the song's sense of danger and its uncompromising delivery. Dark electronic magic at its best.

Mark Stevens:

A superb track. On the Sweet Dreams tour, when Annie would end the song with that last wail of “Well-eel-eel-eel-eel-eel!!!!”, well, it was quite the climax.

Daniel Mueller:

A track that sounds so simple, but yet so complex. I adore the 2018 remaster in which the piano is just a tad more pronounced. I love “halo of smiles,” what an intriguing line. And the song's complexity really does show further when comparing it to the beautiful, almost 1960s sounding early versions performed on radio, which are vastly different to the stunning punkish, electronic, rock album version we got. Another one for the goldmine!

Jorge Beleza:

When I listen to this Lennox I have the image of Blade Runner's androids in my head. It's not any particular android – though the black spray-masked Pris could do; it's just that the pale-faced, red-lipped, blue-eyed, man suit-attired, fiery red-haired Lennox does have something other-worldly or super-human about her, like Bowie does, when she sings like this. The song revolves around percussion in a rather minimalistic way – it could almost be off *Touch*, and it may be the closer they get to early times The Creatures.

Mupp Freek:

A stand-out track from the *Sweet Dreams* album – which is quite the accomplishment given the entire album is made up of classics! This one especially epitomizes the classic Eurythmics formula: ice combined with fire both in the instrumentation and the vocals – passionate and cold and just an all around brilliant job in both the writing and the performance.

Sverre André Espeland:

This is the chaotic aftermath and the dissatisfied and angry sister to “I Could Give You (A Mirror)”. It's quite genius how simple it's made, but still packs a heavy punch to the gut.

“Well there's laughter and love, And there's a lot of pain, I never wanna see your, Pretty face again”. More than one time I've felt this same alienation!



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 45 **Points:** 1132.34

Big Fans:

| | | | |
|--------------------|-----------------------|----------------------|--------------------|
| David N. Dennis #6 | Matt Lee Newby #15 | Jorge Beleza #23 | Kyle Barber #24 |
| Yann Jouvét #10 | Jonathan Slater #16 | Ross Larkin #23 | Stewart Lennox #27 |
| Lynne Foster #11 | Christopher Fayol #18 | Jan De Meulenaer #24 | Eric Gustin #29 |
| Steve Gayler #11 | Cameron Carr #23 | | |

People who like "Conditioned Soul" tend to:

Like:

| | |
|---------------------------------|----------------|
| In This Town | $\tau = 0.407$ |
| Shame | $\tau = 0.311$ |
| Beautiful Child | $\tau = 0.309$ |
| Here Comes That Sinking Feeling | $\tau = 0.275$ |
| A Little of You | $\tau = 0.237$ |

Dislike:

| | |
|--|-----------------|
| Success (Demo) | $\tau = -0.311$ |
| Sexcrime (Nineteen Eighty-Four) | $\tau = -0.232$ |
| The Walk | $\tau = -0.211$ |
| Winter Wonderland | $\tau = -0.202$ |
| You Take Some Lentils And You Take Some Rice | $\tau = -0.191$ |

Why we love "Conditioned Soul":

Lynne Foster:

I love everything about it... even the transition into "Adrian" is perfect. The change to killer on the "Or never fall into some lover's arms again" is a classic.

Matt Lee Newby:

This is such a beautiful song. The opening brings to mind a cold dawn in the Andes, it's so wonderfully atmospheric. The way the organ just slides in and the touch of reverb on Annie's vocals that make her sound like she's calling "When will you make up your mind" across an immense valley. Dave's guitar is beautifully subdued, like a lullaby and the whole song gently rocks along. And the lyrics are fantastic – I love the way they're slightly changed in the final verse to take the reassuring words of the first two verses and invert them into something sinister – "we're centuries apart and the lights are dying" always linked in, to me, to the line in "Adrian" about "all the planets making haste to blow to bits in outer space"; there's a sense of expanse about both songs, a feeling of how huge the universe is and how incredibly small we all are in comparison.

Daniel T. Davis:

Nice mood shifter from sides A to B. It sounds like it should be a Zenned-out song from the title, but it goes from calmer to an explosion of dread and angst and palpable edginess as the song loses its cool. The "when will you make up your mind?" is always echoed with a quieter response of "I can't stand it!" like a mantra. It sets an edgier, more familiar Eurythmics tone for the back half of the album.

Jorge Beleza:

Love that this is the opener to the sophisticated, refined, exquisite, oh so delicate, crème de la crème B-side of BYT! I guess that this is what happens when you record an album in Paris; the beauty just takes you.

I love everything about this song: the tropical vibe and how the subject matter wonderfully contrasts with it; those aahs (was overwhelmed by them since first listen; I mean never before did Annie sing with such warmth); the cosmological dimensions on the verses – no longer divine as on “There Must Be an Angel (Playing With My Heart)”, but not yet embracing as on “Adrian”. What a fine example of how Eurythmics can sound different but still conquer you.

Florian Grandena:

OMG. One of my favourite songs EVER. What better number to open the glorious B side of BYT!?

Ross Larkin:

This was one of the first songs of DNA's I ever fell in love with. In fact, one of the first songs period. I was 9. I still love it.

Alex Helm:

“Conditioned Soul” is another song that hits home. It describes lots of my experiences on the club scene over the years. Ironically I became a dancer in spite of that. Sometimes Eurythmics songs have become prophecies of quite specific experiences I was to have long after I heard the song originally. Also the moment Annie virtually screams, “When will you make up your mind”, must be the nearest she came to breaking down in a song. Utterly heartbreaking!

Mark Stevens:

Dave and Annie were just on fire for *Be Yourself Tonight* – so many different styles, such varied songs. “Conditioned Soul” melts right into the album with perfection.

Michele A. Plaga:

“Everybody's hurting someone/Stabbing back just to get some fun/I hope to God I don't get me none/Or never fall into some killer's arms again”: Annie sings these lyrics with such power that she's almost roaring! Love it very much.

Daniel Mueller:

When I got a hold of *Be Yourself Tonight*, “Conditioned Soul” was my absolute favorite. The wonderful way beauty and perfection can be smashed in an instant... a simple instant life change, or our perception of it. It is like Yin and Yang, and so beautifully done production wise, with the very organic part 1, and the very raunchy part 2. Suffering from anxiety, I feel a strong connection with this one. A theme this deep would not be revisited until Annie's “Smithereens” in 2007. Good stuff. Actually really, really good stuff.

This song is Jekyll & Hyde to a T... boy, does it take a turn into the dark side. I love how it is beauty turned to madness in a beat. The song turns in you. Jarring, stunning, and a masterpiece. I love it so much, I “can't stand it!!!” Like *In the Garden*, this one helps explain the journey into “Beethoven”.

Clem Stambaugh:

Another “highlight”... from an album full of nothing but highlights.

Jan De Meulenaer:

High quality all the way: music, lyrics, feel.

Ian Renner:

Simply put, this song is pop perfection. They incorporate so many disparate influences here and adorn it with trademark Eurythmic style. One of the highlights of *Be Yourself Tonight*, for sure.

Jonathan Slater:

BYT was one of the first modern pop albums I ever bought. I loved three of the singles, but wasn't sure what the rest of it would be like. This was one of the tunes which first convinced me I had nothing to worry about, and had made a fabulous purchase. All the constituent pieces in this blend beautifully, and it sounds like nothing or no-one else. Brilliant.

Sverre André Espeland:

I like this one – the lyrics speak to me!

Christopher Fayol:

“Conditioned Soul”. End of 1985, I was 15 and played it to show to a girl (non Emics friend) this new song. She immediately took me and we danced slowly to it. But... Oh we were so young... And I said “I don't want to dance, I want you to listen”!

Steve Gayler:

I love the spiritual musical influences in this song with the wind/pan pipes that proved that Dave and Annie were not afraid to explore so many alternative musical avenues.

The song is so complex, the music hides those complexities so well, it starts as such a romantic song, but turns into something almost vicious and vindictive.

How can you go from a line like “Darling just be yourself tonight, there's nothing wrong with the way you feel” to “stabbing back just to get some fun” without feeling that something has gone terribly wrong in this relationship? As I've said before I usually listen to music before lyrics, and this for me is one of the standout pieces of music from the Eurythmics catalogue.



Release: 10-1981 on *In the Garden*

Total Votes: 43 **Points:** 1138.49

Big Fans:

| | | | |
|----------------------|------------------|----------------------|--------------------|
| Kevin Purdom #3 | Alex Helm #12 | Bryan Stevens #20 | Thomas Ripley #26 |
| Ian Renner #10 | Eric Gustin #17 | Paul Nolan #21 | Mike Wilson #27 |
| Daniel Mueller #11 | John Schmitz #18 | Michele A. Plaga #24 | Clem Stambaugh #28 |
| James Mitchell #11 | Mark Stevens #19 | Steve Gayler #24 | Eddie Davis #28 |
| Jan De Meulenaer #11 | | | |

People who like "Take Me to Your Heart" tend to:

Like:

| | |
|-----------------------------|----------------|
| Never Gonna Cry Again | $\tau = 0.479$ |
| Heartbeat, Heartbeat | $\tau = 0.414$ |
| For the Love of Big Brother | $\tau = 0.337$ |
| 4/4 in Leather | $\tau = 0.336$ |
| I Could Give You (A Mirror) | $\tau = 0.295$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Put A Little Love In Your Heart | $\tau = -0.350$ |
| Walking On Broken Glass (live) | $\tau = -0.334$ |
| Why (live) | $\tau = -0.319$ |
| How Long? | $\tau = -0.308$ |
| Life On Mars? | $\tau = -0.306$ |

Why we love "Take Me to Your Heart":

Ian Renner:

Oh, oh, oh! ♡ Out of all of the different worlds that Eurythmics painted with their diverse soundscapes, this little cavern of sound might just be the most beautiful. That bass line propels with such thick texture! The discord between the higher pitched synth line which delights with such twinkling magic and the lower pitched one which carries a mournful tone captures the spirit of the track wonderfully. And yes, I do mean spirit: while the song is disguised as a plea for closeness with her lover, something about the moonlit ambient electronics that hang throughout the song like a thick fog and Annie's ghost-like delivery give the song a paranormal vibe, as if she is trying to reach her beau from beyond the grave after he has sadly moved on.

The choice of the word "contact" is key to this impression for me, particularly the way it is sung – a standard rhythm of the words "I try to contact you" would shorten the word "to" and lengthen the "con-" in "contact", and yet here, "to" is given the same duration as the previous words, and "contact" is subsequently delivered more rapidly. This unusual phrasing is such a brilliant way to emphasize that word – who knew that by shortening the delivery you could add emphasis?! This delivery highlights the *urgency* of the need for contact, and it routinely gives me chills. Add to that the way Annie echoes out of the song in a seemingly endless loop of "time after time..." and "when I'm alone..." and I get imagery of Annie's ghost returning to her grave, forever carrying this obsessive love that crosses the mortal realm.

The highlight of *In the Garden* for me and one of the greatest creative triumphs of the 80s, IMO.

Daniel Mueller:

I love TMTYH...I really feel *In The Garden* is a young *Savage*. ITG really does follow our muse through loneliness, obsession, despair and the dark side. And later morphed into the housewife breaking out of her shell, albeit insanely, in *Savage*. "Belinda" sets the stage, in my interpretation for "Take Me to Your Heart". In fact, I think (like "Honestly"), "Belinda" is actually Belinda singing to herself, so heartbroken, lonely and down... "he'll never leave you, he won't deceive you..." she convinces herself in her head. After all, we know from "English Summer", she is alone inside waiting for the phone, while life takes place outside her.

Onto the song of the day, "Take Me To Your Heart" ... Belinda's self convincing turns to pure unadulterated obsession (later revisited in "Love Is a Stranger"). This song is deep, and perfectly placed in the sequence of the songs on *In the Garden*. Belinda starts to question, realize he is never going to call, to contact, to be who she is obsessed with him being, if he even exists. Then we move onto suicide attempts, drug abuse, sexual promiscuity, underground fall and breakdown of our muse through the rest of the album until she gets the strength to get her revenge. But on what, on whom.

Long story short, "Take Me to Your Heart" is the integral part of the story of a complete breakdown, a woman so lonely and lacking in confidence, she obsesses over her perfect lover, her perfect life, her own happiness as if that will make the depression, failure and pain go away. It is genius. It is savage.

Clem Stambaugh:

This hypnotic track from 1981 has always seemed to be the gateway to what we would hear on the *Sweet Dreams* album from 1983.

James Mitchell:

Everything about Eurythmics originates from this. The dark, needing, abandoned yet meaningful lyrics. The rhythmic beat, the simple hook, the emphasis on light and shade all mixed into one flowing movement. The template for the next couple of E ★ albums I'm sure. Plus the live versions rock.

Alex Helm:

This certainly should have been a single. This is where the understated vocals and arrangement work brilliantly. The 2018 remaster positively sparkles and Annie's vocals are at their most intimate. For me this starts the ongoing theme of unrequited love or longing present in "I Could Give You (A Mirror)" and "Cold". All songs that I identify with strongly. Reaching out to people that just don't see you or feel you.

This is one of the Eurythmics songs I love to listen to late at night or in the early hours as it seems to convey a kind of twilight existence.

Jan De Meulenaer:

By far the best track on ITG. Hypnotising fu\$#ing good.

Mike Wilson:

Love this song! Any version sounds great. It's so full of atmosphere and texture. Beautiful and pure e* I'm always drawn to the moody side of e*. I don't find it depressing, in fact I find it quite therapeutic and soothing. TMTYH is just perfection in that regard, it's almost medicinal.

Michele A. Plaga:

Love this one in every incarnation, from the robotic album version to the soulful live renditions, reaching the peak with the acoustic (1984!) interpretations on the Touch Tour. Probably my favourite one belongs to the Heaven gig: absolutely brilliant!

Jorge Beleza:

Love the abundance of Ts in “Take me To your HearT” (and they appear quite frequently elsewhere too, except on “When I’m alone / I think you’re with me”). This song and “Never Gonna Cry Again”, sombre and repetitive, quite prefigure what was coming ahead.

Mark Stevens:

I absolutely love this song. I still don’t understand why this wasn’t a single from *In the Garden*, other than “Belinda” was a flop and the record company gave up on the album. “Belinda,” to me, sounded way too much like The Tourists, which is why I think the record company opted for it as the second single since “Never Gonna Cry Again” didn’t work either. But “Take Me to Your Heart” is a great early-’80s synth piece that’s still unlike a lot of the contemporary stuff at the time. It blew up into something else entirely when performed live, too. Great song that never really got the attention it should have. I’ve often thought it should have been re-recorded in the tradition of the live performances and released as a single from the first *Greatest Hits*.

Matthias Mittermeier:

This was the track that opened the gates for me In(to) The Garden. The whole song is about desiring someone who simply is unreachable, and all the challenging feelings (loneliness, isolation, weakness, monotony etc etc.) that come with it.

Jaume Brunet Papiol:

So happy they played it live so often during the In the Garden, Sweet Dreams and Touch tours. It could have worked perfectly as a third single for *In the Garden*.

Mupp Freek:

Easily my favorite track on *In the Garden*. That stark bass line intro with the tinkling keyboards then joining in reminding me of music that might accompany the entrance of a princess. The studio version is just incredibly beautiful with its minimalism, then you have the varied live versions which take the song in exciting new directions. I also dearly love The Nylons’ cover of it and I usually end up doing a mixture of Eurythmics’ and Nylons’ takes whenever I find myself singing it.

There’s actually a fun story connected with the first time I heard The Nylons’ version: It was at a rehearsal party several members of my college’s chamber music group had to learn some of our new songs outside of class. It was already a memorable night since I learned that a fellow member I had a crush on was also gay and that the feeling might also be mutual. After much productive work getting our parts down, it was then time to celebrate with a small party and the host played the Nylons tape that it was on – then when “Take Me to Your Heart” started my jaw just dropped! A Eurythmics cover version! By The Nylons! And one of my favorite songs! And a TOTALLY OBSCURE Eurythmics song that wasn’t even released in the US!! I totally begged the host to make me a copy and I then added it to one of my tapes of favorite songs.



Release: 11-1983 on *Touch*

Total Votes: 44 **Points:** 1169.47

Big Fans:

| | | | |
|-------------------------|-----------------------|---------------------|--------------------------|
| Kevin Purdom #2 | Sherry Ann #11 | Cameron Carr #15 | Alex Helm #27 |
| Ian Renner #3 | Jan De Meulenaer #13 | Daniel T. Davis #20 | Jorge Beleza #27 |
| Dan Rucker #9 | Christopher Fayol #14 | Fabio Milani #22 | Christopher Perrello #30 |
| Thomas Chiarolanzio #10 | | | |

People who like "Paint a Rumour" tend to:

Like:

| | |
|-----------------------------|----------------|
| Sing-Sing | $\tau = 0.364$ |
| Cool Blue | $\tau = 0.301$ |
| I Could Give You (A Mirror) | $\tau = 0.292$ |
| Aqua | $\tau = 0.270$ |
| Regrets | $\tau = 0.269$ |

Dislike:

| | |
|-------------------------------|-----------------|
| Love Comes | $\tau = -0.390$ |
| This Is the World Calling | $\tau = -0.287$ |
| Revival | $\tau = -0.284$ |
| The King and Queen of America | $\tau = -0.262$ |
| Life On Mars? | $\tau = -0.262$ |

Why we love "Paint a Rumour":

Ian Renner:

Absolute perfection, this. There are three main synth patterns that match the three main characters Annie inhabits with different vocal tones. The relentlessly propulsive, hypnotic avalanche of those booming, octave-stepping synths make for the most powerful musical moment in their entire career this side of the opening note that explodes to ignite "Sweet Dreams (Are Made of This)", and they align perfectly with Annie's low-pitched, frightening menace that teases and tantalizes with the promise of illicit information. The higher pitched synth line that sits atop the mix throughout the song plays like a tireless stenographer tapping away to relay the latest juicy tidbits of the ever-present rumour mill, matching the insatiable thirst for gossip of the higher-pitched backing vocals: "what did it SAAAAY?!". Perhaps most impressive of all, however, is the when the synths begin to swirl in fiery whirlpools in time with Annie's growing rage, as she bubbles over with volcanic fury, repeatedly hissing the whispered all-caps exorcism "I COULD TELL YOU SOMETHING" through gnashed teeth.

Any one of these pairings of synth lines and character exploits would be more than enough to carry a song, but to have all three in one song is just an ocean of riches. But that's not all! We also get those wonderfully textured trumpets ramping up the mania, the wonderful slap bass to engage the hips, the thrilling sequence of blips and bleeps near the end of the song that race through the speakers like a primitive dial-up modem, and the chilling martial "hey, hey, Hey, HEY!" chants that beautifully set the table for *1984: For the Love of Big Brother*.

"Paint a Rumour" is a symphony of synths, rising and falling in waves and whirlpools of blood red. No other song of theirs so perfectly captures my own taste like this one, and with a nearly 8-minute runtime, it is by far the most indulgent rush of dopamine they ever produced.

Sherry Ann:

Dave's masterpiece. A bass so deep it's been known to make the record needle jump.

Ruth Aldis:

This is another one of those songs best appreciated in the dark with headphones on. Total sensory deprivation plus Eurythmics! You can hear so much more. Those amazing synths and Annie's wonderfully expressive vocals. It sends shivers up my spine just thinking about it... it's a secret... I could tell you something...

Alex Helm:

"Paint A Rumour" creeps into your subconscious like a mystical morse code transmitting a subversive message across different continents.

Daniel T. Davis:

Oooo, this is a delightfully hypnotic bit of funkiness, isn't it! That beat comes in and those synths start in, and then the call-and-response verses: the sinister gleefulness of the first line answered by the excited, dissonant, shrillness of a Greek chorus both hungry for the secret and also sounding an alarm about the insidiousness of it all. And there's the middle eastern swirling swirling around adding a bit of exoticness. And the marvelous brashness of the horns. And the way the "hey-hey-hey" comes in with like the tribe chanting for attention. And all the while – for nearly 8 minutes – those synths and that damn beat are hypnotizing you, enticing you, and disquieting you, and irresistibly compelling you, and by the time it comes to an end you want to start the song all over. Soooo goooooood.

When I was a teenager, this was on the jukebox (the B-side for "Here Comes the Rain Again") at the pizza parlor next door to the local cinema in my hometown. After a movie, my friends and I would sit and drink a soda and I would delight in plunking in my quarters and waiting until it came on, watching the restaurant for the WTF looks as it thumped away in the background. Good times.

Xaque Gruber:

"Paint a Rumour," "Room 101," and *In the Garden's* "Revenge" are the most unusual album closers for Eurythmics – and I worship at the altar of all three, but this one gets bonus points in my book because it's the most unlikely conclusion to a marketplace pop album that began with "Here Comes the Rain Again," while the other two closers were on more experimental works.

"Paint a Rumour" breaks all the rules. Its expansiveness is one of its most notable features. It requires the 8+ minutes to work and to successfully do its roaming ("painting"). And it could only work at album's end as D&A are really playing with sound. This is not typical pop structure – it's an electronic symphony with crashes of funk, blasts of Kraftwerk, while staying uniquely Eurythmics – mining the darkness of the human psyche. "Who's That Girl?" treads in similar paranoid emotional territory – but this one abstains from verse/chorus and creates its own weird cosmos. It deserves applause at the end, but the listener is so drugged (and "painted") by aural hypnosis that we don't know quite what hit us. Brilliant.

Michele A. Plaga:

The menacing, repeated "I could tell you something" at the end is one of my favourite bits of this masterpiece: Annie sings it like she's a mythological creature half woman and half snake... on acid!

Mike Wilson:

I've always liked "Paint a Rumour". I thought it was OK when I was younger but now I really appreciate the sheer brilliance of its hypnotic electronic genius. It still sounds just as fresh today.

Jorge Beleza:

Annie sounds just so overpowering in here, so above the "paint a rumour" society... On the track-by-track *Touch* comments Dave says that he doesn't feel it as a song (he says that "Annie really likes it" though), but this is exactly why I love it. After "No Fear" you couldn't just have a song-song, it had to be something more... disruptive, to leave you somehow suspended. It sounds like the soundtrack to a documentary about the end of times, with those synths sending you to far-off Eastern places, but then that convoluted bass that seems to endlessly entertain an unresolved dialogue with itself and those relentless hey hey hey heys remind us that we're stuck on this Earth and so it seems that yes, so sorry but we'll really have to deal with those rumours after all. No wonder that these two then went on to make music for *1984*.

Matt Lee Newby:

It's a great electro track with tonnes of atmosphere, lots of experimentation and an infectious rhythm. It always sounds to me like something Ludy from *The Ballad Of Halo Jones* might have had implanted by the Different Drummers, an endless beat to fill your head. It has a great mix of vocals, with Annie's sultry delivery to the fore, her thin call-backs, and the full-bodied 'Woah woah wo-wo-wo-wo's which end up echoing to a stark 'yeah'. It's a perfect piece of subdued 80s dance music and a great way to close *Touch*.

Jan De Meulenaer:

I always found it a strange but appealing song.

Wolfgang Nomi:

Wonderful piece of Kraftwerk influenced motorik with haunting vocals and synth plodding – delicious track!!

Ross Larkin:

I really like "Paint a Rumour". It's so paranoid and hypnotic.

Florian Grandena:

8mn of utterly paranoid bliss.

Sverre André Espeland:

This is early techno married with some funk! I made my friends dance to this, and forced them to like it in the 80s! I love the marriage between madness and irony – the way she weights her words differently with each phrase. The weird techno beat, the hypnotic bass-line.

Eddie Davis:

I think I love it more now, though nobody wants to see me dance to it.



Release: 6-1986 on *Revenge*

Total Votes: 40 Points: 1178.64

Big Fans:

| | | | |
|--------------------|---------------------|------------------|--------------------|
| Yann Jouvét #1 | John Schmitz #9 | Sherry Ann #20 | Jorge Beleza #26 |
| Jaume Brunet #5 | Uschi Suttner #9 | Cameron Carr #21 | Paul Nolan #28 |
| Thomas Ripley #6 | Jonathan Slater #12 | Andy Ashton #25 | Daniel Mueller #29 |
| John DesJardins #9 | Eddie Davis #15 | | |

People who like "The Miracle of Love" tend to:

Like:

| | |
|--|----------------|
| There Must Be an Angel (Playing with My Heart) | $\tau = 0.371$ |
| When Tomorrow Comes | $\tau = 0.370$ |
| My True Love | $\tau = 0.306$ |
| Beautiful Child | $\tau = 0.290$ |
| The King and Queen of America | $\tau = 0.273$ |

Dislike:

| | |
|----------------|-----------------|
| Stormy Weather | $\tau = -0.392$ |
| Regrets | $\tau = -0.384$ |
| The First Cut | $\tau = -0.330$ |
| Cool Blue | $\tau = -0.325$ |
| Wrap It Up | $\tau = -0.282$ |

Why we love "The Miracle of Love":

Thomas Ripley:

This was the song that got me to buy my first Eurythmics record. It resonates with me on many levels, I love every second of it.

Sherry Ann:

The 1987 tour version of this as well as the one on their live album is the best. I like how her voice really takes off and soars and all the ad libs near the end.

Daniel Mueller:

"The Miracle of Love".... one of my favorite, maybe my favorite, love song of all time. It is such a gorgeous piece, that still can make me cry when I hear it. I love that they donated all profits of the single sales to charity, an act of "love," and a miracle for many. I love that they chose this song vs. "When the Day Goes Down" in Rio, on the last show of the Revival Tour, which many, including myself, thought would have been the last tour back then. And the beautiful poetic lyrics. "There must be a pretty breeze to make you sting so viciously," followed by the hopeful "If you open your heart, you can make a new start, when your crumbling world falls apart." Sometimes we fall, we hurt, we breakdown, hit rock bottom, but this song gives us that glimmer of hope... and for that, it is certainly a miracle, just like its writers. Stunning and magical stuff.

Mike Wilson:

I have a vivid memory of walking down Queen St in Auckland prior to the *Revenge* concert and seeing the video to "The Miracle of Love" through a shop window. There was no sound and I had not seen the video before so I did not connect it to the song. But I do remember the impact of seeing the close up and slightly out of focus images of Annie. It really showed off the beautiful video. Sometimes I think it's worth just watching Eurythmics' videos with no sound just to appreciate the visual artistry of these 2 incredible musicians. A great memory.

Mark Stevens:

There's something quite beautiful when Annie wears her heart on her sleeve. Its theme is simple – there is redemption and rebirth in true love.

Matt Lee Newby:

An absolutely gorgeous close to side A of *Revenge*. Melancholy and tender, it's the perfect 1980s ballad, up there with the likes of "Drive" and "Who Wants to Live Forever". Annie's achingly passionate vocals in the build up to the chorus gives the song the sincerity it deserves and Dave's plaintive guitar solo make this one of their best rock songs. I love the fact that the single kept the accordion coda which is conspicuous by its absence on the hits collections, and the home-movie video sets the perfect tone. One of D&A's more traditional compositions, but still one of the stand-outs from *Revenge*.

Lynne Foster:

This is a song that truly has grown on me. Wasn't crazy about it until I saw it performed live which I was lucky enough to do multiple times. It brought me to tears at times. As I have gotten older, it means more to me because of life experiences. Plus the video is wonderful, love Director Dave bringing the camera so close on Annie. "There must be bitter breeze to make you sting so viscosly."

Wolfgang Nomi:

Beautiful, yet melancholy song... A nice change of pace from their usual iciness but still retains a hint of chill!!

Jorge Beleza:

In Portuguese we have a saying, "Silence, fado is going to be sung" ("fado" is our traditional, ages-old, mostly melancholic singing (there are also more uptempo variations though), accompanied by the Portuguese guitar). "The Miracle of Love" is likewise a song that requires total silence from my part, so that its loveful message goes deep into my being. And it does, it always does, I'm just so happy to say it. I love it how "In a world of illusion / What's covering your mind" plays with the intensely layered character of the song. I love every single bit of "The Miracle of Love" with all my heart, including that let's get down to the basics outro.

I also simply adore the video, where we get to see the most beautiful, real Annie. I was just watching a Peacetour version and had shivers all over my body. God, how every single live presentation of this song is such a sacred moment. It's such a privilege to feel this way, isn't it?

John DesJardins:

My favorite line from any E song: "They say the greatest coward can hurt the most ferociously." The live version is simply divine!!!

Roy Richards:

One of my favorites. I love Annie's vocal, especially the ending. The emotion in her voice does it for me.

Ian Renner:

Delicately pretty, "The Miracle of Love" is a soaring anthem delivered with utmost tenderness and warmth. After all of the warped mania, theatrical heartache, and paranoid freakouts that filled the first four albums, it made sense from both a stylistic and an overall wellbeing perspective for Dave and Annie to embrace warmer and more palatable textures on *Be Yourself Tonight* and *Revenge*. Nonetheless, that early history is part of what makes a song like this resonate so – if Annie Lennox, after all the pain and torment she lived on record in such bold relief, can attest to the restorative power of love, then it must mean something. While I have a strong affinity for their early work, I maintain that straight-laced mainstream music when done well can be excellent. For me, this is excellent.

Alex Helm:

"The Miracle of Love" is a warm, soothing ballad with beautifully written verses and there are really some very touching moments in the song.

Jaume Brunet Papiol:

I have always loved "The Miracle of Love" and I will forever! What a great track and closing theme for the the Revenge Tour concerts.

Eddie Davis:

I have always loved this one. I would love it even more if it was done with a full orchestra.

Gina Heinecke:

I think the live version on the album *Live 1983-1989* is fantastic. I get goosebumps every time I hear it.

Sverre André Espeland:

Love the lyrics:

"There must be a bitter breeze
To make you sting so viciously
They say the greatest coward
Can hurt the most ferociously."

I really love the Peacetour version with the Christmas trees!



Release: 10-2005 on *I've Got a Life* single

Total Votes: 44 **Points:** 1204.65

Big Fans:

| | | | |
|--------------------|--------------------|--------------------|--------------------------|
| Daniel T. Davis #4 | Fabio Milani #13 | Yann Jouvét #16 | Eddie Davis #19 |
| Mike Wilson #5 | John Schmitz #14 | Clem Stambaugh #17 | Ross Larkin #19 |
| David N. Dennis #9 | Stewart Lennox #16 | Paul Nolan #17 | Thomas Chiarolanzio #22 |
| Steve Gayler #12 | Mark Page #16 | Sherry Ann #17 | Christopher Perrello #25 |

People who like "I've Got a Life" tend to:

Like:

| | |
|-------------------------|----------------|
| How Long? | $\tau = 0.345$ |
| Peace Is Just a Word | $\tau = 0.327$ |
| Beautiful Child | $\tau = 0.302$ |
| Lifted | $\tau = 0.270$ |
| I Saved the World Today | $\tau = 0.249$ |

Dislike:

| | |
|---|-----------------|
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = -0.397$ |
| Tous les garçons et les filles | $\tau = -0.298$ |
| Baby's Gone Blue | $\tau = -0.282$ |
| You Take Some Lentils And You Take Some Rice | $\tau = -0.259$ |
| Home Is Where the Heart Is | $\tau = -0.254$ |

Why we love "I've Got a Life":

Daniel T. Davis:

I. Love. This. Song. It combines a lot of Eurythmics in just one song: The heavy, pulsing synth that harkens back to their beginnings; the "Here Comes the Rain Again" echoes in the plucked strings and in the tinkle on the bottles in the bridge; the cynical verses and uplifting chorus; Annie's strident, soulful, plaintive singing; a Europop dance number with a bit of a Motown groove. I could think of no better new song to have included as the first song on the retrospective hits of this duo. And the video is one of their best absolute as well. It's joyous, it's raucous, it's a damn good number.

Clem Stambaugh:

This surging, synth laden banger was everything I wanted 2005 ★ E ★ to be! Annie's vocal is warm, energetic and with just enough nostalgic hint to reference the glorious past while standing strong & upright in the present. The first time I heard this song... I cried. I couldn't believe it! It was such a triumphant return for ★ E ★!

Michele A. Plaga:

When hearing the "Be strong now babe, gonna be strong now babe" part at the very end I often feel very emotional, almost in tears. Love this song so much, as it came out when I was a teenager: couldn't believe to have NEW music from Eurythmics!

Matt Lee Newby:

If D&A never record together again I'll be pleased that this was their final single. When it came out it seemed like another track similar to what they'd produced for *Peace* 6 years earlier, albeit catchier and poppier than many of those numbers. Then the second verse arrived and we were hit with a stomping beat and grinding synths, and Dave and Annie were back with a vengeance; no ballading or minimalism or bland rock but an upbeat, yearning single with incredibly blunt lyrics about how utterly shit life can be coupled with a pleading chorus and a determinedly positive outro. The video is tonnes of fun and D&A look fantastic back in their "Sweet Dreams" business suits.

Matthias Mittermeier:

This was proof that if they wanted to they could still make great electronic stuff.

Florian Grandena:

We need more tenderness indeed. Fab video too. I love the post-post "Sweet Dreams" vibe, the intro which is pure Lennox moody magic and, as usual, Dave's fab production.

Xaque Gruber:

What a delight this nifty little treat was. Thank you D&A for the new track in the mid-2000s! We needed that! A rousing affirmation. I have got a life!

Wolfgang Nomi:

Nice little return to synthpop here!!

Daniel Mueller:

"I've Got a Life" is such a fantastic Eurythmics song in every way. I love the music, the lyrics, the way it starts out reflective and builds to a dance electro number. And what a perfect "last" single to release (for now anyhow)... I remember hearing it for the first time, via internet radio from the UK on my computer, and again, I cried like a baby... they were back, and they were good, they were still Eurythmics!!! It is a cruel world, thank god for Annie and Dave for the music to make it much more interesting!!!!

John DesJardins:

I was so excited when this came out. The live performances were awesome.

Giannis Tzoros:

I love so much that Annie's image, so many years after the big great hit "Sweet Dreams (Are Made of This)", Annie returns to it with this special video.

Ian Renner:

It was such a treat to get new Eurythmics music, and the return to their synth roots just amped up the nostalgia. It's a strong song, too, touching on tried and true themes of harsh reality and a plea for humanity. My favorite part is the building bridge: "it's such a crime to be unkind..."

Jorge Beleza:

The best thing about the first remasters, this "Sweet Dreams" part 2. This time with no haiku-like poetry, it's all in your face, the real Eurythmics hate song. An oh-so-Lennoxian intro (gotta love that "When the whole world sighs / And it's makin' you so deflated"), then the cheapest Europop, complete with fake "Here Comes the Rain Again" pizzicatos and "Sweet Dreams" milk bottles, with Annie belting out the miseries of the world. I loved "I've Got a Life" from the start and wouldn't mind if it was Eurythmics' last single.

The "ship of fools in a crazy choir" wedding cake with the suited, eternal grooms D&A and analogue synths on top video retells the history of Eurythmics in a much rawer, non-politically correct way than "17 Again". The sensual way the suited Lennox moves with her abuse cane is quite a departure from "Sweet Dreams": I just wanted to be a woman-woman, she says.

Roy Richards:

I love the energy and the return of the synthesized sound. My favorite part is also the change up, when the tempo picks up.

Jaume Brunet Papiol:

Love the video with Annie and Dave and all those TV screens showing past videos

Mark Stevens:

Well, this came out of nowhere, huh? It was such great news that Eurythmics would be remastering all the albums and having new tracks, and "I've Got a Life" seemed to perfectly sum up that amazing career Eurythmics had enjoyed. Some great electronica, some great Annie Lennox lyrics. That it's already more than 13 years old is so bizarre to me. Where does the time go? A life goes by in a flash. Gotta let it shine, people!

Always thought it was pretty cool in the video that Dave and Annie and all the dancers are supposed to be inside the disco ball. Clever.

Ruth Aldis:

I love the way the song transforms from being largely dominated by Annie's amazing voice with just synth chords for backing to an amazing pop beat number. I love it. And the video's wonderful. Like others, I love the "Sweet Dreams" references, from Annie's suit to the silver-topped cane.

Mupp Freek:

Such a marvelous song and a wonderful gift to their fans when this new track was added to *Ultimate Collection* giving fans a taste of new Eurythmics during an oasis. If this ends up being the last ever new song from them it's certainly a strong one to leave on... but of course we all hope for something else, don't we?

One that's especially fun to listen to with high quality speakers or headphones as there's a lot of great subtle things happening throughout. I especially love that "Strong now baby" bit that the song fades out on. In both the lead-ups to my 30th and 40th birthday, I strongly considered terminating my life both times and hearing/singing this song post having not done so always is an incredible release.



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 43

Points: 1212.27

Big Fans:

| | | | |
|-----------------|-------------------|-----------------------|----------------------|
| Alex Helm #4 | Eric Gustin #9 | Jan De Meulenaer #16 | Jaume Brunet #22 |
| Lynne Foster #6 | Xaque Gruber #9 | Christopher Fayol #17 | John Schmitz #22 |
| Steve Gayler #6 | Mike Wilson #14 | Jorge Beleza #19 | Sherry Ann #23 |
| Ian Renner #7 | Thomas Ripley #15 | Kyle Barber #20 | Michele A. Plaga #29 |

People who like “This City Never Sleeps” tend to:

Like:

| | |
|---|----------------|
| Somebody Told Me | $\tau = 0.409$ |
| Home Is Where the Heart Is | $\tau = 0.338$ |
| This Is the House | $\tau = 0.304$ |
| The Walk | $\tau = 0.299$ |
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = 0.260$ |

Dislike:

| | |
|------------------------------------|-----------------|
| Sexcrime (Nineteen Eighty-Four) | $\tau = -0.338$ |
| Don't Let It Bring You Down (live) | $\tau = -0.282$ |
| The King and Queen of America | $\tau = -0.261$ |
| We Two Are One | $\tau = -0.253$ |
| Fool on the Hill | $\tau = -0.252$ |

Why we love “This City Never Sleeps”:

Alex Helm:

From the opening sound of sliding trains merging into a sleepwalking bass rhythm through to Annie's seductive, almost semi-conscious vocals “This City Never Sleeps” evokes an enchanting urban soundscape. It is the perfect close to an album that is so intoxicating it always leaves me wanting more.

It strikes me that the *Sweet Dreams* album is a work of great serendipity. Annie and Dave were left carrying the burden of the debt and critical backlash left behind from *The Tourists* so the stakes must have been ridiculously high when they came to write this album. It seems this could have been the first real opportunity to express their artistic vision to its fullest potential and possibly their last. This results in a massive creative watershed bringing together the electronic rhythms of Kraftwerk, New Wave, Tamla Motown, blues, gospel and early 70s soul. Their influences are so diverse and bound together by such frustration, despair and hunger that it creates something utterly unique. “This City Never Sleeps” is a stunning example of this fusing organic and electronic sounds together in a seamless and enchanting way.

Lynne Foster:

For me it is a masterpiece. Dave recorded the London Underground noises at the Chalk Farm station which is the stop by Jo Frank's flat. I would think of that every time I visited her. It is a paean to city living which I did for years in NYC. It captures the isolation you can feel living right next to strangers. “Walls so thin I can almost hear them breathing. And if I listen in I feel my own heart beating.”

Ian Renner:

Ahh, "This City Never Sleeps". There are days when I think it's the best thing Eurythmics have ever done, and with good reason: I think it is THE most atmospheric offering they ever produced and a crowning achievement of understatement – everything feels so delicate, so sedate, so hallowed! First and foremost is the ingenious melody that runs throughout the song – somehow, DnA managed to come up with a musical phrase that captures the dull monotony of crowded urban survival (living is too generous of a word for it) while simultaneously being immensely captivating – there's a sort of searching tone to it that draws the listener in and never lets go. It's easy to sink into its trance, with the soft drum pattern pacing time like a relentless metronome ticking and tocking away to document the fleeting days, weeks, and years of overwhelming loneliness. It's a sea of exhausted faces sharing the same existence that gets lost in faceless anonymity.

Add to that the brilliant guitar tones that Dave merges through feedback with the recorded train sounds, hanging in the air like the rawness of frostbite because there isn't money left to pay the heating bill. And Annie! Her words capture the sentiment with such dexterity: "walls so thin I can almost hear them breathing, but when I listen in I hear my own heart beating". She weaves both soulful vulnerability, steely defiance, and resigned hopelessness into a rich tapestry against a rainy midnight sky. I particularly love how during her most impassioned "in the city!" cries, the volume echoes DOWN and outward like an urgent plea diluting into hollow nothingness in the cosmos.

What I also love about "This City Never Sleeps" is that it so perfectly chronicles their story: from the ashes of The Tourists, Dave and Annie had issued an album and five singles that had all failed to ignite the public's imagination, and they seemed destined to plod away, filled with a million ideas but unable to even afford a claptrap. And yet, these very circumstances led to the inventiveness that augmented the creative process: banging picture frames against the wall, filling milk jugs to varying levels for lo-fi percussion, dangling a swaying microphone down a full storey to record Annie's piano playing and singing, and merging disparate sonic elements onto singular tracks to fit on the 8-track equipment. This sort of gritty determination soaks through every pore of "This City Never Sleeps", and I love it immensely for that reason. An absolute artistic triumph for Dave and Annie, and a massive highlight on the best album of their career.

Matt Lee Newby:

This is a fantastic, atmospheric track with gorgeous sound effects and a plodding, never-ending rhythm which really does sum up night life in central London. While I lived there I had friends who lived in bedsits around Charing Cross Road and in Soho and I doubt they'd changed much in over 50 years. The song captures the run down squalor of it all – you can almost smell the rising damp and feel the peeling paint and wallpaper, smell the smoke and diesel, feel the chill. The studio version of TCNS is a stunning counterpart to "English Summer" (which perfectly expresses the close heat of a Summer day in a run down suburb of London full of terraced houses, overgrown wasteland areas where buildings have been pulled down, and kids playing in the unkempt playground), here showing the damp, cold, darkness of the inner city itself with Annie's detached vocal and the clipped, subdued instrumentation.

Jan De Meulenaer:

It's one of those songs I can really enjoy sitting down, doing nothing but imagining I'm in a big city enjoying the atmosphere...

Steve Gayler:

One of my favourite atmospheric tracks that just whisks you straight to a place, a moment in time, the smells and the people. It was almost a Top 3 for me, had to do some soul searching! I was grateful to see them perform this live in Nuremberg when Kim and I won The Sunday Times competition.

Thomas Ripley:

This is the track that makes me imagine Annie down in the depths in that bedsit in Camden Town she always mentions. It can put you in a trance so easily.

Mike Wilson:

Gorgeous, beautiful, brilliant, hypnotic plus a million other superlatives!

Xaque Gruber:

Utterly beautiful and hypnotic. A work of artistic magnificence. It takes me to another dimension.

Sverre André Espeland:

The lyrics are yet again quite simple, but oh, they make so much sense to anyone who ever came from nowhere to any big, scary and cold city. When I moved to London from a small town in Norway, I could relate too much. Those thin walls – hearing other people go about their lives – and the isolation clutching ones heart – the longing to belong, the alienation. This song has it all – but it also have a few magic ingredients, the sound samples of the city – and the hypnotic soothing “I guess it’s just a feeling” – like a lament of – “it will be all right, just give it time”. A masterpiece in my not so humble opinion!

Florian Grandena:

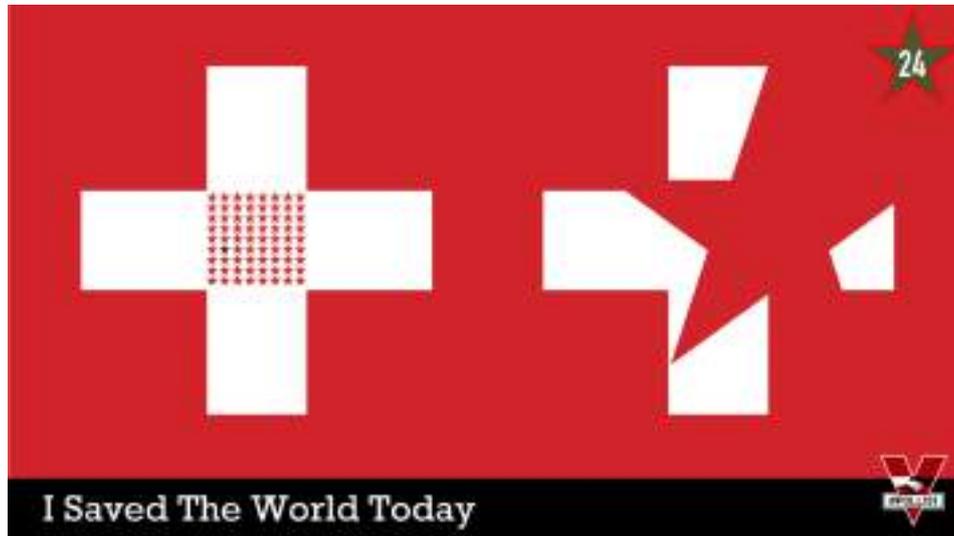
I moved to London in 1993 and although I had been to London quite a few times before hand, I quickly found out how naive and irresponsibly idealistic I was after a couple of months. As a child of the 1980s, so to speak (I was born in 1967, ah), I was profoundly and positively affected by British pop music, its coolness, its gender politics, its outworldliness. Little prepared was I to see that people were not as inspiring and mesmerising as Boy George, David Bowie and Annie Lennox. How touchingly / stupidly romantic of me... On the contrary, the individuals I kept meeting were little Thatchers in the making only interested in the rat race, in making me feel like an outsider. I was so fucking wrong. Of course I was.

The first flat I shared with my friend was in Ladbroke Grove. A nice little place that happened to be at a 30mn walking distance from my first real job as a tour guide at Kensington Palace. I remember vividly that, one day, one Sunday morning, I got a call from my neighbour, Lana, who very politely asked me to turn the volume down (I had been listening to Bowie’s so called Berlin trilogy and *The Buddha of Suburbia* soundtrack in a row, and on repeat, as you do, ah ah). I was shocked about the call, not because of the nature of the justified complaint, but because Lana did not bother to knock and talk to me directly. Which I told her. She replied she didn’t do that. I was disappointed, she had been working with Bowie himself and produced a TV show during the Thin White Duke’s *Black Tie White Noise* album promotion. After all, Lana was supposed to be cool, open minded, interesting etc. Here I was, in a small house where the walls are so thin neighbours could hear me playing Bowie and did not have or make time to communicate directly with me. How dare they! I felt stupid and lonely.

Literally a wake up call to what was going to be 10 years of disappointments and unreasonable / unfulfilled expectations. Solitude was to grow exponentially and I would only recover from it by leaving the place. London was not a kind place, nor were Londoners (no doubt I never found my scene). Human relations often felt like distant thunder, they were an impression, a non-lasting feeling rather than reality.

Everytime, almost everytime, I took the tube, I would remember “This City Never Sleeps”, because of the intro, naturally, but mostly because the lyrics, the vocals and the incredibly evocative production succeeded in capturing the essence of my own growing bitterness and isolation in London.

I am still in awe with this song. With a few hypnotic notes and a few repetitive words, it conveys something so deep and meaningful to me.



Release: 10-1999 on *I Saved the World Today* single

Total Votes: 44

Points: 1232.92

Big Fans:

| | | | |
|------------------|--------------------|---------------------|--------------------|
| Paul Nolan #1 | Mark Page #11 | James Mitchell #19 | Wolfgang Nomi #24 |
| Jorge Beleza #2 | Andy Ashton #12 | Jaume Brunet #21 | John Schmitz #27 |
| Fabio Milani #3 | Daniel Mueller #16 | John DesJardins #24 | Matt Lee Newby #27 |
| Thomas Ripley #5 | | | |

People who like "I Saved the World Today" tend to:

Like:

| | |
|-----------------------|----------------|
| Caveman Head | $\tau = 0.294$ |
| I've Tried Everything | $\tau = 0.279$ |
| The Miracle of Love | $\tau = 0.270$ |
| I've Got a Life | $\tau = 0.249$ |
| Beautiful Child | $\tau = 0.214$ |

Dislike:

| | |
|---|-----------------|
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = -0.377$ |
| Stormy Weather | $\tau = -0.342$ |
| The First Cut | $\tau = -0.300$ |
| The Last Time | $\tau = -0.270$ |
| Cool Blue | $\tau = -0.265$ |

Why we love "I Saved the World Today":

Paul Nolan:

This still gives me goosebumps every time I hear it. When I first heard it lying by the pool in Bodrum in Turkey I knew immediately it was Annie. I didn't know we were releasing a new album at the time loved it instantly.

Jorge Beleza:

To me *Peace* was classic E* as they never were. Everything about this song is perfect: as a single, with one of their best cover photographs, contrasting in perfection with the glorious album finale "Lifted"; its instrumentation so elaborate but most subtle; Annie sings with such softness and balance; the lyrics make you think every time you listen to the song, and make one of those great Lennoxian contrasts with such a simple, like sing/whistle along tune; the live versions were always very deep yet brief moments of profound existentialist/nihilistic reflection; the cinematic grandeur of the video is perfect to frame the pointlessness of the endeavour to save the world. All about ISTWT is deliciously subdued; all is softness, there's absolutely no shouting, no noisy solos. So you can either smile at the "Hey hey I saved the world today" part and let the song pass by you, or you can let it reach your deepest self, to the most wondrous effects, because *Peace* is a great spiritual quest that merely starts here.

This is one of those Eurythmics songs I can listen to again and again and again and still find something new. I'm just so grateful that they've made this song so redolent of fluid, be it the deep black ink spilled all over the frustrated *Peace* agreement, be it the more gray-ish, oily percussion to which it ends. One of the greatest E* songs ever.

Thomas Ripley:

It brought such a treat; getting a new \bar{e}^* album when it already seemed science fiction – so exciting! And the song is so beautiful, so well orchestrated – no words!

Matt Lee Newby:

It's very 90s and sat well with a number of other singles from 80s artists which came out in 1999: it shares a melancholy ethos with Nik Kershaw's "Somebody Loves You", XTC's "Easter Theatre", David Sylvian's "I Surrender", and Pet Shop Boys' "I Don't Know What You Want But I Can't Give It Any More", all released that year. The former two, like ISTWT, were comeback singles and all of them seem to have a sadness about them, a reflectiveness on past experiences. It has some gorgeous orchestration and a subdued beauty whilst perfectly amalgamating what Dave and Annie had been doing separately over the intervening years.

Clem Stambaugh:

I often find myself singing this song; the melody is so lovely and owes more than a little something to the orchestral Pop of late era Beatles. The real clincher of this most majestic single sits squarely in the ambiguity of Annie's lyrics. This universally inclusive epic is ideal in exploring humanity's struggle of always "saving ourselves from something" ... and the struggle is real. It's one of the most eloquent & elegant ★ E ★ singles.

Xaque Gruber:

1999 in America was all about "Genie In a Bottle," Backstreet Boys, Britney, Spice Girls, Cher's "Believe" – not a particularly kind time for mournful Bacharach-inspired balladry on pop radio. What an arrangement though. The strings, trumpet with her wordless vocals on the bridge alone are worth the price of admission. This would've been a number one single in the U.S. had it been released anytime before 1978. I applaud Eurhythmic for releasing new music in 1999 that had nothing to do with the popular pop of 1999.

Daniel Mueller:

I find it a song of idealism, and optimism, which is often met with such sad feelings as there is much to overcome. Musically, I find it sums this sentiment up perfectly. It all boils down beautifully to me on what I take for granted... "there's a million mouths to feed, but I have everything I NEED, I'm BREATHING." That is my mantra when times get tough, and sobering to remember that many, many people enjoy no luxuries at all. For some, waking up alive is the only gift. This song really speaks to me, and I am thankful for it.

I love every breath of the song, so gut wrenching, wanting to heal, save, and restore what you cannot.. ..an out of reach idealistic theory, but one that hurts because we cannot do it (alone anyhow).

James Mitchell:

A poignant comeback, a glorious orchestral lead single (from the UK anyway) gushing with warmth and humanity. The background to the album vocals always surprised me, I recollect that this was this first album where auto-tuning was used on some tracks for Annie's vocal arrangements. Nevertheless, I think the production for this is lush... so calming and soothing when it starts. I almost wish there was an instrumental version!

I think overall my thoughts of *Peace* are tempered somewhat by the passing of my parents one year either side of 1999's *Peace*. So while the album is soothing and reflective it also serves to remind me of a period of upheaval, grief and loneliness which sometimes makes me less drawn to it. However, this poll and vinyl release has let me rediscover many of these tracks again with happy and sad memories intertwined. Time does heal, memories don't fade...

John DesJardins:

Exquisite piece!!!! I've read a post a while back in regards to this song mentioning Karen Carpenter... she would've nailed it... as Annie did!

Daniel T. Davis:

Like "Lifted" it's got a Bacharach-inspired flavor. The uplifted music under the chorus seems to want us to be uplifted after the dour, melancholic verses, but it's pure irony smiling falsely the face of all the sad, played against the sweeping strings, harpsichord, and that fantastic trumpet. It's a bright jewel on *Peace*, a definite standout track.

Ruth Aldis:

A wonderful track. I'll now always associate it with queuing from the early hours with Steve Gayler to try and secure one of the 100 individual sleeves. A fabulous day!

Steve Gayler:

Was great fun Ruth, and exactly as you say the memories of queuing on the banks of the River Thames at 4.30 in the morning in the glorious sunshine will never be forgotten!

Brian Brazill:

Such a beautiful song. Seems a deliberate homage to Burt Bacharach/Hal David.

Stewart Lennox:

My memories of hearing it for the first time are akin to hearing Annie's "No More 'I Love You's'"... just an instantaneous wave of joy enveloping me because I knew it was her voice without being told.

Wolfgang Nomi:

Beautiful, soaring track!!

Michele A. Plaga:

One of the most beautiful melodies ever written by Annie and Dave. My favourite rendition is the acoustic one they did at the Pavarotti gig.

Mark Stevens:

Great lyrics make this song a winner.

Mike Wilson:

Annie's harmonies at the end are just sublime!



Release: 5-1986 on *When Tomorrow Comes 7"*

Total Votes: 42 Points: 1254.76

Big Fans:

| | | | |
|--------------------|------------------|--------------------------|-------------------|
| Jonathan Slater #2 | Grace Gomez #13 | Yann Jouvét #19 | Steve Gayler #25 |
| Andy Ashton #4 | Lynne Foster #16 | Sherry Ann #22 | Bryan Stevens #27 |
| Uschi Suttner #5 | Mark Stevens #16 | Daniel T. Davis #23 | John Schmitz #28 |
| Daniel Mueller #9 | Jaume Brunet #19 | Christopher Perrello #24 | Paul Nolan #29 |
| Eddie Davis #10 | Kevin Purdom #19 | | |

People who like "When Tomorrow Comes" tend to:

Like:

| | |
|--|----------------|
| Revival | $\tau = 0.407$ |
| There Must Be an Angel (Playing with My Heart) | $\tau = 0.388$ |
| The Miracle of Love | $\tau = 0.370$ |
| The King and Queen of America | $\tau = 0.339$ |
| Thorn in My Side | $\tau = 0.336$ |

Dislike:

| | |
|-------------------|-----------------|
| Jennifer | $\tau = -0.404$ |
| Regrets | $\tau = -0.379$ |
| Step on the Beast | $\tau = -0.353$ |
| See No Evil | $\tau = -0.340$ |
| Aqua | $\tau = -0.325$ |

Why we love "When Tomorrow Comes":

Jonathan Slater:

I love this one – it's one of my favourite songs by anyone, ever. It's a perfect pop/rock song on just about every level, but of particular magnificence are the swoony lyrics, Annie's tender but impassioned delivery and Dave's powerhouse guitar – maybe his best-ever performance. That second verse is musical bliss....

Daniel Mueller:

Of all Eurythmics songs in their extensive catalogue, "When Tomorrow Comes" stands out to me as the most unconditional lovesong of the collection. A heartfelt song about supporting your lover, parent, spouse, child, etc. through whatever demons and woes they are travelling along with daily down this difficult road called life. No matter what the other is dealing with (depression, disease, anxiety, drug abuse, failure, debt, etc.), there is a moment of vulnerable intimacy in the nighttime silence. A tender and safe place, under the large sky in our vast universe.

The hope sung to them in this gorgeous lullaby once all has calmed down into a peaceful sleep and unfettered dreams are pure and unadulterated. Holding them tightly... a human love bond that nothing can break. So selfless and beautiful... giving silent hope to the other by convincing yourself that no matter what, you will be there for them again When Tomorrow Comes.

Jorge Beleza:

I loved "When Tomorrow Comes" from the start. I was completely mesmerized by it. It sounds just so radiant. And I'm quite happy that I still can get the same feeling even after all these years. Every instrument is just so incredibly clear, and Annie's voice so soothing and exhilarating, almost maternal, on WTC. To me it still sounds as radiant as on first listening back in 1986.

I remember how that fabulous extended version, with that beautiful orchestration complete with cymbals played like crazy on the Portuguese radio. I felt completely overwhelmed, ecstatic at Eurythmics new single my God. I loved and still love to bits that clashing percussion, the layered character of the song, its orchestral rock twist, that lingering electric guitar and the more filigree-like acoustic guitars, even the "Wait 'til tomorrow comes yeah yeahs" don't bother me at all, and Annie's singing my God, this is really *Revenge's* "There Must Be an Angel", but this time the love is a much more terrestrial love, which makes it even more special. Again, this is what happens when you record an album in Paris.

Vince L'oc:

One of my favourite songs ever and my favourite from *Revenge*! This song reminds me of some really good memories, a dozen of years ago as I used to listen to a specific playlist (including this song) while stormchasing. I've always dreamed of going to the USA's Tornado Alley and listening to this song loud on the road in the afternoon... That's quite odd actually! But still dreaming of tornado chasing while listening to this song even now! That's perhaps one of the reasons why this one is so special to me. I love everything about it!

Sverre André Espeland:

I've always liked this one. I have no problems with the song, the chorus, the warm love that radiates from the track. The extended version is fun too, with those crazy violins! I have many fond memories to this song and the *Revenge* album.

Stewart Lennox:

Two lovers, separated, and Annie just wanting tomorrow to come so they can be together again.

Lynne Foster:

I love "When Tomorrow Comes"! It is a purely romantic song. Love Dave's guitar on it. Annie's voice is beautiful with lyrics like, "Underneath your dream lit eyes, shades of sleep has driven you away."

Daniel T. Davis:

Once upon a time, I'd've told you this was my favorite Eurythmics song. I loved that it was such a tender, caring, steadfast presentment of love and devotion wrapped in a fast-moving, raucous stomp. I loved the way the music emphasized that sense of intensity of the feelings. It was everything I wanted to say and everything I hoped would be said to me. That second verse is still something that melts me a little and wraps me in its warm embrace.

Wolfgang Nomi:

A rare warm day in Eurythmics' usually chilly musical climate, this track is just sublime!!

Mike Wilson:

I still love the soaring “I wanna be with you, when tomorrow comes” at the end.

Alexander Barton:

I love cold, icy Annie, but it’s a joy to hear warmth and earnest love in her voice, too. And there is no song in the Eurythmics discography as warm as “When Tomorrow Comes”. It feels like falling in love.

Matt Lee Newby:

“When Tomorrow Comes” is one of my favourite songs, and not just from *Revenge*. I love the melody which always sends a shiver down my spine. The 12” version of WTC with the orchestration and subtler opening is utterly beautiful!

By far the best single from *Revenge* and a perfect example of what D&A do best – take a genre and subvert it. It’s the most bittersweet song, but presented as a guitar rock tune at a time when they were midway through their commercial, US-influenced rock period. Take away the drums and bass and you have for all intents and purposes one of their most melodic ballads. Annie’s vocals soar, unhindered by the urge to go full Tina Turner, and she delivers some of the most tender lyrics in the most tender and sincere way. “Underneath your dream-lit eyes shades of sleep have driven you away, the moon is pale outside and you are far from here” lead you into a verse full of beautiful imagery and the second verse, just as gorgeously written, is perfectly underscored with that high, faint synth line. Dave’s guitar solo yearns, but manages to sound hopeful, matching Annie’s voice. As for the chorus, and its lead in – pure affirmation, a beautiful promise that she’ll always be there.

It’s perfect in all its versions (that stunning 12” mix!), even the live version!

Mark Stevens:

I’ve been listening to “When Tomorrow Comes” over and over tonight. It always makes me happy. I love the crash of the drums as it begins and Dave’s unrelenting guitar and, finally, Annie’s vocals sliding in a romanticism we’d never had from her before. It’s just unrestrained, glorious happiness, and I’m transformed by it every time I hear it.

Eurythmics’ songs often took me to a place I didn’t know I was headed (which was fantastic!), but, with WTC, it’s the romance, the joy, the fulfillment I always wanted to find – and, by golly, just wait, just wait until tomorrow comes! It will still be there, baby! Oooo-hooh!!! I wanna be there with you when tomorrow comes! Sing it, Annie, make me feel it. Yeah!

“You feel like dancing?” Annie asked during the *Revenge* Tour before breaking into “When Tomorrow Comes?” Yes, yes, I do. Every single time.

Steve Gayler:

As a song of love between two people, it holds up so well under scrutiny. The lyrics are so positive and happy, words of protection, that despite all your worries and troubles, I am there to look after you and protect you. Today, and tomorrow. The song sees Annie in a highly reflective mood, which gives way to a superb guitar solo from Dave.

I often wondered why this was the song that Eurythmics chose to donate to the Greenpeace Rainbow Warriors project. Maybe it was one of their more positive uplifting songs that was needed, but it stands well sandwiched between Lou Reed’s “Last American Whale” and “Middle of the Road” by Chrissie Hynde.

You know you looked just like a baby, Fast asleep in this dangerous world.



Release: 5-1981 on *Never Gonna Cry Again 7"*

Total Votes: 44 Points: 1275.23

Big Fans:

| | | | |
|---------------------|-------------------|--------------------|--------------------|
| Eric Gustin #1 | Paul Nolan #18 | James Mitchell #23 | Dan Rucker #28 |
| Fabio Milani #1 | Grace Gomez #19 | Alex Helm #24 | Steve Gayler #28 |
| Jan De Meulenaer #4 | Lynne Foster #19 | Kevin Purdom #24 | Mike Wilson #29 |
| Mark Stevens #10 | Bryan Stevens #21 | John Schmitz #25 | Clem Stambaugh #30 |
| Jorge Beleza #14 | Thomas Ripley #21 | Jaume Brunet #27 | Eddie Davis #30 |

People who like "Never Gonna Cry Again" tend to:

Like:

| | |
|-----------------------------|----------------|
| Take Me to Your Heart | $\tau = 0.479$ |
| Somebody Told Me | $\tau = 0.341$ |
| I Could Give You (A Mirror) | $\tau = 0.282$ |
| I've Got an Angel | $\tau = 0.279$ |
| Let's Just Close Our Eyes | $\tau = 0.274$ |

Dislike:

| | |
|---------------------------------|-----------------|
| Put A Little Love In Your Heart | $\tau = -0.360$ |
| Why (live) | $\tau = -0.314$ |
| Walking On Broken Glass (live) | $\tau = -0.300$ |
| How Long? | $\tau = -0.289$ |
| Power to the Meek | $\tau = -0.274$ |

Why we love "Never Gonna Cry Again":

Eric Gustin:

"Never Gonna Cry Again" is my number one pick, because it is one of the first Eurythmics songs I fell in love with. I first heard it on a broadcast of the Sweet Dreams video album in 1983, and I was captivated by the moody atmosphere of the music and Annie's emotional performance (and the flute solo!). The studio recording is a perfectly crafted capsule of melancholy and alienation – the lyrics are so simple and spare, but cut so deep.

This song is a real standout in live performances – every version I've heard is amazing. A few personal favorites are the recording from the *This is the House 12"* single, and the version from "The Breakthrough Sessions" that was broadcast on the radio in January 1983.

Fabio Milani:

This is a song that really got under my skin as I had the chance to listen to the Njimegen gig from the Touch tour. To be honest it was not one of my favourites before that, but I really had the chance to change my mind completely and understand the power within the lyrics.

Jan De Meulenaer:

The lyrics are so powerful... Intense, dark, pure Eurythmics sound...

Mark Stevens:

I just love the live versions so much. A live version of "Never Gonna Cry Again" always gets cranked up loud. I can listen to them any day. They're just so glorious. It's such a tour-de-force for Annie, and her ad-libs are so wonderful. There's such defiance when she sings, "You'll never see me cry!" It would have been so interesting to hear what Dave and Annie would have done with the song live in later tours.

Matt Lee Newby:

D&A's debut doesn't exactly represent their sound as it would evolve, but it does showcase everything they were about at the time. Annie's beautiful, almost stoned delivery over a ticking beat and a jangling rhythm with subtle sound effects underscoring the music – all signatures which would reappear in different, evolved forms. And the lyrics, delving into such strong emotions of loss and heartbreak delivered with such a dead lack of emotion to match the emptiness that such feelings bring about, are what Annie would continue writing about for decades to come.

In a way, it's the quintessential Eurythmics single and very much of its time – Britain in 1981 was a dark, cold and troubled place (the single's sleeve was famously plastered on newspapers across the country after it was the song being played when a nightclub was bombed [I believe in Northern Ireland] and the video echoes the starkness of many New Wave band promos of the time).

Perhaps repeating the title/chorus 16 times so the song passed the 3:00 mark was a bit extreme, but I love that they didn't embellish it with any 'creative' backing vocals or additions other than the muted trumpet as it fits the songs themes and feel perfectly. A stunning debut.

James Mitchell:

There is so much to love about this track, it still sounds fresh and relevant today. The Old Grey Whistle Test performance was amazing and vibrant for both this and Belinda showcasing the album's extremes of single choices. I love that these videos keep popping up now and again to remind us or to be view thru new eyes of the duo at the peak of their potential. It sounds great on the *Live* album... the video is very definitely E ★.

Lynne Foster:

As the "starter" song of Eurythmics it is brilliant. Love the orchestration and Annie's almost metronome delivery.

Daniel Mueller:

"Never Gonna Cry Again" is such a masterpiece. I sound like a broken record, but the complexity in its simplicity makes it exquisite. I keep going back to it, and find it resonates more as I get older... the street of broken dreams. A mantra like a drug, knowing you will cry again, no matter how much you try and convince yourself otherwise.

Alex Helm:

This is one of the many triumphs from *In the Garden*. It is a beautifully understated melancholic piece with a wonderfully unique arrangement. Another track that has been lifted by the 2018 remastering. I placed it at 24 but it sits against lots of other songs I absolutely adore.

The detachment in Annie's vocals has a wistful, moving quality much like Marianne Faithfull's "As Tears Go By" or, "Sister Morphine", without being completely depressing.

Clem Stambaugh:

I find Annie's approach to the material quite perfect. She's just detached enough to sound finished with this love affair but, her insistence grows to sound as if she's not exactly going quietly. LOL!

Ian Renner:

I love "Never Gonna Cry Again"! It's got the notable Can influence with that wonderful bass crawl, it's absolutely drenched in desolate sadness with those layers upon layers of synths, not too far removed from Nico and her mournful harmonium, but injected with clear Eurythmics spirit, turning that bottomless sorrow into a strident statement of defiance. And Annie's wonderful flute solo punctuated by those piano stabs? Pure magic!

Ruth Aldis:

I love the old live recordings of "Never Gonna Cry Again" so much.

Michele A. Plaga:

The live versions between late 1983 and 1984 are marvellous! Wish they'd re record it in this fierce and angry rendition.

Mupp Freek:

To me, there's a handful of E songs that are always high points of a concert regardless of arrangement and NGCA is def among them – they've done this live in a number of styles ranging from spooky to upbeat and it's always amazing live.

Lately I've enjoyed listening to the recent remaster on headphones – I really love when the jaunty bassline comes in again at the end of the instrumental – it's like Dave's optimistic bouncy spirit coming in to cheer up Annie's melancholy.

Julian Omar Poblete:

The live versions do it for me. Live in Heaven was the staple for long time till *Live 1983-89* came out, and I love it more.

Eddie Davis:

I remember how excited I was when I found the *In the Garden* album. I don't think I was even aware that they did an album before SD (so you can imagine my scream when I discovered *The Tourists*). The songs from this album, and especially this one, have a special place in my heart.

Gabriel De Luca:

A perfect start for the road to fame...

Sverre André Espeland:

Sometimes the bass-line from this song appears in my mind. It's very very catchy in a sober kind of way. A beautiful and gloomy stand-out track.



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 45 **Points:** 1283.54

Big Fans:

| | | | | | | | |
|-------------------|-----|-----------------|-----|------------------|-----|--------------|-----|
| Ruth Aldis | #7 | Xaque Gruber | #11 | Michele A. Plaga | #18 | Fabio Milani | #28 |
| Ian Renner | #8 | Jorge Belezza | #13 | Stewart Lennox | #22 | Mark Page | #28 |
| Steve Gayler | #8 | John DesJardins | #14 | Matt Lee Newby | #24 | Ross Larkin | #28 |
| Eric Gustin | #10 | Alex Helm | #15 | John Schmitz | #26 | Grace Gomez | #30 |
| Christopher Fayol | #11 | Cameron Carr | #17 | | | | |

People who like “Jennifer” tend to:

Like:

| | |
|------------------|----------------|
| Baby's Gone Blue | $\tau = 0.381$ |
| Le Sinistre | $\tau = 0.333$ |
| See No Evil | $\tau = 0.329$ |
| Winston's Diary | $\tau = 0.325$ |
| Sweet Surprise | $\tau = 0.297$ |

Dislike:

| | |
|---------------------------------|-----------------|
| When Tomorrow Comes | $\tau = -0.404$ |
| Thorn in My Side | $\tau = -0.323$ |
| Life On Mars? | $\tau = -0.309$ |
| Baby, Baby, Take A Chance On Me | $\tau = -0.303$ |
| Walking On Broken Glass (live) | $\tau = -0.260$ |

Why we love “Jennifer”:

Ruth Aldis:

So why “Jennifer”? Well *Sweet Dreams* was the first album that I bought. Not just the first Eurythmics album but my first ever album purchase. Up until that point I'd been listening to things I'd taped from friends or off the radio.

“Sweet Dreams” was the song that had first captivated me but it was the other tracks on the album that sealed my fate to become such a huge fan. “Jennifer” blew me away. I didn't know music could affect your emotions so profoundly.

It has such simple lyrics yet carries so much feeling and passion. From the amazing staccato synth chords in the intro to Annie's seemingly distant vocal, the entire track is so haunting. But then it has this amazingly triumphant ending with the rhythm sticks beating in the background. Just thinking about it now really stirs my emotions.

It was also a fabulous live song with Annie's amazing vocals, Dave's fabulous guitar solo and Annie beating the rhythm sticks over her head at the end – dry ice everywhere.

If I had to pick one track that embodies Eurythmics music for me, “Jennifer” would definitely be a contender.

Eric Gustin:

The Touch Tour live versions are EPIC – from the flute intro to the trumpet flourishes at the end... pure perfection!

Ian Renner:

A masterful song from a masterful album. Whenever I hear someone say that synthesizers “aren’t real music” or are “cold and sterile”, I think of this and Kraftwerk’s “Computer Love” as foolproof counterexamples. The electronic heartbeat of this song glows with such warmth in perfect harmony with Annie’s lullaby-like homage to the heroine of the song which is delivered with such tenderness. I love that Annie chooses all secondary colors in her description of Jennifer, serving as a plausible explanation for her untimely fate: she felt secondary. Such gorgeous presentation and rich imagery is complemented by other sonic delights, like the pulsing “hoo hoo hoo”s that chime in unison with the neon electronic heartbeat of the song while those piercing synths roar through the speakers like the Doppler effect from a speeding train, as well as Dave’s most visceral guitar fireworks that send the song streaking into the heavens in glorious splendor. A towering triumph.

James Mitchell:

I love this, very atmospheric and so easy to drift into the the layers of the song. It’s a Eurythmics dark classic. Always sweeps me up in its delivery – best experienced in headphones! Bliss.

Alex Helm:

“Jennifer” is a wonderfully delicate and imaginative lullaby weaving together so many beautiful musical elements. Wonderfully ethereal and beautifully understated! It has echoes of Philip Glass and David Bowie’s “Heroes” here and there.

Clem Stambaugh:

Oh, wow, what a moment in time (for me) is this track! It takes me back to the fifteen year old who had never heard anything quite like this before. Yes, I had listened to some more experimental/Alternative stuff by acts like Grace Jones, M (“Pop Muzik”), Devo, Blondie, The Human League, etc. Plus, I already had *In the Garden*. So, I knew something of what to expect but, not with this kind of atmosphere and sense of danger and dread. Was “Jennifer” drowning? Was it a metaphor for sex? Drugs? What was going on? And how was it all so incredibly sensual? My young mind was blown!!

Matt Lee Newby:

One of two utterly stunning stand-out tracks from the second album, the hypnotic rhythm and ocean sound effects take you right into the sea with the Ophelia-esque title character. But is she drowning? Annie has stated as much, but it’s never explicitly confirmed. With the heavy themes and sounds which dominate the album, “Jennifer” (to me) feels more like an escape; that she’s ‘underneath the water’ to escape all the grit and decay and depression of many other tracks, floating just beneath the surface where it’s safe. The bass-heavy, churning music sounds like that’s where you’re hearing it from, and the song engulfs you every time you listen to it. It’s a stunning piece of electronica and one of Dave and Annie’s best.

Wolfgang Nomi:

A soundscape akin to Kraftwerk’s “Neon Lights” makes this album track a beautiful listen!!

Florian Grandena:

The touching simplicity of the lyrics wonderfully matches the delicate evocativeness of the production. Annie meets Ophelia meets Virginia Woolf.

Stewart Lennox:

This may well have been the first non-single that I heard on the radio (a request show) and consequently fell even more deeply in love with Eurythmics.

Xaque Gruber:

Lately I've been listening to the new *Sweet Dreams* vinyl and let me tell you I am headfirst in love with "Jennifer" all over again. It is the PERFECT track to follow "Sweet Dreams (Are Made of This)." Absolute perfection. I am practically in tears writing this – I love "Jennifer" so much. Its epic, minimalistic beauty is breathtaking.

Jonathan Slater:

A masterclass in brooding, atmospheric simplicity – and really powerful production. I wish there were more lyrics, but perhaps that adds to the mystery of the song.

Mike Wilson:

I love this song! I really wish e* had released an extended version of "Jennifer" with all the lavish momentum of that gorgeous instrumental played right out. The song is in full steam and fades wayyyyyy too soon. I'm always left hanging on to every sound as it fades.

Daniel T. Davis:

This one is an understated wonder that really builds so beautifully. Love it when the stick clacking starts.

John DesJardins:

Lyrics haunting and instrumental just incredible! Love the sound of the tide coming in and the "blep-blep"!!!!

Daniel Mueller:

I just love "Jennifer", such a beautiful song about, in my opinion, the peacefulness in death. There is something almost quietly calming about this drowning, (I know it is anything but peaceful in real life). While it is overall a sad song, it is also a song about finding peace in my opinion, from daily life struggles.

Jorge Beleza:

One of those aha moment songs, it overwhelms me every time, I can't get enough of it, and it's one of the rare instances I absolutely adore the live renditions.

Michele A. Plaga:

Every time I listen to it I can visualize Jennifer floating underwater in her beautiful purple dress. I would have loved to see a proper video of it.



Release: 11-1984 on *1984: For the Love of Big Brother*

Total Votes: 45

Points: 1422.28

Big Fans:

| | | | | | | | |
|---------------------|-----|----------------|-----|-----------------|-----|-----------------|-----|
| Ian Renner | #2 | Ross Larkin | #14 | Daniel T. Davis | #17 | Brendan Holiday | #27 |
| John DesJardins | #4 | Steve Gayler | #14 | Paul Nolan | #19 | Fabio Milani | #27 |
| Xaque Gruber | #5 | Andy Ashton | #15 | Eddie Davis | #20 | Mark Page | #27 |
| Matt Lee Newby | #7 | Jaume Brunet | #16 | Cameron Carr | #22 | Mark Stevens | #29 |
| Thomas Chiarolanzio | #13 | Alex Helm | #17 | Yann Jouvét | #23 | Dan Rucker | #30 |
| Grace Gomez | #14 | Daniel Mueller | #17 | Jorge Beleza | #25 | | |

People who like “Julia” tend to:

Like:

| | |
|---------------------------------|----------------|
| Ministry of Love | $\tau = 0.283$ |
| For the Love of Big Brother | $\tau = 0.274$ |
| Sexcrime (Nineteen Eighty-Four) | $\tau = 0.239$ |
| I've Tried Everything | $\tau = 0.236$ |
| I Remember You | $\tau = 0.234$ |

Dislike:

| | |
|-----------------------------|-----------------|
| Angel Dub | $\tau = -0.334$ |
| Stormy Weather | $\tau = -0.309$ |
| I Could Give You (A Mirror) | $\tau = -0.248$ |
| Do You Want to Break Up? | $\tau = -0.243$ |
| Wrap It Up | $\tau = -0.222$ |

Why we love “Julia”:

Ian Renner:

Wintry, resigned and haunting, “Julia” is the both the standout of *1984: For the Love of Big Brother* and the best representation of its narrative world, in which humankind’s descent into anonymous oppressive machinery is so brutally chronicled, which is likely why it was so heavily featured in the film. In the context of the album, “Julia” is the last song that features Annie’s natural voice (along with the vocoder), as if it’s one last conflict of human vs machine. The presence of that plaintive, searching, almost hymn-like string melody atop the foreboding, ever-descending bass line further captures this conflict.

So many moments take my breath away, including that mournful electronic flute that embodies the spirit of the song, fleeing ever higher in abject horror and sorrow at the crushing dread of it all, as well as the stark beauty of those delicate piano trills that couple with the pulsing electronics to reveal Julia’s vulnerability, giving way to Annie’s disarming “Oh, Julia”, as if she, too, was swept away by the fleetingness of the moment, and then the synth bass adds its own sorrowful embrace before being subsumed into the dread of the deep piano chords.

The fateful answer to the half-human, half-machine existential question “will we still be there?” is given not only by Dave’s masterful guitar touching a perfectly somber and mournful tone in eulogy to Julia and her rebellious humanity as the song fades out, but also by the abrupt change in sound and theme of the subsequent songs, with Big Brother’s mouthpiece (“DoublePlusGood”), even more processed vocals (“Ministry of Love”) and the nightmarish “Room 101” slamming the door with an authoritative resolution.

John DesJardins:

This song just melts my heart every time I listen to it! To me, it's a techno ballad that really works on emotion. It's beautifully melancholic. I never want the song to end. Eurythmics first ballad that should've attained much success and accolades. The video is also awesome and shows just how beautiful Annie is!!

Xaque Gruber:

In a perfect world, this chill-inducing ode to George Orwell's rebellious literary heroine would've enjoyed worldwide airplay, become a Eurythmics concert staple, been included on compilations, and won the Academy Award for Best Song Written For A Film. Sadly, none of these were the fate of the masterful "Julia," which, like its tragic namesake, slipped away into obscurity. The beating human heart at the center of *1984: For the Love of Big Brother* is quite simply one of the most beautiful ballads ever written. Julia desires love and freedom, but is trapped in a future dystopia where thinking and loving is illegal – actually making this a sort of science fiction love song. The lyrical passage of time moves through a mournful changing of the seasons, but if you listen closely, summer never reaches Julia. Autumn becomes Winter becomes Spring becomes Autumn and then Winter again. Hope is ever present, but at the same time, gone. Haunting and heartbreaking, "Julia" showcases Lennox/Stewart at the height of their lyrical and musical powers. My Darling, will we still be there? I know I will.

Matt Lee Newby:

As in the novel and the film, "Julia"’s beauty lies in her simplicity. Consisting of three verses of three rhyming lines and a concluding question, as Winston, Annie addresses the passing of time and the uncertain future he and his love face. "My darling, will we still be there?" – The answer is, frankly, no. Having been caught by the Thought Police, conditioned in Room 101 to love and accept Big Brother, and released back into the society of *Nineteen Eighty-Four* both, when they least expect it, will be shot in the head. And yet you don't need to know any of this to appreciate the song. In its simplicity it can apply to anyone and the uncertainty of what lies ahead. "Julia" is by far Eurythmics' most haunting and tender ballad with ethereal synths, a circling harpsichord rhythm and a cold, blunt, stabbing piano. Dave provides his trademark aching guitar over Annie's final repetition of "Will we?", the question left unanswered. It's unsurprising that the bare-bones soundtrack version is the piece from their score most featured in the final film. It was never going to be a hit single, but the very best songs never are.

The song itself is a thing of beauty, and the video perfectly complements it in its simplicity. Annie never looks more beautiful than here, preempting Sinéad O'Connor with a sadness which leaves Prince's wordy epic far behind. Compared to its predecessor's flashy clip with shots from the film and D&A playing Party stooges in an inner London bomb site, "Julia" is truly cinematic, the *Batman Returns* to "Sexcrime"’s Dark Knight. It's one of the most perfect songs of the 80s and unquestionably an Eurythmics classic.

Jonathan Slater:

A lovely song, easily the best on *1984*. Brittle and beautiful.

Daniel T. Davis:

This is an elegant bit of gorgeousness, isn't it? It's exquisitely wistful: ardently hopeful in its longing, but there's a decidedly mournful undertone that hints at the futility of that hope. The more she asks "will we?", the more it seems to be slipping away. Those lovely harmonies, the interplay of the electronic and traditional keyboards, that brief bit of piping that flies away like a startled bird, Stewart's plaintive guitar having one last furious go at holding on to the promise of a future... everything's layered in such a beautifully understated way. It's lovely and heartbreaking and stands out as the jewel of the album that leaves an impression long after it's over. My only criticism is that it fades out too soon. Much like the singer of the song, I'm not ready to let it go.

John McGirr:

“Julia” is a particular favourite of mine, and as I was studying the book at the time of the film release and the album, it was a strangely synchronous period of my teens which I enjoyed immensely. I remember seeing the video for the first time and being stunned by the images of Annie; with her Big Brother party conformist hair cut, bare shoulders, inferred nakedness, shown as though a solitary figure in a darkened featureless space. It perfectly captured the mood and landscape of the film, and strongly evokes the heroine Julia. The track itself seemed stunning, haunting, mesmerising. All these years later it still stops me in my tracks. Cracking stuff!

Florian Grandena:

There aren't enough words in the human language to express my love for this song. The lyrics. The voice. The production. Dave's solo at the end. Come on. Perfection in action.

Scotty CF:

One of my favorite songs, period. A gorgeous, haunting, melancholy love song. I also think the minimalist video is amazing & Annie looks stunning in it. As a gay man I always appreciated that it could be interpreted as a woman singing a love song to a woman (though technically it is meant to be from Winston Smith's perspective).

Jorge Beleza:

“Julia” is just so incredibly well done, it takes its own time, lets everything breathe.

Wolfgang Nomi:

Chilly like the winter day I first heard and saw it!!

Clem Stambaugh:

“Julia” never fails but to pull away my attention from whatever it is I'm doing and... I listen. And in my listening, I hear what is without doubt one of the 80's finest examples of a popular band feeling totally free and self assured in their artistry. And that's exactly what it is: art.

James Mitchell:

One of the best videos, simple, haunting and powerfully cinematic. The song draws you in and takes you 'there'. I just gave it a whirl for the first time in ages... OMG, my goosebumps have goosebumps! Loving the bass rumble/guitar solo throughout the house.

Mike Wilson:

Can you believe the sheer perfection and beauty in this simple video? It's amazing! The camera just loves her face.

Daniel Mueller:

“Julia” is so hauntingly beautiful. I almost adore it is such a “hidden” treasure for the fans, even though it was a single, “Julia” remains such a quiet standout track on one of the most underrated albums ever made.



Release: 11-1987 on *Savage*

Total Votes: 45 Points: 1532.29

Big Fans:

| | | | |
|-------------------------|----------------------|---------------------|---------------------|
| Steve Gayler #1 | Christopher Fayol #9 | Dan Rucker #19 | Jonathan Slater #23 |
| Thomas Chiarolanzio #2 | Thomas Ripley #14 | Stewart Lennox #20 | Ruth Aldis #23 |
| Cameron Carr #6 | Brendan Holiday #15 | Ian Renner #20 | John Schmitz #24 |
| Christopher Perrello #8 | Alex Helm #16 | John DesJardins #20 | Grace Gomez #25 |
| Jorge Belezza #8 | Xaque Gruber #16 | Paul Nolan #20 | Fabio Milani #26 |
| Lynne Foster #8 | James Mitchell #17 | Andy Ashton #22 | Mike Wilson #30 |
| Ross Larkin #8 | | | |

People who like “Savage” tend to:

Like:

| | |
|--------------------|----------------|
| Satellite of Love | $\tau = 0.335$ |
| Shame | $\tau = 0.287$ |
| Jennifer | $\tau = 0.247$ |
| Love Is a Stranger | $\tau = 0.240$ |
| Julia | $\tau = 0.210$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Fame | $\tau = -0.287$ |
| I Heard It Through The Grapevine | $\tau = -0.235$ |
| Revival | $\tau = -0.229$ |
| Success | $\tau = -0.228$ |
| Angel | $\tau = -0.195$ |

Why we love “Savage”:

Cameron Carr:

The pinnacle of Eurythmics’ writing. Subtle and beautiful.

Christopher Perrello:

To me, the song “Savage” is the ultimate culmination of what is greatest about Eurythmics. The song has every Eurythmics trope in its piece: lyrical depth, subtle electronics, whipping air drum beats, Stewart’s melodic guitar, and Annie’s pure vocal complexion. “Savage” is a true artistic balance of lyrical and musical brilliance.

Lynne Foster:

This is a masterpiece of a song. It sends me away to another place. I am well known for being a big fan of Dave. His guitar playing in this song is genius: angry yet soft, haunting and downright sexy. Annie’s voice is amazing. Dave totally (as usual) matches her. However this time, to use an American colloquialism, they knocked it out of the park.

Steve Gayler:

To me "Savage" is the most powerful song Eurythmics have ever written, and why it comes in as my personal No.1. It just wraps everything I love about Dave and Annie's songwriting, their music, the guitars, the layered synths, the layered their imagery into one perfectly formed piece of music.

I have always felt "Savage" has a more powerful message than "Sisters" ever could, it is the ultimate "Fuck You" song depicting a woman gaining full control of every aspect of her life as well as her destiny, perhaps having finally realised there is life beyond a relationship where a persistent feeling of being trapped or abused has existed.

I am always drawn first and foremost to the music before the lyrics of any song by any band. I think it is why I enjoy so many artists that can be very lyrically sparse but I was instantly drawn to "Savage" on the very first listen, the lyrics, the song, everything came at once. It is hard to put down into words though what it was, but even today it is the song I look forward to hearing most whenever I play *Savage*. There is rarely a time I skip any tracks on *Savage*, unlike most of the other albums, and I still get a sense of anticipation on the first few intro bars. And Dave's glorious guitar solo two thirds of the way through leading to Annie's vocal acrobatics at the end are so expertly layered into those final breaths of the song.

This song reaches deep into my soul and I do not know why.

It's a hare and tortoise song for me, the rhythmic slow dense heartbeat throughout the song masks the speed and repetition of the underlying sometimes frenetic music, but somehow slowing down the pace of the song until you are breathing the same speed as Annie takes the deep breaths at the end.

I also had the chance to see Eurythmics perform this live at The Town & Country Club where they performed a warm up gig for the Nelson Mandela concert. The venue was incredibly hot, electrically charged and I couldn't believe it when I heard the opening few bars, I really couldn't. Annie's slow and deliberate delivery of the words of the song gave way to Dave's guitar solo and the closing breathing of the song just wrapped me up in the same emotions I talk about above and actually left me feeling for a few moments that I had some sort of out of body experience.

Just look at how Annie's eyes in the Montreaux video are almost dead, but the sideways glances are full of hatred as she delivers the words with venom.

I have never had a moment like that at a concert since, and I doubt I ever will.

Savage, you Savage.

Susie Child:

This track is utter genius in every way – vocal delivery, dark lyrics, guitar work – the complete package. I always turn the *Savage* album up to listen to this one. I definitely go for decent lyrics in a song and these are glorious, thought provoking and beautiful. When I had root canal treatment at the dentist a few months ago, I recalled the "Savage" lyrics to take my mind off it and it really helped! I dream of seeing Eurythmics playing this song live one day...

Xaque Gruber:

Glowing a weird, gorgeous incandescent light, there is so much to love about this edgy classic and all of its furious simmer. I don't know of another track where you can hear her accent quite so pronounced, which also makes the song's edge that much more special. They never recorded anything that sounded like this song ever since – and its sound stands alone even on its own album. Certainly their best title track outside of "Sweet Dreams (Are Made of This)."

Ross Larkin:

I first heard this track when I was 10 and didn't really understand the lyrics. It wasn't until recent years I stopped to think what it's actually on about. And boy, when I unpacked the very poetic lyrics, it was a fascinating discovery. What a sad song, but brilliant in every way. This is how I interpreted it:

Words of power are killing me

(An emotionally abusive partner, or even a reference to the dangerous outside world of ruthless leaders)

While the sun displays its teeth

(Again, the dangerous outside world; it's not safe. Even the sun is out to burn and destroy us)

All mockery is laughing

(The world is against me. Even mockery itself is in on the act)

All violence is cheap

(Nobody thinks twice about being violent. It's easy come, easy go)

She said "These are my guns, these are my furs, this is my living room"

(This is where I hide away from the world, armed with protection from its coldness and heartache)

You can play with me there sometimes, if you catch me in the mood

(I'll only allow you in to my world on the very rare occasion, and only for sex, not for anything emotional – but it's unlikely)

Savage, you savage

(She's isolated, an island, literally a savage)

She said "I have this unhappiness to wear around my neck, it's a pretty piece of jewellery to show what I protect"

(Speaks for itself)

She said "Everything is fiction, all cynic to the bone"

(Nothing can be believed, nor trusted)

So don't ask me to stay with you, don't ask to see me home

(Speaks for itself)

Alex Helm:

This song is sheer poetry! It means a huge amount to me.

Ruth Aldis:

An amazing song. It really stirs my emotions.

Clem Stambaugh:

Annie's most poetic moment. The night she lays open her soul.

James Mitchell:

One of Eurythmics' darkest songs. It's a triumph, leaving you breathless, violated or ashamed, depending on your mood.

Daniel T. Davis:

This song is such a cool customer from the moment it comes in with the instruments sounding like measured breathing to that last long intake of breath that ends the song on an edge. No histrionics, no over-the-top drama, just an over-this-shit, languid yet sharp-edged delivery. It's an arrestingly low-key, bristly, slow burn.



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 44

Points: 1548.98

Big Fans:

| | | | |
|-------------------------|---------------------|-----------------|----------------------|
| Ruth Aldis #1 | Jan De Meulenaer #7 | Mike Wilson #12 | Mark Stevens #23 |
| Cameron Carr #2 | Clem Stambaugh #9 | Alex Helm #13 | Thomas Ripley #23 |
| Fabio Milani #4 | Wolfgang Nomi #10 | Kyle Barber #14 | Michele A. Plaga #25 |
| Ian Renner #4 | Paul Nolan #11 | Grace Gomez #17 | Sherry Ann #29 |
| James Mitchell #5 | Kevin Purdom #12 | Eric Gustin #19 | Brendan Holiday #30 |
| Christopher Perrello #7 | | | |

People who like “I Could Give You (A Mirror)” tend to:

Like:

| | |
|-----------------------|----------------|
| Wrap It Up | $\tau = 0.393$ |
| Cool Blue | $\tau = 0.364$ |
| Somebody Told Me | $\tau = 0.319$ |
| The First Cut | $\tau = 0.309$ |
| Take Me to Your Heart | $\tau = 0.295$ |

Dislike:

| | |
|------------------------------------|-----------------|
| Revival | $\tau = -0.301$ |
| Don't Let It Bring You Down (live) | $\tau = -0.299$ |
| The King and Queen of America | $\tau = -0.299$ |
| Beautiful Child | $\tau = -0.296$ |
| We Two Are One | $\tau = -0.279$ |

Why we love “I Could Give You (A Mirror)”:

Ruth Aldis:

I first heard the B side version of “I Could Give You (A Mirror)” when I bought the *Sweet Dreams* single and instantly fell in love with it. The synths combined with Annie’s powerful voice are a perfect combination. But it’s the lyrics that make the song for me. I love the line ‘I could give you a mirror to show you disappointment’. It’s so simple, yet so clever and damning.

It’s the track that got me to buy the *Sweet Dreams* album. If the B side had been one of the run of the mill fillers that other bands so often use, who knows I may never have taken the plunge. “I Could Give You (A Mirror)” is the pivotal track for me that planted me firmly on the road to Eurythmics fandom. Discovering another fantastic version of the song on the *Sweet Dreams* album was an amazing treat!

Cameron Carr:

This was the FIRST Eurythmics song I heard. My neighbour brought the *Sweet Dreams 7”* for me to listen to, but he put it on the b-side by mistake. Still one of my favourites.

Jan De Meulenaer:

I played the SD album a couple of hours ago and for this song I automatically raised the volume to the highest level... That says it all no??

Fabio Milani:

This song has always been so dark to me. Just as quite all the SD album. The sound of it makes me think of some kind of revenge that matches with the lyrics (a matter often near to Annie). The synths are absolutely stunning.

Ian Renner:

For me, synth bass is the most defining element to the classic Eurythmics sound, and no other song in their catalogue features it so prominently as this delectable slice of booming synthpop glory. Displaying its fangs in octave-stepping menace throughout, "I Could Give You (A Mirror)" delivers a relentless flurry of devastating blows to accompany Annie's most cold and cutting lyric on record as she obliterates her former paramour with the title of the song. Despite this heaviness, the song is delightfully danceable thanks to the 4-on-the-floor drum pattern. The fun ramps up throughout the song, first with those high-pitched eighth notes that chime in before the second verse, then the streaking synths sparkling during the bridge, followed by the most glorious key change of their entire career, which elevates her incredulity to venomous fury: "Whoa-oh-OH HOW COULD YOU BE soooo cold?" The entire thing coalesces into a maniacal chorus of Annies simultaneously expressing their disappointment, frustration and rage as the skittering synth line steps up an octave into quite the thrilling finish. Nobody added such danger to evergreen dance pop quite like Eurythmics, and it all started here.

James Mitchell:

My introduction to Eurythmics was later with another single. Then I started working backwards buying singles, *Sweet Dreams* was next which is a classic but the B-side! OMG, her voice, so fresh, demanding, clear and pure. All the aspects that epitomise Eurythmics for music, simple classic musical hook, with a developing earworm chorus, an amazing build-up bridge which compliments the A-side lyrics, the pulsating instrumental and then pure HEAVEN!! If I had only a minute and a half to explain Eurythmics I couldn't, I'd just play the end of this song! The best Annie ad libs, just amazing. Best example of Annie's vocal talent and range. For me, isolating and slowing down the drum sequence gives the template for "Jennifer" and parts of the alternative version music are very LIAS orientated. The album version is a different fiercer animal which loses the impact vocally, but adds in the harsher musical dimension, and works better for the live renditions. Showing the flexibility and imagination these group of songs offered the duo to perform.

Alex Helm:

Listening to this recently with a more analytical ear along with "I've Got an Angel" and "Somebody Told Me" I realised these are key album tracks that are really pushing pop music into the next phase of the 80s and beyond. When I first heard this at 13 it was the lyrics that really leapt out at me much like "Somebody Told Me" and "The Walk" and then gradually over the years realised that the fusion of Stax with electronic sounds is probably the most seamless of the experiments on this song. That opening percussion and those sliding synths on top of the angst ridden vocals are pure heaven to me!

For me what makes this song especially deserving of its place in the top 20 is what it does with the hard edge industrial synth sounds that are the trademark of artists like Depeche Mode and blends it with soul influenced melodies and vocals. I think that alone is pioneering and predates a lot of the techno music of the 90s. But regardless of that it's a strongly structured song that is a strong statement about unrequited feelings, "How could you be so cold? when there's a fire burning", "How Could you be so cold? When all the ice is melting". I return to those lyrics time and time again.

Grace Gomez:

The lyrics and compelling music set this to be played repeatedly at high volume!

Michele A. Plaga:

To me the urging, obsessive synths are what makes this track so special, backing Annie's sharp vocals perfectly with their post punk energy. The alternative version is stunning too, with its more experimental taste and Annie's wonderful ad libs near the end.

Clem Stambaugh:

This brilliant slice of early ★ E ★ stays on a near constant rotation in my brain. And it has always been this way. I'm always & forever singing the chorus. I loved it 35 years ago and... absolutely nothing has changed. "I Could Give You (A Mirror)" is a remarkable reflection of our 21st century lives... as lived through social media. I mean, look at us... celebrating ourselves every bit as much as we do our idols. This ★ E ★ banger is right up there with Billy Idol's "Dancing with Myself" and The Human League's "Mirror Man". Narcissistic reflections of desire and disappointment.

Wolfgang Nomi:

When I got the SD single, I played the B side first to get an idea of what to expect with Eurythmics.... It starts with a sound akin to a broom sweeping, then lurches forth with an urgent drive that swept me off my feet and carried me away!! It's a really hot track that is a complement to its A side!!

Mupp Freek:

After I had completely fallen in love with "Sweet Dreams" to the point where it was my favorite song at the time, the next Eurythmics song I heard was "Mirror" by playing SD's b-side on the jukebox at the local pizza place and was just blown away.

Matthias Mittermeier:

I knew the lp by heart when I incidentally played the *Sweet Dreams* single flip side which I had bought just because of the cover. I had a fit! Couldn't believe after they'd given us such a fantastic album, DnA would bother about new b-side material. It was this very moment when I realized Eurythmics were like magicians with so many more tricks up their sleeve than one dared to think of! Off I went and bought the 12"! And OMG, "Baby's Gone Blue" set the roof on fire! For me the alternate version of "I Could Give You" comes with Annie's sexiest scat ever. The expertise of the vocals rivals those on SD and "Love Is a Stranger". In 1982/83 Annie could cut glass with her voice!

Mike Wilson:

Love everything about this song – and to think, it was a B side! Wow! From the opening sequence to the climactic end, is killer. And the Alternate version.. Bliss!!! The whole SD era was so exciting!

Sverre André Espeland:

Somehow I can hear the reverb from the factory room they made the music in, in the beginning of this song. Love the break at 1:52, where the frantic synths come to play! And from 3:30 and to the end, there is so much going on, lots of Annie-voices on top of each other, filling out every last note, thickening the plot, getting more and more angry. So much tension. What is there not to love?



Release: 11-1984 on *Sexcrime 7*"

Total Votes: 44 Points: 1569.67

Big Fans:

| | | | |
|-------------------------|---------------------|---------------------|---------------------|
| Bryan Stevens #6 | Michele A. Plaga #7 | Paul Nolan #13 | Andy Ashton #20 |
| Christopher Perrello #6 | James Mitchell #9 | Ross Larkin #13 | David N. Dennis #24 |
| Grace Gomez #6 | Fabio Milani #10 | Mark Stevens #14 | John DesJardins #27 |
| Daniel Mueller #7 | Mark Page #10 | Yann Jouvét #14 | Matt Lee Newby #28 |
| Eddie Davis #7 | Steve Gayler #10 | Brendan Holiday #16 | Dan Rucker #29 |
| Jaume Brunet #7 | Clem Stambaugh #12 | Wolfgang Nomi #16 | Eric Gustin #30 |

People who like "Sexcrime (Nineteen Eighty-Four)" tend to:

Like:

Beethoven (I Love to Listen To) $\tau = 0.313$
 Winter Wonderland $\tau = 0.256$
 Julia $\tau = 0.239$
 Don't Ask Me Why $\tau = 0.235$
 You Hurt Me (And I Hate You) $\tau = 0.227$

Dislike:

This City Never Sleeps $\tau = -0.338$
 Home Is Where the Heart Is $\tau = -0.298$
 Power to the Meek $\tau = -0.245$
 Conditioned Soul $\tau = -0.232$
 It's So Sad $\tau = -0.221$

Why we love "Sexcrime (Nineteen Eighty-Four)":

Grace Gomez:

I've always been awed at how "Sexcrime" can hit with the intensity and powerful kaleidoscope of emotions that one might go through when condemned to have done something wrong. How the surreal clamor of panic as one is judged and accused builds up and pounds through the piece and video is fantastic, yet Annie's voice and demeanor hold ground steady, never surrenders her rebellion and looks amazing at it. It's how I wish I could express myself when I get angry!

Christopher Perrello:

There are a variety of reasons I absolutely adore this song: the bass; the beat; the synth; the haunting lyrics; the risky vocals. "Sexcrime (Nineteen Eighty-Four)" is a Eurythmics masterpiece that defies the norms of traditional pop songs. This song brings me chills with a dynamic tide of electronic musical style and the feel of lost empowerment.

Clem Stambaugh:

"Sexcrime" is urgent, pulsating EDM nirvana! And I was never more in love with looking @ Annie Lennox than I was in this vid clip. She looked like a computer had been fed the information to make David Bowie even more beautiful. Ta-Dah!

Michele A. Plaga:

Sexuality is and has always been a major cause of discrimination, especially when it doesn't conform to what the so called right thinking people believe. In George Orwell's dystopian novel *1984* (1949), one could have physical relationships only if heterosexual and for procreation: pleasure wasn't an option, and certainly not for women.

Everything outside of that is described as "sexcrime", and Eurythmics aptly chose this term and theme for the main single of their Orwell inspired *1984* album, a stunning electro-dance stomper in which Annie's multitracked vocals soar above the syncopated, synth driven music, expressing all the rage of "sexcriminals": "How I wish I'd been unborn, wish I was unliving here".

"Sexcrime" is a song still relevant today, in a world where too many countries don't accept expressions of a different, non-heteronormative sexuality and punish them also with death. So, to all "sexcriminals", never forget to fight for your rights: "I pull the bricks down one by one; leave a big hole in the wall, just where you are looking in".

Daniel Mueller:

"Sexcrime (Nineteen Eighty-Four)" is my absolute favorite song from the album *1984: For the Love of Big Brother*. The song feels, to me, like the song "For the Love of Big Brother"'s older louder brother on steroids, or whatever upper drug of choice in 1984, cocaine perhaps. While both songs are haunting, down right chilling to the bone in theme and message, "Sexcrime" shocks and absolutely (and more importantly) fucking rocks, like really, really rocks, from the first "in your face" line... "SEX," through its wishing to be "unborn, and unliving here." No apologies from "Sexcrime". Straight ahead 80s rock at its absolute best... without the bubble gum, or faux goth, leaving us in just a purely scary, dark world painted much like its underground feeling video, with all the sweat, grease, sparks, and grime.

I never tire of it, and while it may use "1984" as its mantra, its message is as modern today as it was back when Orwell wrote the book, and when Eurythmics recorded and released this very brave and well suited single to their massive collection of hits (chart toppers or not).

James Mitchell:

This track predates my love of Eurythmics... first exposure was at a school 'disco'. I loved the song, it was amazing, who sings this? It's on the *Now That's What I Call Music 4* compilation. So I was happy. Then a year later the penny drops... Those amazing songs all by the same group! This is the pinnacle from *1984*, dark, menacing and the most funky dance track by Eurythmics. Often overlooked as others have said but surely deserving a place as a track of note in Eurythmics history. Revenge tour opener, powerful and kicking ass, brilliant!

Ross Larkin:

A fantastic song, and considering it was one of their biggest chart successes in Europe and Australia, it has slipped into underrated obscurity.

Wolfgang Nomi:

Another gut-grabbing bit of atmospheric electronica that marches into my head and heart – just classic and underrated!! The video rocks hard and gives off an industrial vibe!! Annie looks AWESOME here!!! doot doot doot doot doot, doot doot doot doot doot doot 1984!!

Ruth Aldis:

It's fabulous. SEX. SEX. S S S SEX SEX SEX SEX SEX CRIME. What an opening. And yes it rocks big time.

Matt Lee Newby:

For a very long time, "Sexcrime (Nineteen Eighty-Four)" was my favourite Eurythmics song. I loved it as soon as it burst into life after the atmospheric opening track of its parent album, and blew everything off *Be Yourself Tonight* (my only other exposure to Dave & Annie at the time) out of the water. It so perfectly sums up the anger bubbling under the defeatism of *Nineteen Eighty-Four* (the novel) and expresses the concepts and themes so well in the verses without actually quoting anything. Then there's the almost sarcastic 'Do-be-do-be-do Boo Boo' of the chorus, echoing popular music of the 1930s and 40s and supporting the music video's conceit that the song is a propaganda piece churned out by the Party, with Dave, Annie and the band dressed as Inner Party members, all 'Aryan' and staring. I loved the extended mix and was over the moon when I found the 3" CD second hand.

It's a fantastic, pulsing, electro-dance track which has sadly been neglected in recent years. It's an adrenaline-drenched expansion on the electronic themes and ideas from *Touch* before things went a bit Gospel/Stadium-Rock in 1985. As a dramatic underscore to the film trailer it excels, as a nightclub dance track it excels, as a track to push the volume up for as you drive from A to B... you get the idea. Dave and Annie at their very best and easily in my Top 10 of their singles.

Roy Richards:

I really liked "Sexcrime (1984)" when it came out. The video was also eye catching. I remember really liking the 12 inch.

Florian Grandena:

Who can produce a song that is both so funky and dark? Who can come up with such a fab line such as "wish I was unliving here"? Honestly!?

Ian Renner:

Oooh, yes! That opening stutter of the title of the song sets the stage for the most wonderful synth stuttering rhythm that percolates and jitters at breakneck pace throughout the song. The obvious "pop" song from 1984 is still full of so much invention. It's a thrilling bit of synth pop speckled with funk and rock and it absolutely sparks. I adore the Britishness of Annie's delivery of "can I take this for granted" as well as her wild ad libs.

Mark Stevens:

I remember playing this over the PA system at a high school basketball game during halftime. My friends and I were in charge of music for halftime, and it was probably the latest single that was popular. We literally had a record player in the Crow's Nest, and held a microphone up to the speaker. It wasn't high-tech. I remember one of my friends – who didn't really understand Eurythmics and who certainly didn't understand "Sexcrime" or even George Orwell – said, "I can't believe you're playing that to a gym full of 1,500 people." In hindsight, I really can't believe I didn't get in trouble for it. It's quite the provocative title, which is why American radio immediately rejected it. But the principal never took me into his office and said, "What were you thinking?" Big Brother was not watching that night, apparently.



Release: 11-1987 on *Savage*

Total Votes: 44 **Points:** 1589.68

Big Fans:

| | | | |
|-------------------|--------------------------|-----------------------|---------------------|
| Ross Larkin #1 | Jaume Brunet #10 | David N. Dennis #16 | Grace Gomez #20 |
| Dan Rucker #4 | Cameron Carr #11 | Mike Wilson #18 | Andy Ashton #21 |
| Paul Nolan #4 | Christopher Perrello #13 | Stewart Lennox #19 | Jonathan Slater #21 |
| Steve Gayler #4 | Brendan Holiday #14 | John DesJardins #19 | Eddie Davis #29 |
| Matt Lee Newby #5 | James Mitchell #15 | Mark Page #19 | Ian Renner #29 |
| Ruth Aldis #6 | Thomas Chiarolanzio #15 | Christopher Fayol #20 | Daniel T. Davis #30 |
| Lynne Foster #9 | Yann Jouvot #15 | | |

People who like “Shame” tend to:

Like:

| | |
|---------------------------|----------------|
| Conditioned Soul | $\tau = 0.311$ |
| Savage | $\tau = 0.287$ |
| A Great Big Piece Of Love | $\tau = 0.253$ |
| (My My) Baby's Gonna Cry | $\tau = 0.245$ |
| Why (live) | $\tau = 0.176$ |

Dislike:

| | |
|---------------------------------|-----------------|
| The Walk | $\tau = -0.321$ |
| Sweet Dreams (Are Made of This) | $\tau = -0.272$ |
| Step on the Beast | $\tau = -0.234$ |
| Come Together | $\tau = -0.231$ |
| This City Never Sleeps | $\tau = -0.228$ |

Why we love “Shame”:

Ross Larkin:

“Shame” is my all time favourite song by any artist. It’s a poetic blend of a beautiful ballad and a perfectly pulsing pop song. The layers build progressively as Annie becomes more and more passionately sad and restless, boiling into a crescendo of melancholic reflection and longing for love in a mad and cold world. It gets me every time, and I never grow tired of hearing it. I really enjoy Annie singing “all I need is love” near the end, it’s so sad, like she’s given up. But so beautiful. That this was not a hit, and is relatively unknown, is the biggest shame of all.

Matt Lee Newby:

There are very few singles I like in all their forms but “Shame” is one of them. The album version is gorgeous enough with its childlike ecclesiastical bells and Annie’s knowing delivery of her critique of the superficial. When I first heard the Dance Mix words can’t express my joy at its perfection! Even the curtailed and slightly sped up 7” version retained a charm and beauty which is unique, and as for the video with D&A naked and pale, projected over an incredibly 80s stop-motion collage of images, it’s by far one of their best. Whenever I listen to the song or watch the video it does nothing but bring me joy.

It’s one of their most stunningly beautiful singles and the absolute highlight of *Savage*. “Shame” is the pinnacle of Dave and Annie’s pop music career, so intelligent, wonderfully crafted, perfectly written and composed. No other single tops this for sheer breadth of scope and brilliance.

Steve Gayler:

“Shame”, the most underrated single ever released by Eurythmics. It was so of its moment, but I think the irony and the complexities of the song were lost on the music buying public and began the demise of Eurythmics as a singles band, not that that is a bad thing – the singles game rapidly turns into a tool for album sales when a band gets to a certain point in their career.

“Shame” however is timeless. It is just as relevant today as it ever was all those years ago – Annie constantly berates the celebrity culture, and the words 30 years ago were no different to what she says today.

You can also look at this song as a way of Annie saying to fans, “you don’t understand, everything looks great, the lifestyle, the money, however, what most people really want despite all that is someone to be a part of their lives who can ignore all the trappings of fame”.

And the video created by Dave’s friend Eric Scott is also one of my favourite videos, building on the concepts they created with Willy Smax in “It’s Alright”. Dave is featured in “Shame” the most of any of the *Savage* videos and is seen without his sunglasses, perhaps again showing their vulnerabilities as people in their semi naked state. And the end of the video where Dave covers Annie’s eyes I just adore as a statement of protection.

Can’t you feel the shame?

Dan Rucker:

Love the music video; love the extended dance remix. I never ever get tired of this song!

Ruth Aldis:

I love it played loud. My favourite bit has to be Annie’s really powerful “Don’t you want to feel the shame”.

Lynne Foster:

“Shame” is the single that should have been. Can you imagine how great the chimes in the beginning would have sounded on the radio? I love this song. It is just as relevant now as it was when it was then. (Think Kardashians.) “And I said, ‘You with your brand new shoes and you with your greasy hair and you with your mother’s pride and poetry. Don’t you want to feel the shame?’”

Mike Wilson:

I think “Shame” is the hidden gem in the e* catalogue. It’s beautiful. It does not get old. It’s still very relevant as a statement today (more than ever in fact). I especially love the extended mix on the 12” as well. Simply magical.

James Mitchell:

Ahead of its time, with commentary and matching video. It got lost in the Christmas rush back in ’87, UK debut at #58, rising to #41 eventually before disappearing... a travesty! Lots of local radio airplay but I think the message reminding people of their own shortcomings was out of step with 80s high-flying consumerism. A few years later, as others have said for today’s reality stars... absolutely spot-on!

Cameron Carr:

I simply adore this song. It’s the combination of lyrics and melody, with so many layers of sound. And the video is sublime.

Michele A. Plaga:

“Now there’s a lifestyle with fashion chic”. This line always reminds me of Annie refusing to be a testimonial for Armani and Versace. I admire her for that, but just think at the marvellous photos that we could have had. And “Shame” is a thing of beauty, so apparently frail but fierce instead.

Brendan Holiday:

I always thought this was the top track on *Savage*. The video was exquisite.

Daniel T. Davis:

It’s a song that seems like it could easily have gotten buried in that great run of songs on the first half of the album, but it comes in with those music box scales, a heavy beat and simple verse and then kicks into something completely captivating. It’s a real stand-out track and it keeps me enthralled with *Savage* as an album. I also love the fact that we get to hear Stewart singing more than just grunts on LIAS.

Wolfgang Nomi:

Shimmery, glossy track that is just underrated!! Shame, indeed!!

Clem Stambaugh:

“Shame” is indeed a gorgeous, glimmering, glossy song.

Ian Renner:

Love this shimmering slice of gorgeous dance pop. I love how it starts like a children’s carousel, as if to highlight the childlike hero worship in modern society. Somehow, they manage this critique with utmost sophistication and grace: it’s hard to title a song “Shame” after having seen the heights of success that DnA managed and not come off pompous, but they do it. Those synths tug at my heartstrings from the moment they open until they sparkle out as the song fades with Annie’s lush cooing sending the song into the heavens. A great “lost” single that deserves every accolade it gets. Extra points for the choice of the spicy rolled Rs: “You and your brrrrand new shoes and, you with your grrrreasy hair and...”

Tracy Renner:

It’s a song worthy of ascension.

Xaque Gruber:

“Now there’s a lifestyle everybody wants it but it don’t exist” this line rings SO clear for me having spent the past 15 years working in the Hollywood entertainment industry. Yes, the glamour lifestyle exists in magazine spreads, and in our imaginations, but not in actual real life. Yet the whole world has this fixation on a glamour lifestyle because they are not on the inside. Those red carpets and awards shows are vicious, stressful, and everybody’s been starving themselves. To the world it looks magical and fun. Like looking at a snow globe. But most movie/TV/music/sports stars I’ve met are more stressed out, insecure, and angst-ridden than anybody. I guess people want to believe that stars live in pure glamour 24/7 – but it really does not exist.



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 42

Points: 1607.87

Big Fans:

| | | | |
|--------------------|-------------------|--------------------------|-----------------------|
| Andy Ashton #2 | Alex Helm #9 | Christopher Perrello #16 | John DesJardins #22 |
| Eddie Davis #2 | Jorge Beleza #11 | John Schmitz #16 | Clem Stambaugh #23 |
| Yann Jouvét #2 | Lynne Foster #13 | Wolfgang Nomi #17 | Christopher Fayol #24 |
| Jonathan Slater #3 | Mark Stevens #13 | Kevin Purdom #18 | Paul Nolan #27 |
| Cameron Carr #4 | Xaque Gruber #14 | David N. Dennis #20 | Steve Gayler #27 |
| Stewart Lennox #8 | Grace Gomez #15 | Daniel Mueller #21 | Bryan Stevens #28 |
| Thomas Ripley #8 | Uschi Suttner #15 | | |

People who like "There Must Be an Angel (Playing With My Heart)" tend to:

Like:

| | |
|-------------------------------------|----------------|
| When Tomorrow Comes | $\tau = 0.388$ |
| The Miracle of Love | $\tau = 0.371$ |
| Right by Your Side | $\tau = 0.343$ |
| Sisters Are Doin' It for Themselves | $\tau = 0.326$ |
| Fool on the Hill | $\tau = 0.281$ |

Dislike:

| | |
|----------------------------------|-----------------|
| Stormy Weather | $\tau = -0.357$ |
| The Walk Pt. 2 | $\tau = -0.345$ |
| Invisible Hands | $\tau = -0.321$ |
| These Boots Are Made For Walking | $\tau = -0.284$ |
| Rich Girl | $\tau = -0.280$ |

Why we love "There Must Be an Angel (Playing With My Heart)":

Jonathan Slater:

The tune that first turned me onto E* in a big way, and it remains one of my favourite songs. Is there anything more joyful than Annie's euphoric vocal in those opening bars? The whole thing sparkles from start to finish, a scintillating musical embodiment of falling in love. Just a perfect, timeless pop song. I've always thought part of D & A's genius was the way they can so truthfully articulate the full gamut of emotions.

Cameron Carr:

This song never fails to disappoint.

Yann Jouvét:

Such an incredible song, the 'tadadada' impossible to sing for a non-singer like the common people is so huge, the perfect lyrics, the harmonica, the video led to a masterpiece.

Stewart Lennox:

Always and forever will love this song... it absolutely deserved its number 1 spot in the UK chart!

Alex Helm:

“There Must Be an Angel (Playing With My Heart)” climbs ethereal heights with ingenious melodies, operatic flourishes and a haunting gospel refrain. The beauty of Eurythmics music is that it covers a whole spectrum of emotions, moods, tones and genres. This song is at the pinnacle of euphoria whereas “Savage” plummets the depths of despair, both equally beautiful to me.

Jorge Beleza:

It must be the divine thing but when it comes to this song I just lose all critical discernment; I guess they really transcended themselves on this one. And what’s indeed curious is that even after all these years, every single time I listen to TMBAA I do feel like Hey wait, now she’s singing TMBAA... The anticipation of it (from that Smash Hits issue that describes the song) also played its role, of course, but the feeling of total exhilaration when I first listened to it was completely overwhelming. It’s also a matter of ecstasy – of coming out of ourselves; Annie may not be a religious person, but here she was the perfect vehicle for spiritual transcendence.

Matthias Mittermeier:

In 1985 this was another incredible moment in the pop charts. The song really made German record buyers fly for a few months. I think it’s the synth work here that does the trick, and those impeccable vocals cannot be recreated outside the studio.

Clem Stambaugh:

At first, I found it saccharin sweet and simply too much. Then, the video debuted and yours truly was as smitten as I’d always been by ★ E ★. Quite possibly even more so! Annie Lennox delivers one of her most technically challenging vocals ever and... nails it! There was nothing like this on the radio in 1985. A triumph!

Y’all, I’ve played “There Must Be an Angel (Playing With My Heart)” the entire day. All day. And when it was off... it was on... in my mind. D+A so sweetly delivered American Gospel. Goosebumpy kinda good Gospel... from across the pond. Two modern artists outta the UK re-inventing genres of music with skill, precision and, yes, Soul. A lot of it! The kind us Southern folk get. I mean... down deep. *Be Yourself Tonight* remains Annie’s ultimate R&B/Motown workout. Whew! And, lord have mercy, she did it so well!

James Mitchell:

Ah memories, 1985, sun, school holidays and walking to my friend’s house and hearing this song blasting out from someone’s upstairs window – I had to pause, indeed I walked towards the sound to hear better... this is amazing who is it? A day later at home. The same song on the radio, dash, insert cassette and hit play/record... by Eurythmics huh? Name seems familiar... went to town and bought the seven inch, rushed back and played to my friends several times, number 27 in the chart! What’s the b-side like? OMG, these guys are amazing, from the album BYT (must buy next week)... so by the time #10, #4, #1, 3 weeks later... I’d several singles, one 12” and three albums! I was hooked! What an amazing array of singles/sounds/direction these guys take us.

My heart still goes boom when I hear the single or catch the video somewhere. I think that this sounded best mid 80s when Annie’s vocal was the richest/warmest sounding. Still an amazing song, especially the bridge (my eureka moment originally).

Grace Gomez:

I loved this song, then saw the video and didn't know what to think! Then Annie's voice brings me back and it's still wonderful!! And the video is so Dave!

Xaque Gruber:

Be Yourself Tonight kicks off with "Would I Lie To You?" and concludes side one on a mighty pair of rock-soul stompers so this song at Track 2 is the celestial balm. The summer of 1985, I was an exchange student in West Germany (Neunkirchen-Seelscheid) and this song was ALL over the radio there. The Germans couldn't get enough of it, which of course made me thrown and overblown with bliss. In my American high school I was the oddball who worshipped Eurythmics while everyone else was into the typical hard rock junk. So to go to a country that celebrated Eurythmics was like meeting my tribe. Suddenly my heart goes boom!

As I returned home from Germany, the single debuted in the U.S. I watched Billboard's pop charts each week as "There Must Be an Angel" was already losing steam in the 20s. No!! So I had a plan in my teenage head. I'll hike to the top of a mountain in upstate New York wearing my Eurythmics T-shirt singing "There Must Be an Angel." My thinking was if I did this, the orchestra of angels would hear me climbing the mountain and they'd make a heavenly connection and the song would climb to the top in the U.S. We were warned that a multitude of rabid bears prowled the mountain, but I didn't see any. I think my exuberant singing of "There Must Be An Angel" for hours made them stay away from attacking me. Anyway, my attempt to get the song to the top of the U.S. charts by singing it to an American mountaintop didn't quite work – but at least I wasn't attacked by bears.

Wolfgang Nomi:

A rare butterfly in the usual bees that pop up in their musical canon!! Soaring, beautiful, and a well-deserved #1 in their homeland!!

Andy Rhodes:

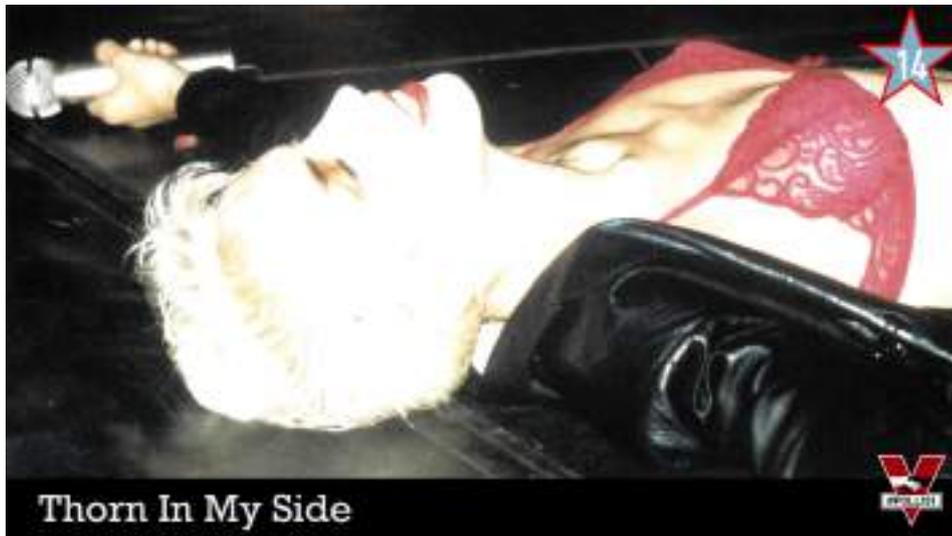
This song was playing in the hospital when my 1st daughter was born, and we also played it at our wedding! A very uplifting tune!!

Jaume Brunet Papiol:

This was the first Eurythmics song I was attracted to! I adore the Brits '99 version with Stevie Wonder live. I think it's the best version ever.

Mark Stevens:

This is the song that's probably stuck with me more than any other Eurythmics song, because I think I've "sung" it every day since it came out. And it's not just "There Must Be an Angel." For Annie Lennox solo, it would be "No More I Love You's" and "Little Bird." So let me explain why I say that... It's because I sing little bits of each of those songs in some way every day. For "There Must Be an Angel," it's the opening of the scat – the "la, da, da, da, da, da, dahhhh." For NMILY it's the "dooby-doob-doob-doob-doob-doob," and for LB, it's the bird call "ooh-a-ooh." So it's really not singing, it's just those little moments where Annie Lennox is stuck in my head and it comes out throughout the day. My wife notices it. A co-worker once laughed and said, "Are you ever going to sing the rest of the song?" The answer is no, because I can't sing. But I do think I can do a little "la-da-da-da-da-dooby-doob-doob-ooh-a-ooh" if I ever thought it was a good idea to mix all three of those.



Release: 4-1986 on *Revenge*

Total Votes: 45 Points: 1608.85

Big Fans:

| | | | |
|--------------------|--------------------------|---------------------|---------------------|
| Brendan Holiday #1 | Jonathan Slater #6 | David N. Dennis #18 | Stewart Lennox #26 |
| Uschi Suttner #1 | Kevin Purdom #6 | Wolfgang Nomi #20 | Mark Stevens #28 |
| Andy Ashton #3 | Mike Wilson #7 | Yann Jouvét #21 | Daniel T. Davis #29 |
| Thomas Ripley #3 | Paul Nolan #9 | Clem Stambaugh #22 | Steve Gayler #29 |
| Daniel Mueller #6 | Grace Gomez #11 | Lynne Foster #24 | Cameron Carr #30 |
| Jaume Brunet #6 | Christopher Perrello #12 | | |

People who like “Thorn in My Side” tend to:

Like:

| | |
|-----------------------------|----------------|
| When Tomorrow Comes | $\tau = 0.336$ |
| All You Need Is Love (live) | $\tau = 0.284$ |
| Don't Ask Me Why | $\tau = 0.243$ |
| 17 Again | $\tau = 0.227$ |
| My Guy | $\tau = 0.221$ |

Dislike:

| | |
|--|-----------------|
| See No Evil | $\tau = -0.413$ |
| Aqua | $\tau = -0.376$ |
| Rich Girl | $\tau = -0.355$ |
| No Fear, No Hate, No Pain (No Broken Hearts) | $\tau = -0.339$ |
| Jennifer | $\tau = -0.323$ |

Why we love “Thorn in My Side”:

Brendan Holiday:

It was a pleasure overload when this was released. Maybe it came at the right exactly time I needed it, it was released my 17th birthday. I loved the video for some reason. Some of songs that become favorites my mine were just the time period. Some things are because the song is connected to a memory.

Jonathan Slater:

A wonderful song – so simple and catchy. Like all truly great pop songs, it arrows straight into your head and your heart, and never leaves. It eloquently captures all the feelings a fractious, failed relationship leaves in its wake – bitterness, regret, self-recrimination, defiance – and carries them away in ringing guitars and relentless rhythms. The ‘to run away from you’ refrain is SO sad, and utterly irresistible.

Thomas Ripley:

In my view, “Thorn in My Side” encapsulates everything that *Revenge* was for Eurythmics. In my interpretation of it, they’re showing a middle finger to an unrequited love, which might as well be one they had tried to seduce years before: the music industry. With trademark bittersweet lyrics, a catchy melody worth a worldwide Number One, and the combination of extremely talented musicians with masterful production, the result is a timeless song, as proved by the airplay it still gets all over the world. 100% classic Eurythmics.

Daniel Mueller:

I wholeheartedly enjoy this masterpiece in every form, version, and live experiment. I am going to focus on the album version, which really encompasses the *Revenge* album perfectly.

Snuggled in between the loud stadium rocker "Missionary Man", and the soothing lullaby "When Tomorrow Comes", "Thorn in My Side" brings a beautiful country-rock feel, with a little throwback to the late 50s/early 60s, blended in a way that could only be conceived by Dave and Annie; this mismatched bag of influences works flawlessly.

The lyrics... so stinging, so bitter, so vengeful, and yet so freeing. The singer blames herself, as much as the person she has left. So much blame to go around, yet done in that quintessential Eurythmics style of backing such sad lyrics with a fun and danceable musical number that an instrumental version could in reality house the "Right by Your Side" lyrics. Eurythmics make magic in this respect, and with "Thorn", have certainly pulled another "complicated" bunny out of the proverbial hat.

Each time I hear "Thorn in My Side", the only thing I run for is the rewind button. The rest of *Revenge*, a masterpiece in my book, hints back to the love blame theme as the album moves on, but not in such a unique way as with its second track.

Jaume Brunet Papiol:

"Thorn in My Side" has grown on me with time. I always loved the song but probably I preferred first "When Tomorrow Comes" and "A Little of You". Then, with time I have to admit that life experiences have brought to me a thorn in my own side so I feel now much more connected to the lyrics Annie wrote. I think that's the great thing about music, you can feel related to a song after it has been released due to an experience both positive or negative, and this has been happening to me with several Eurythmics and Annie songs.

So #6 for me and dedicated "with lots of love" to my own thorn in my side!!

Daniel T. Davis:

What a great little rocker this is: a swaggering, jangling toe tapper that plays its acrid kiss-off sentiments against upbeat, retro music. It's one of my favorite songs to harmonize to, usually at top volume.

Mike Wilson:

Pure 80's pop and I still love it! TIMS is irresistible with its glossy upbeat production, vocals, and lyrics. It's really uplifting without venturing too much into cheesy pop land. Love the picture used on the single too – and the subway poster is to die for!

Mark Stevens:

This is such a great song, delivered in at classic Annie Lennox way via the lyrics. That is, a running theme that repeats the theme of the song. "Thorn in my side" opens each verse with the following lyrics mimicking those that came before. She's used this device in many songs, and it works very well. Everything about "Thorn in My Side" is catchy.

Clem Stambaugh:

I've always assumed DnA found some inspiration for "Thorn in My Side" from their "under the radar" association with the LA Country/Rock outfit Lone Justice.

Wolfgang Nomi:

Its giddyup shines with a heavy flash of acoustic guitar and electro and run run run runs away into my head, creating an earworm!! The video is the second best performance-type clip after "Don't Ask Me Why"!!

Michele A. Plaga:

TIMS is just so... Eighties! In a good way, of course. I really like the country influences on it, wish D&A performed/recorded a "Nashville" acoustic version. And Annie is just stunning in the video! Ah, those piercing eyes...

Matt Lee Newby:

One of my mum's two favourite songs, it's a refreshingly light piece of pop rock. Love the 12" mix which is much a different song to the original as "Let's Just Close Our Eyes" is to "The Walk".

Ian Renner:

This song really shouldn't work for me, given my general aversion to the influences of 50s and 60s rock and country, but somehow, I love it from the moment it starts until it ends. It features some of my very favorite Annie vocals: she is just PERFECT in her, well, thorny takedown in the verses, turning triumphant for the glorious chorus. Even the "run, run, run, run" bits, which could sound gimmicky, are wonderful, maybe because of the electronic pulse that propels them from the background. To succeed so mightily despite making generous use of elements that can often be off-putting for me is a sign of a great song that can cross lots of barriers. No wonder it was an absolute smash.

The extended mix reimagines the song as a cool, electronic slow burn, and is equally gripping. One of their best remixes.

James Mitchell:

Best single from *Revenge* IMO. Fantastic 12", always great live.

John DesJardins:

Great memories of dancing to this one in the clubs when I was just of age (21).

Ruth Aldis:

"Thorn in My Side" was one of the first e songs I learnt to play on guitar. I loved it. From the opening bars to Jimmy Z's amazing sax. Heaven.

And I'd have looked fabulous in one of those leather suits. How can you not love "Thorn in My Side"!



Release: 4-1985 on *Would I Lie to You? 7"*

Total Votes: 45 Points: 1646.68

Big Fans:

| | | | |
|--------------------|-------------------------|--------------------|--------------------------|
| Clem Stambaugh #2 | Wolfgang Nomi #9 | Stewart Lennox #13 | Jan De Meulenaer #18 |
| Thomas Ripley #2 | Michele A. Plaga #10 | Uschi Suttner #14 | Grace Gomez #23 |
| Mark Page #4 | Eddie Davis #11 | Lynne Foster #15 | Fabio Milani #24 |
| David N. Dennis #5 | John DesJardins #11 | Mark Stevens #15 | Andy Ashton #26 |
| Kyle Barber #6 | Thomas Chiarolanzio #11 | John Schmitz #17 | Christopher Perrello #26 |
| Xaque Gruber #6 | Paul Nolan #12 | James Mitchell #18 | Yann Jouvett #30 |
| Jaume Brunet #9 | | | |

People who like "Would I Lie to You?" tend to:

Like:

Dislike:

Sisters Are Doin' It for Themselves $\tau = 0.324$
 I Love You Like a Ball and Chain $\tau = 0.324$
 I Heard It Through The Grapevine $\tau = 0.278$
 Don't Ask Me Why $\tau = 0.265$
 Here Comes the Rain Again $\tau = 0.255$

Heartbeat, Heartbeat $\tau = -0.342$
 The Boys & Girls (Muscle In On The Dance Floor) $\tau = -0.285$
 Belinda $\tau = -0.271$
 All the Young (People of Today) $\tau = -0.253$
 See No Evil $\tau = -0.239$

Why we love "Would I Lie to You?":

Clem Stambaugh:

"Would I Lie to You?" turned everything we thought we knew about D+A's particular brand of icy, experimental Electronica on its ear. This one came roaring out of the speakers and went straight for the jugular. A down and dirty 60's R&B influenced rocker complete with horn blasts and an infectious beat. Annie Lennox took her chance to go full blown Motown... and more than proved she could hold her own!

I can listen to this raucous tune any ole time and still get into it. The homage to American Rock and R&B sounded like nothing we'd ever heard from D+A and, really, was the necessary proof needed to show the world this dynamic duo was about more than programmed drum machines and slinky synths. And the video? OMG! So good. Annie debuted her platinum pixie and jaws dropped. There wasn't anything androgynous about this persona!

Mark Page:

I love the classic soul feel it has. Reminds me of old school Motown. Great song to sing along with. I used to play it loud in my bedroom and jam out to it.

Xaque Gruber:

A raging sonic fireball of rock and soul attitude to set the house on fire, "Would I Lie to You?" is an erupting blaze to be reckoned with. Eurythmics succeeded in the musical transformation of the decade with the release of this one single.

Gone were the melancholic synths, dark melodies, and orange hair replaced by explosive guitars, warm grooves, and nuclear blonde. And it worked! Vivacious, vibrant, and venomous from the first second to the exuberant sax solo ending, this song has proved to be one of the great fuck-off hits of all time.

Annie Lennox seethes at her soon-to-be-ex ("the biggest fake"), yet has enough class (and sass) to clean the floor, calling him "honey" and "sugar" as she exits. A total blast that doesn't quit. The energetic, full-throttle wall of sound includes the actual roar of Harley Davidson motorcycles revving up as if conjured by Annie's fury.

It's to be heard to be believed. Oh she'll make it make it. Oh yes she will. Roll the windows down and let this kick-ass force BLARE.

Wolfgang Nomi:

This stomper was a total curveball with its rock and soul arrangement!! From the first time I heard and saw it, I loved this direction they took musically!! Vroooooom!!!

John DesJardins:

This song showed THE WORLD that Eurythmics could really ROCK!! The video is awesome and is the first showing the human side of DNA!

The album was released 1 day before my 19th birthday. I remember hearing this song first... even before my birthday... and I was shocked! But so PROUD! Annie and Dave f*ing ROCKIN IT... And America embraced it!

This may have been an easy task for them, but they just killed it, making way to Annie's "label" as the "greatest white soul singer". I just love the soul of this song... awesome message... and the banting at the end is SUPERB!!!

Mark Stevens:

"Would I Lie to You?" was such a great radio song. Just like "Sweet Dreams" and "Here Comes the Rain Again," there was such a great buildup with the music on radio before Annie started singing. In concert, whatever version is being performed of WILTY, the fans on the front row are pounding their fists on the stage to the beat of the song. It still sounds so good today, and no one can come close to Annie's performance of it.

Matthias Mittermeier:

I always preferred Eurythmics when they exercised cold and complicated sounding electronica. Never bought into their stadium rock. But this is a different affair. Sounds like a Motown/Staxx classic but was made in the middle of the 80s when everyone in pop got cheesy! Who was capable of writing a classic in a genre in which everything had already been said, done and demonstrated, especially in those days when pop started to go plastic? Not many! "Would I Lie to You?" still sounds fresh, never wears off, never loses impact. It's breathtaking!

Michele A. Plaga:

My heart can't help LOVING this explosive blend of pop, rock and soul: the intro beat is so powerful, with that synth bass almost roaring. And Annie is beautifully tigerish, GRRR!

Florian Grandena:

Sexy, fierce, flamboyant. What's in there that I don't like? Certainly not Annie's incredible vocal gymnastics nor Dave's guitar playing/impeccable production.

Alex Helm:

It is undeniable that "Would I Lie to You?" was a massive landmark record that charted a seismic shift in the public's perception of Eurythmics. The song literally blew the public's preconceptions out of the water. Both Annie and Dave showcased their versatility with an R&B blaze of glory.

Whilst Eurythmics had been highly successful certain sections of the public were still alienated by Annie's appearance and their use of electronic music. I had been a fan for over two and half years by that time and I was often in the midst of those opinions. When "Would I Lie to You?" was released it instantly appealed to a far wider audience along with *Be Yourself Tonight* significantly changing what it meant to be a Eurythmics fan. I was exhilarated by this storming tour-de-force.

Jonathan Slater:

Strident, sassy and supremely confident, this is among their best album openers. A complete change of pace from everything that had gone before, and heralding – for me – their two best albums. They made better singles, but nothing as raucous or as pulse-racing as this. Love it.

Daniel T. Davis:

It really was a distinct departure from the previous releases. This isn't synth-laden new wave cool, it's a fiery Motown-inspired stomper. It was a gamble to stray from those roots, but one I think works beautifully. I certainly showed how willing the duo was to grow and play in different musical styles.

Jaume Brunet Papiol:

The *Would I Lie to You?* and *There Must Be an Angel 7"* singles were the two very first records I bought from Eurythmics. Actually I went to the record shop and bought the *There Must Be an Angel 7"*. Then I found out there was also available that other single from an unknown track called "Would I Lie to You? (Te mentiría?)", subtitled in Spanish on the sleeve (I didn't own the LP at the time so I didn't have the time to listen to *Be Yourself Tonight*).

I immediately loved the track and time afterwards I loved seeing the video which I still think it's one of their best videos with Annie and Dave looking brilliant (as well as Steven Bauer in the role of the bad boyfriend but so handsome!)

Tomás Rosado:

In my opinion, one of the greatest rock vocal performances ever.



Release: 6-1986 on *Revenge*

Total Votes: 44 **Points:** 1711.37

Big Fans:

| | | | |
|-------------------|--------------------------|---------------------|--------------------|
| Ross Larkin #3 | Daniel T. Davis #6 | Brendan Holiday #12 | Cameron Carr #24 |
| Daniel Mueller #4 | Christopher Fayol #8 | David N. Dennis #12 | Jorge Beleza #24 |
| Eddie Davis #4 | Mark Stevens #8 | Xaque Gruber #12 | Yann Jouvét #24 |
| Mark Page #5 | Jan De Meulenaer #9 | Bryan Stevens #15 | Paul Nolan #26 |
| Wolfgang Nomi #5 | Kyle Barber #9 | Andy Ashton #17 | Stewart Lennox #30 |
| Clem Stambaugh #6 | Christopher Perrello #11 | John DesJardins #18 | Ian Renner #30 |

People who like "Missionary Man" tend to:

Like:

| | |
|-------------------------------------|----------------|
| We Two Are One | $\tau = 0.317$ |
| Sisters Are Doin' It for Themselves | $\tau = 0.291$ |
| The King and Queen of America | $\tau = 0.255$ |
| A Little of You | $\tau = 0.251$ |
| DoublePlusGood | $\tau = 0.243$ |

Dislike:

| | |
|--------------------------------|-----------------|
| Let's Just Close Our Eyes | $\tau = -0.333$ |
| Home Is Where the Heart Is | $\tau = -0.262$ |
| Tous les garçons et les filles | $\tau = -0.248$ |
| Your Time Will Come | $\tau = -0.235$ |
| I've Got an Angel | $\tau = -0.227$ |

Why we love "Missionary Man":

Ross Larkin:

"Missionary Man" was the track that really cemented my obsession. At the age of 8, I'd already discovered this thing known as music thanks to my neighbour playing *Be Yourself Tonight* repeatedly. It absolutely struck a chord, of course, but it was hearing "Missionary Man" the following year that I became truly dazzled. My parents had it on a compilation LP and I would just put that needle back and forth, back and forth to hear that steely voice of urgency, the relentless harmonica and the determined rock beat over and over like I too was hypnotised by the Missionary Man.

Of all DnA recordings, this is the one that was, to my mind, most ahead of its time and still sounds as fresh today as it did 30 years ago. It's the perfect rock song and a stroke of genius!

Mark Page:

I like the electronic drive it has and the backing vocals by Joniece Jamison are classic. I have loved this since the first time I heard it. I stayed up all night the first time I heard it with my recorder to tape it until it replayed. Ahh the memories.

Jan De Meulenaer:

I just like the power and energy this song has.

Daniel Mueller:

When I was 10 years old, my brother and I stayed a long weekend with my aunt shortly after her husband, my uncle passed away. Growing up in rural Pennsylvania, with no cable, and only three television stations, made for a lot of fun when visiting relatives with cable television and MTV. During our visit, our cousins showed us all the cassette tapes they had, including the likes of Wham!, REO Speedwagon, and Dead Or Alive. We were intrigued, more so too by the fact that they had a Wham! video collection, of maybe 5 videos, which we watched over and over and over with popcorn. Before we left that weekend, my aunt said, "you and your brother should each pick a singer you like and get their stuff." Oh boy, how my parents probably regretted that visit, ha ha.

Fast forward a year... to staying up all night, 11 years old, at another cousin's house, addicted to watching MTV like a crack addict to the pipe. In the wee hours of the morning, an odd thing happened. I experienced "Missionary Man" for the first time. It was to be an experience that would change my life forever from that moment on. That image of Annie's head being formed at the beginning, and the gorgeous boa constrictor, the leather outfits, the science lab, and the way Annie's head cuts back and forth unhumanly at the end made for a euphoric moment in time for my then very small rural 11 year old mind. The next day I asked my mom to buy me the tape *Revenge* at the mall. She did. And that euphoric moment from the night before has turned into a lifelong love of the music.

At 43 years old, "Missionary Man" still ranks among my top 5 Eurythmics songs, which is really just saying #1 on a given day, as they all really are #1 songs, that top 5 bunch for me. Over the years, I wondered aside from the stunning video, what really did draw me in? To this life long deep love for Eurythmics' music... and the song itself provided the answer, that very first time I saw the video, I just didn't know it at the time.

We were never a very religious family... we did go to church most Sundays, and I was confirmed as a Lutheran. Our town was so small though, it was Lutheran every other Sunday, and UCC on the others... didn't matter to the church folk. In hindsight, I think we went a lot because my father was raised extremely religiously... my late paternal grandparents were as addicted to their idea of Jesus and God as I might be to collecting Eurythmics collectibles. It was non-stop God talk when they would visit or we would visit, and underneath all of that "God loving," was a very dark side of bigotry. Not to speak ill of my late grandparents, but they were the Pat Robertson 700 Club types... anything outside of the normal "nuclear" family was not good enough, it was just plain evil... they hated feminism, protests, the gay movement, and were very vocal in their disdain. Over the years, I learned how to be very fake around them. I never came out to them as gay, and even up to my grandma's last weeks alive, she would tell me I needed a good Christian girl and that I should get into a Christian singles group in NYC, which she considered Sin City. I got smart in my later teen years, as I would often dye my hair blond. Because this would cause a big rigamro when grandparents were visiting (a few times a year), my parents started to pay me to temporarily dye it back to brown... a small businessman I became. It helped make it feel more like acting, than being forced to not be me.

In hindsight, I think it was "Missionary Man" that really influenced me in my life to break away from that fakeness as I grew up (although out of respect for my very open minded parents I still could not shake the facade around my grandparents when they were alive).

"Missionary Man" is a protest song, (and my personal one)... it is a song of finding the space and freedom to think for yourself, to be yourself, to be not afraid to point out hypocrisy, to question the motives behind what other people tell you is "the way." I come back to this song often, very often, to keep "true to myself," and have not yet gone wrong. It is like therapy for me. The talk of "black eyed looks from those bible books," resonates as much to me today as it did before I even understood what it meant.

And the music itself... god, what a rocker. There is not a version I don't like, acoustic, live, album, or remix. Nothing like celebrating and dancing to and rejoicing what I mentioned above instead of just living it: personal freedom, finding yourself, not letting outside influences tell you what rule book to follow. The blend of rock, blues, dance, and gospel is purely golden. And that is why Eurythmics stuck for me, there was not a rule in the pop star music book they didn't break, and it always worked... they were never afraid to go against the grain. So, I owe this song a great deal as it has given me so much and I am happy to have the opportunity to share my thoughts on this masterpiece with you fellow fans. (Oh, and not surprisingly, it just so happens to be my Dad's favorite Eurythmics song).

Christopher Fayol:

The video. The extended. The super live version of the Revival tour. In 87 my English teacher asked us to choose a song for translating in French. I paid my friends with spaghettis to vote for it. And... I had a missionary man in my family.

Wolfgang Nomi:

A hot, steamy song I first heard and saw in music video form during a hot, steamy Mississippi night in 1986, this track just blew my mind when I first heard and saw it!! The imagery of Dave creating Annie by tossing an apple into a primordial goo in a lab, then out from the gears and glass pops a slinky, leather clad Annie to stalk and warn us to stay away from this individual – just a powerful song!!!

Vince L'oc:

This song is one of their purest masterpieces, from the lyrics to the music and the video, every little detail is perfection to me. I especially love the 7" version for Annie's 'w-w-w-w-w-w-w-well' right at the start!

Clem Stambaugh:

I'm surprised to find this hard rocking classic outside the Poll 101 Top 10 but you'd better believe, believe, believe, believe, believe, believe... Even we, as pollsters, can't diminish this No.1 Billboard Rock chart smash. Oh, and Grammy winner!

Xaque Gruber:

I remember an interview where the crass journalist said to Annie "'Missionary Man' is about sex" and Annie replied "No, it is about colonialism." Ha! How I love her. It's certainly the greatest rock song about colonialism and the terror that the missionaries brought with them to the New World ever written. Eurythmics infused 80s rock radio with a poetic, intelligent, history lesson. And for me, it's chill inducing. Especially when taken in the context of missionaries forcing aboriginal people to be Christian. The opening and closing bookends: "I was born an original sinner/And if I had a dollar bill" sung from the P.O.V. of the weathered missionary looking back on his life at all the innocents he harmed/killed. While the middle passages are from the point of view of the Natives about to be converted ("Missionary Man he was following me") living in fear of the unknown – the New World intruders. "Missionary Man", you are a brilliant song.

Jonathan Slater:

So pleased to see this earthy, gritty rocker emerge like a roaring monster to claw its way into the top 20. It takes no prisoners, lyrically or musically, and is the perfect flipside to the icy electronica which made their name.

John DesJardins:

This one is for me, is such an original piece of art, both in music and video forms! And the timing (1986) was perfect!!!

Daniel T. Davis:

It's such a commanding, rocked-up blues number that lands every punch it throws. It's an irresistible song for me, with its straightforward mood of threatening righteousness. Even the harmonica, which I usually dislike in a song, works so damn well here. It certainly set the tone perfectly for *Revenge*.



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 45 Points: 1751.28

Big Fans:

| | | | |
|-------------------------|-----------------------|---------------------|---------------------|
| Kyle Barber #4 | Thomas Chiarolanio #9 | Fabio Milani #14 | Ross Larkin #22 |
| Lynne Foster #4 | Clem Stambaugh #10 | James Mitchell #16 | Thomas Ripley #22 |
| Christopher Perrello #5 | Daniel Mueller #10 | Bryan Stevens #18 | Brendan Holiday #24 |
| Mark Stevens #5 | Wolfgang Nomi #11 | Yann Jouvét #18 | Eric Gustin #24 |
| Eddie Davis #6 | Mark Page #12 | Jonathan Slater #19 | Xaque Gruber #24 |
| John DesJardins #7 | Uschi Suttner #12 | Kevin Purdom #20 | Grace Gomez #28 |
| David N. Dennis #8 | Andy Ashton #13 | Alex Helm #22 | Jorge Beleza #29 |
| Ruth Aldis #9 | Stewart Lennox #14 | | |

People who like "I Love You Like a Ball and Chain" tend to:

Like:

| | |
|---------------------------------|----------------|
| Fool on the Hill | $\tau = 0.340$ |
| Would I Lie to You? | $\tau = 0.324$ |
| Baby, Baby, Take A Chance On Me | $\tau = 0.301$ |
| Love Comes | $\tau = 0.295$ |
| Right by Your Side | $\tau = 0.263$ |

Dislike:

| | |
|----------------------------|-----------------|
| Le Sinistre | $\tau = -0.377$ |
| Home Is Where the Heart Is | $\tau = -0.314$ |
| Ministry of Love | $\tau = -0.301$ |
| Your Time Will Come | $\tau = -0.272$ |
| Greetings from a Dead Man | $\tau = -0.261$ |

Why we love "I Love You Like a Ball and Chain":

Lynne Foster:

"I Love You Like a Ball and Chain" is, no doubt, for me, the most hardcore, rocking song that Annie and Dave ever did. Motown at its best. Blue eyed soul. Its raw, down and dirty vibe makes it difficult for the listener to stay still. It's a stand up, shake your booty, sing at the top of your lungs song.

Some personal moments of this song for me: when I first met my partner, Pat, he said that this was his favorite Eurythmics song and that he thought Dave was one of the best guitarists in the rock world. (Well, you knew that was love for me.) When this is played at our house it is at top volume, shaking the walls, causing the cats to hide. (We are a musical household, so the neighbors are used to these moments that happen usually on weekend afternoons.)

I used to do the same thing in my car when I lived in Los Angeles in the 80's. I would park up in the Hollywood Hills near my apartment, and listen to music. (My neighbors would have called the police if I played it that loud.) I love how the ending starts to alternate speakers, it was intense.

I also think of Dave's mom, Sadie doing the stomping at the end on the roof and how they forgot for a moment she was up there when they finished recording. "I'm a fool, I know and I am stuck on you."

Kyle Barber:

One of their absolute best songs. Annie is on fire. And so many incredible live versions.

Christopher Perrello:

I first bought *Be Yourself Tonight* with the money I was given for my 12th birthday and this was the one song that stood above from the rest on the album. "I Love You Like a Ball and Chain" brings to life a musical formula that serves pop, rock, soul, blues, and lyrical heartache – a variety that captivated me from the opening melodic hook.

Mark Stevens:

A swirling mix of sexiness and rock 'n' roll power pop, "I Love You Like a Ball and Chain" is Eurythmics' shining star track that somehow was never a single. From the get-go, the song kicks off with a flurry of Dave Stewart's most delectable ear candy and quickly kicks into Annie Lennox chomping through her lyrics with unfettered abandon.

Dave's innovative techniques are on full display on *Be Yourself Tonight*, and on this song, they can make your mind spin – seriously. Before the term "surround sound" was even coined, Dave had listeners getting delightfully dizzy as the the music literally goes round and round like a proverbial ball and chain. (It's the first song I play on any new sound system to see just how good the system really is.)

But as good as it all sounds, it's Annie's lyrics and her delivery that complete the package. It's her most unabashed love song – well, at least, for an unattainable lover. She beats herself up about it, too, calling herself a "fool," but, as with unrequited love often is, it's those innermost thoughts of what could be, what might be that really count. "My bed is burnin' all through the night," Annie sings. "You're the only one that can make me feel right/ Try to lay down my sleepin' head/ But I'm tossin' and turnin' around instead."

Eurythmics' live performances took the song to new heights. In short, it rocks in every incarnation.

John DesJardins:

"I Love You Like a Ball and Chain" is a pivotal song in my life. There's really something to be said about a woman singing such a rough + tough song. Ala all the other great female songstresses... Annie (excuse my language but...) fucking nailed it!!!

James Mitchell:

I only got into BYT after TMBA was released so this track was my first new Eurythmics track... OMG. The vocal, the production, the swirling symphonic sound... loved it then, love it now. Live, is definitely best, Annie comes alive in this song everytime.

Eddie Davis:

I love all live versions of ILYLBC. D&A def had fun with this one on tours.

Xaque Gruber:

Perhaps this should've been a single but *Be Yourself Tonight* (at only 9 tracks total) had such an embarrassment of riches singles-wise, and the ones that were chosen were all undeniably radio-ready so this blazing jewel got lost in the singles shuffle, but at least it consistently appeared in the live sets – even Annie performed it live as a solo artist. I remember hanging out with British punk rockers in NYC in the late 80s who said it was Eurythmics' best song. Rock on everybody and just be yourself tonight!

Clem Stambaugh:

What a blistering Rock-n-Roll workout is this number! Everything that makes its parent album, *Be Yourself Tonight*, so remarkably listenable is contained here. An all-time ★ E ★ favorite!

Ruth Aldis:

It was always my favourite song on *BYT*. I love the beat and the synths. But most of all I love the Ball and chain bit, especially when it starts to spin round the room. I think I must have spent a large part of the 80s listening to Eurythmics in a dark room with my headphones on! Because like a number of my other favourites, I vividly remember listening to 'Ball and Chain' in this way. I love it!!

Stewart Lennox:

All versions of this are turned up loud on whatever device I'm listening to it on. A 12" version would've been glorious.

Jonathan Slater:

This has long been one of my favourite album tracks, and is one of the many highlights of the sublime *BYT*. Dave's guitar is smokin' hot, Annie really tears it up, and there's enough energy and invention here to power a small town. All year round.

Alex Helm:

Out of all of the songs on *Be Yourself Tonight* this is the most logical progression from the *Sweet Dreams* era as it has a lot of Adam Williams influence running through it. It retains the electronic flavour but to a lesser extent and more importantly it retains the creativity and edginess of their earlier work.

This is also one of the few songs that is constantly re-invented live to great effect demonstrating how versatile the structure of the song is. I love all the different versions equally. Yet another stunning masterpiece!

Wolfgang Nomi:

This song is so full of rock and soul!! It's an awesome track to wear your headphones – marching and swirling around your head!! Such passionate vocals and awesome arrangements make this a definite favourite!!

Florian Grandena:

One of the songs of my life. Electrifying. The many live versions are astounding. I'm 17 again every time I listen to this.

Roy Richards:

"Ball and Chain" is one of my favorites off the album. I like the way it builds up, Dave's guitar, and the fading in and out on the "Love You Like A Ball and Chain, Ball and Chain, Like A Ball and Chain"

Daniel Mueller:

Another one of my favorite songs ever! It may be the most "rock n roll" Eurythmics song in their catalogue, and it is just so much fun. Pure Heaven, yes, I said it again!



Release: 4-1985 on *Be Yourself Tonight*

Total Votes: 44 Points: 1758.94

Big Fans:

| | | | |
|----------------------|---------------------|---------------------|--------------------------|
| Christopher Fayol #2 | Lynne Foster #7 | Yann Jouvét #12 | Christopher Perrello #17 |
| Brendan Holiday #3 | James Mitchell #8 | Andy Ashton #14 | Xaque Gruber #17 |
| Kyle Barber #3 | Michele A. Plaga #8 | Jaume Brunet #14 | Fabio Milani #20 |
| Steve Gayler #5 | Mark Page #8 | Jonathan Slater #14 | Thomas Ripley #20 |
| Stewart Lennox #6 | Sherry Ann #9 | Paul Nolan #14 | Thomas Chiarolanzio #25 |
| Clem Stambaugh #7 | David N. Dennis #11 | Bryan Stevens #16 | Wolfgang Nomi #25 |

People who like "It's Alright (Baby's Coming Back)" tend to:

Like:

Dislike:

| | |
|--|---|
| I've Got a Lover (Back in Japan) $\tau = 0.368$ | Dr. Trash $\tau = -0.341$ |
| Sisters Are Doin' It for Themselves $\tau = 0.315$ | The Boys & Girls (Muscle In On The Dance Floor) $\tau = -0.247$ |
| Revenge 2 $\tau = 0.275$ | Heartbeat, Heartbeat $\tau = -0.237$ |
| Brand New Day $\tau = 0.274$ | Take Me to Your Heart $\tau = -0.232$ |
| Would I Lie to You? $\tau = 0.245$ | The Walk $\tau = -0.216$ |

Why we love "It's Alright (Baby's Coming Back)":

Kyle Barber:

Eurythmics have always had a strong R&B bent, but most music listeners perceived them as new wave or quirky pop. When *Be Yourself Tonight* first came out, it was very challenging to hear how the band was evolving to something bigger and less easily defined, but the end result is (in my opinion) their strongest album. Instead of just mimicking soul music, they were actually creating songs that could rightfully be classified as such. "It's Alright (Baby's Coming Back)" didn't get as much attention as a single in the States, but it is the centerpiece of the album for me.

Annie is unabashed in her singing, and exhibits none of the self-consciousness that sometimes sneaks into other songs by the duo. In a year when Whitney Houston made her debut as an artist, Aretha Franklin made her triumphant comeback, Chaka Khan was finally emerging with a mainstream hit, and Prince was ushering in funk rock to the top 40, the Eurythmics still managed to craft the greatest soul record of 1985.

Christopher Fayol:

I can clearly remember the first time I heard it. I was in boarding school and it was played on the radio. I loved it immediately but didn't know it was Eurythmics. A mate told me yes the same that sang "Sexcrime". What? The singer of "Love Is a Stranger"? Yes. One of the only hits that always will rate 10 depending my mood. The live version from the Revenge tour is brilliant too!

Stewart Lennox:

The most recent additions to my collection have been the 12" Japanese 'globe' sleeve (white lettering, not gold... so cool) and the Japanese first edition of its parent album *Be Yourself Tonight*, so it's a timely reminder of why this track is so special to me. As with "Here Comes the Rain Again", this single came out around my birthday in early January and was soaring up the chart as if in joint celebration with me.

The video contains scenes that I'd swear were plucked from a recurring (sweet) dream I have of a city landscape filled with Eurythmics imagery and sounds – a place I'd live happily in for sure! The song itself deservedly won an Ivor Novello award for songwriting. It truly is perfect pop – instantly recognisable and completely unforgettable. I really wish for an extended 12" version of this song but putting it on repeat play is perfectly acceptable in the meantime.

My love for this song never wavers. It sounds amazing when those opening synth lines and horns come on over the radio, completely trashing all the previous forgettable fodder they had just played.

Steve Gayler:

I love this song in every which way, the 7" the slightly longer version, every variation it has ever been played live.

When I first heard "It's Alright" as with most songs it was the music that got to me first, it probably wasn't for a few weeks that I really started to listen and absorb the lyrics. I would loop the first 25 seconds, the intro, the drum machine synth crash at 8 seconds or so, the brass and sax build up to the first words, boy, gets me every time. Gives me goosebumps.

We know how Dave and Annie love to layer Annie's vocals and I find I can tune into either of the Annies singing quite easily, almost ignoring the other, I think that's quite a trick to be able to pull off myself haha!

And the 2 lines of hope, no matter what, and god more relevant today than ever before maybe:

"And when the world falls to decline
I'll be yours and you'll be mine"

Clem Stambaugh:

My favorite ★ E ★ love song. It's perfectly produced & performed pop with a soulful edge custom created for the warm honey vocals of Annie Lennox. Goosebumps. This Ivor Novello winner for Best Songwriting is indeed a thing of beauty. Speaking of beauty... how about Annie in the video? Perfection.

Sherry Ann:

Absolutely love it and a personal favorite. The video is incredible. I love the guitar at the middle break in the song. The call and response during the verses. The lyrics. Especially the chorus. ("And I don't really care where he's been" speaks volumes)... I could go on and on.

Michele A. Plaga:

"It's Alright" holds a very special place in my heart because it's the first Eurythmics song I remember: when I was still a baby, my parents used to play it in the car to calm me down: that warm, velvety voice had the power to make me stop crying... and I cried SO loud, as my parents always told me.

To me, everything about "It's Alright" is pure perfection: the unmistakable synth bass intro, the horns, the keyboards, Dave's guitar, Annie's raw ad libs at the end... E-V-E-R-Y-T-H-I-N-G.

James Mitchell:

Amazing soulful song, pinnacle of all Lennox ad libs. Her best look was that period. Vibrant and radiant. It is simply the standout track from BYT.

Wolfgang Nomi:

Great song, great video!! There's lots of details in that clip!! And it's awesome that Smax popped his video directorial cherry on this one!!

Xaque Gruber:

This song is a joyful magical thing. It shows up in the middle of Side 2 of *Be Yourself Tonight* like a glistening twinkling jewel.

Jorge Beleza:

One of the jewels on BYT's exquisite B-side. I love the sweetness of Annie's singing on this album, and particularly on this song. The perfect pop song.

Ross Larkin:

One of the tracks that helped me fall in love with DnA.

Alex Helm:

One of Annie's most sensual and seductive vocals and Dave's guitar playing at its most magical driven by Adam Williams' throbbing bass line. Quintessential Eurythmics!

Dan Rucker:

I love this song! One of their best singles ever! And, it never gets overplayed, you rarely hear it live. Very, very, very good song!

Lynne Foster:

From start to finish, an amazingly great song. The video is wonderful too. I recall hearing Dave explain it... (something like) "Before I can get to her, Annie dies and our spirits embrace on the astral plane." I thought, "Yeah, I like this guy."

Mark Page:

Another underrated hit. Should have been a big radio hit.

Jonathan Slater:

A gorgeous slice of soothing, soul-pop. Annie at her most tender, and the three-way cross-cutting vocal finale is sublime.

Daniel T. Davis:

It really is a great little soulful song of unconditional love and devotion. The marvelous and unusual "let me count the ways" list in the call-and-response verses have always elevated this one and I especially love the way it builds to that final, beautifully layered minute.

Ian Renner:

Ooh, the soulful glow of this one makes it my favorite single from *Be Yourself Tonight*. The synths of yore that had illuminated such sorrow, torment, or breathtaking menace (at times in the same song!) suddenly became encased in a warm embrace suitable for Annie's brilliantly soulful declaration of devotion for her returning beau. There is still plenty of classic Eurythmic eccentricity to keep things interesting, particularly in the call and response verses. I especially love the way she leaps higher than expected when she declares she'll be his ledge: "you can LEAN upon me". That "lean" is so gleefully packed with excitement! The outro is likewise awesome, with the "make it easy on yourself tonight" weaving into the chorus subtly at first before Annie can no longer contain herself, gushing forth with fiery passion.

The video is simply outstanding as well, with the mixture of live action and animation awash in wonderfully bold colors. An absolute jewel of a single, "It's Alright (Baby's Coming Back)" is far too often overlooked next to its more celebrated siblings from *Be Yourself Tonight*.

Daniel Mueller:

"It's Alright" is such a perfect song, and very worthy of our #10. It is the odd child in the family that is *Be Yourself Tonight*, in that it lacks the "rock flavor" of its siblings, (the other songs), so stands out so uniquely bold in a beautiful way. A stunning conversation, between Annie's and Dave's spot on production create a very stunning piece of 80s pop history, which, to me, still does not sound dated in the least. Kudos "It's Alright", kudos.

Mupp Freek:

I've long felt that if one had to choose only one song that represented all the facets of what Eurythmics are about, this would be the one I'd pick.

Ruth Aldis:

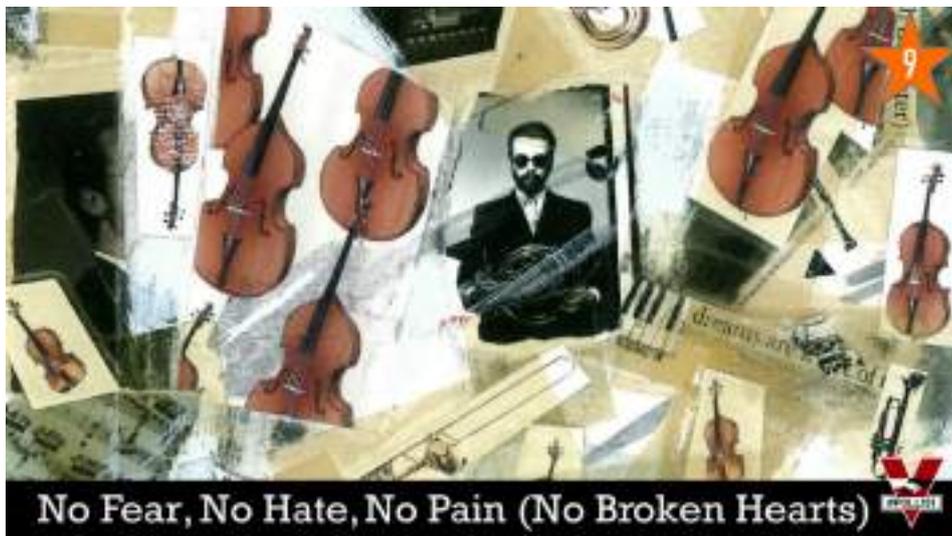
This has such a fabulous video. It's such an uplifting song. So full of hope. I love it.

Sverre André Espeland:

The lyrics here are absolutely stunning, the way she sings and the choir of Annies singing back to each other is genius!

Jaume Brunet Papiol:

Actually, being 12 years old, I remember that "It's Alright" was at the time the song why I decided to keep on listening to Eurythmics. I had already listened to "There Must Be an Angel" and after that song the radio stations started airing "It's Alright". I also remember a special Spanish TV program at the time with the most innovative videos from 1984-1985 and they included "It's Alright". I always loved the video with some Eurythmical references such as the *Touch* statue, the D&A picture on a frame or the e* on the top of a building. Brilliant video.



Release: 11-1983 on *Touch*

Total Votes: 43 Points: 1861.84

Big Fans:

| | | | |
|----------------------|------------------------|----------------------|--------------------|
| Dan Rucker #1 | Sherry Ann #4 | Jan De Meulenaer #12 | Paul Nolan #24 |
| Michele A. Plaga #1 | Kyle Barber #5 | Lynne Foster #14 | Xaque Gruber #25 |
| John DesJardins #2 | James Mitchell #6 | Kevin Purdom #15 | Clem Stambaugh #27 |
| Alex Helm #3 | Thomas Chiarolanzio #6 | Jaume Brunet #17 | Eric Gustin #27 |
| Christopher Fayol #3 | John Schmitz #7 | Steve Gayler #17 | Ian Renner #27 |
| Stewart Lennox #4 | Fabio Milani #11 | Mark Stevens #18 | Bryan Stevens #29 |
| Jorge Beleza #4 | Matt Lee Newby #11 | Andy Ashton #19 | Thomas Ripley #30 |

People who like “No Fear, No Hate, No Pain (No Broken Hearts)” tend to:

Like:

| | |
|------------------------|----------------|
| Aqua | $\tau = 0.296$ |
| This City Never Sleeps | $\tau = 0.252$ |
| Somebody Told Me | $\tau = 0.248$ |
| My True Love | $\tau = 0.222$ |
| Winston's Diary | $\tau = 0.221$ |

Dislike:

| | |
|--------------------------|-----------------|
| Thorn in My Side | $\tau = -0.339$ |
| Fool on the Hill | $\tau = -0.332$ |
| (My My) Baby's Gonna Cry | $\tau = -0.282$ |
| DoublePlusGood | $\tau = -0.234$ |
| Belinda | $\tau = -0.219$ |

Why we love “No Fear, No Hate, No Pain (No Broken Hearts)”:

Michele A. Plaga:

The breaking of dawn can be so difficult to bear, especially when you know the day has come: “Nobody told you it would feel like this”. But destiny will follow its path despite all the attempts to numb your senses: “No fear, no hate, no pain, no broken hearts”.

The newborn sun lights up the cold, steely gun in your hands. Maybe you're on drugs, maybe not, but there's no time left to think: “Shoot it up, shoot it up”. And then, when it all ends, you can still hear that distant echo in your head: “No fear, no hate, no pain, no broken hearts”.

The penultimate track on Eurythmics' *Touch* is probably my favourite song ever, as Annie's unique voice expresses such existential angst over a sublime blend of synthesizers and orchestral strings. I see it as the darker counterpart to “Here Comes the Rain Again”, with all the romantic traces of this one dissolving in a silver magma where you just don't want to feel anything anymore.

One of the most important songs of my life, I'm not afraid to say that.

Dan Rucker:

My top, top, top Eurythmics song of all time; should have been the 4th single off of *Touch*. This is my go to Eurythmics song! This is Eurythmics' finest hour by far!

Alex Helm:

“No Fear, No Hate, No Pain (No Broken Hearts)” is an epic psychodrama graphically depicting the agonising death throes of a relationship where the protagonist becomes increasingly dehumanised by the trauma. It builds ominously into a towering glacial arrangement of synths and strings propelled by a startling vocal performance that is simultaneously chilling and intense ascending a vast array of emotions. That wordless vocal passage from 3:00 to 3:45 is magical.

Pure Heaven from beginning to end! This has always been in my top 10 favourite Eurythmics songs ever since I started writing lists in my early teens. I have returned to this song time and time again and it still remains fresh to me in spite of going through several decades listening to and loving all manner of new music.

It also has that spontaneous, cathartic feel as though Annie sang it in one take much like “Here Comes the Rain Again” and “Sweet Dreams”.

John DesJardins:

This song is musical Nirvana! I just love the power and drama this one has! It's soft yet harsh. It's vulnerable yet strong. It's humane yet brutal. All this and even operatic! The only reason I can think of why this song was not released as a US single is that it was just too much for the mainstream to handle.

There are so many facets to Annie Lennox's vocal range showcased in this masterpiece from strength to fragility. The part where her voice melts with the violins is beyond sublime! Pure genius this song is!!!

Sherry Ann:

Mysterious. Forbidden. I remember when I first got into this song. I was 15 and had been secretly listening to my mom's old Eurythmics records. I remembered this song, from when I was 7 when my parents used to play the album at night. The chorus that was once so mysterious and haunting was now mine.

The melodramatic lyrics next to the high and low synthesizers take you on an adventure from start to end. The classic mid-section of the song mends together with Annie's voice in such harmony!

Jorge Beleza:

Just listened to this song again and... “it's like a new commotion”, really (and this has happened so many times in the past). To me it symbolizes the absolute supremacy of *Touch* over all their other albums. It's no wonder that they would make *1984* next and then head to mainstream because by then they already had mastered what they started with *SD*.

Clem Stambaugh:

This moody chant or mantra is the most powerful moment on *Touch*. Climbing from the depths and reaching for the heavens... Annie's vocals are nothing less than perfection. A soulful, electronic minimalist masterpiece.

Xaque Gruber:

The wordless vocal passage from 3:00 to 3:45 is something from another planet, and one of the most incredible moments in their catalogue. Annie's vocal takes flight, soaring higher and higher and then actually melts into the strings – her instrument becoming one with the orchestration. It is seamless and chilling and rapturous. Pure magic.

James Mitchell:

This track is so immense and powerful in its subtlety and delivery, there is nothing not to love.

Matt Lee Newby:

A beautiful, bitter piece which interweaves cold electronica, warm synths and gorgeous strings and throws a Tommy gun in for good measure. Annie's vocals are fragile and harsh all at once and that soaring, climbing bridge is one of the most ecstatic sounds in any of D&A's music.

Ian Renner:

"No Fear, No Hate, No Pain (No Broken Hearts)" is masterful. It has so many unusual elements but they all coalesce into a stunning whole. The juxtaposition of the sharp, booming synths and the string sections gives it such a bold soundscape, which frightens at one turn and takes your breath away the next. The contrast between the seething, animatronic verses and the soulful wordless pleas toward the end is EVERYTHING.

And how about Annie's opening, mournful, lillting, wordless vocal?! It tops "There Must Be an Angel" to me for goosebump-inducing brilliance! The whole thing is spine-tingling vocal theatre, really, from the way she alternates between the vulnerable, high pitched "no"s and the more barbed words in the title to her ad-libbed "heyyyy-heyyy-heyyy-eeee-yeah-ee-yeahhh-OWWW" toward the finish. The way her wordless vocals climb during the bridge before morphing into and being swept away by the strings and synths is otherworldly. Probably their most avant garde song to appear on an album, and its emotional breadth, rich sonic tapestry and vocal delights make it a worthy entry into the top 10.

Daniel Mueller:

Such a stunning work, more art than a song, lyrics sung with the precision of the musical arrangement. Haunting and beautiful at the same time.

I do find this song takes me back to my 20s, walking home at 5am just as the sun was rising, after a night of clubbing, drinking, and x. After a while that desolate feeling kicked in, and this song sums it up perfectly. When I hear it, it takes me instantly back to that time in my life, which though became extremely depressing after a while, was also some of the best times for me.

Daniel T. Davis:

Boy, this one is one raw, cool customer, isn't it. It slinks in, all bristles and hurt with an ominous tone of resignation and mournful vocalizing, thorny verses that scrape at old wounds, and that chorus that toggles between the same note an octave apart that make you half doubt every spine-straightening word of strength it conveys. And then the clouds part, the sun streams through, and hope and healing seem possible... until it subsides back into the ominousness once again. It's such a great vocal display for Lennox as well. She's always found a way to inject such soulfulness into even the chilliest of songs.

Micha Margalit:

Although it's a song on drugs (the disappointment from it) – it's been haunting me since I was 11 years old.

Florian Grandena:

One of my many E number ones: the slow crescendo at the beginning, the sense of danger in Annie's vocals, the mesmerising bridge... Delighted this one ranks so high, I'm in E heaven.

Mupp Freek:

NFNHNP was a stark highlight of side two. It goes through such an emotional arc and is so incredibly cathartic. I'd never heard anything so brilliantly expressive before I first encountered it – with that intro feeling very much like a sunrise, it completely fools the listener into thinking it's going to be joyful especially with the opening lines "Well in the morning when our day begins", but then the next words turn everything around in a totally different direction: "it feels like cold (cold) cold (cold) steel". There's a lot of anger and bitterness there but also at the same time, a feeling of elation that you're moving on and putting it behind you – Victim No More.

Then comes the instrumental which seems practically orgasmic (esp in the rare live versions) – as the song ends, there's a sense of relief of getting everything that was weighing on you out of your system like a skin that's been shed but it's a bit ambiguous as to whether it would be a true new beginning or just something temporary with the darkness primed to return like the setting and the rising of the sun that plays on endlessly. So much of what Eurythmics do best can be found in this track.

Mark Stevens:

I discovered my music – and, subsequently, Eurythmics – as a teen, as most of us did. My father had already introduced me to country music, Simon & Garfunkel and more. When I started discovering music on my own, I was eager to share. I played him songs like "Sweet Dreams" and "Love Is a Stranger," which he liked, but it was when he asked me to play "No Fear, No Hate, No Pain (No Broken Hearts)" again that I knew we shared another musical bond with my dad. It's a fond memory of the night he said, "Let's listen to that one again. I really like that."

Paul Diddy:

I still listen to this song a lot. Still sounds edgy and fierce.

Tracy Renner:

I just love the feel of this song. I especially love the chorus – the way it alternates between "no" and the other words is magic!

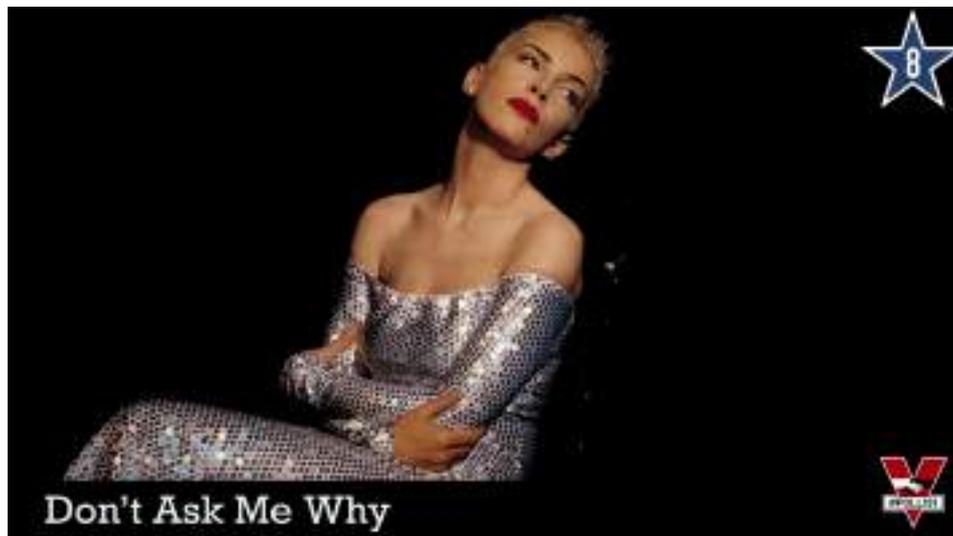
Steve Gayler:

Where do I start with this: the beautifully deep synthesizers, the way that Annie's voice just seems to melt in and out of Dave's beautiful arrangements and the bass that just builds the mood of the song almost instantly.

Dave Stewart has always spoken about how he and Annie were together as lovers for a while and then spent the next 20 years writing about breaking up – this song is no different.

Annie vocals become so intense in this song, I can almost see her shaking in the studio when the song was finished. I've seen this happen when she sang "Love Is a Stranger" in London where the emotion envelops her in the moment of the performance sometimes revealing a little more of her inner self than she is usually comfortable with.

My favourite line is "Nobody told you it would feel like this", but I adore the closing repetition of "Shoot, shoot, shoot it up, shoot it up".



Release: 9-1989 on *We Too Are One*

Total Votes: 42 **Points:** 1864.18

Big Fans:

| | | | |
|--------------------|-------------------|---------------------|--------------------------|
| Jaume Brunet #2 | Grace Gomez #8 | John DesJardins #13 | Matt Lee Newby #21 |
| Clem Stambaugh #3 | Kevin Purdom #8 | Sherry Ann #14 | Daniel T. Davis #24 |
| Mark Stevens #3 | Andy Ashton #9 | Steve Gayler #16 | Jonathan Slater #25 |
| Thomas Ripley #4 | Stewart Lennox #9 | Brendan Holiday #18 | Ruth Aldis #26 |
| John Schmitz #5 | Eddie Davis #9 | Xaque Gruber #18 | James Mitchell #27 |
| Paul Nolan #5 | Ross Larkin #10 | Bryan Stevens #19 | Christopher Perrello #28 |
| Mark Page #6 | Ian Renner #11 | Daniel Mueller #19 | Wolfgang Nomi #29 |
| David N. Dennis #7 | Lynne Foster #12 | Fabio Milani #19 | |

People who like "Don't Ask Me Why" tend to:

Like:

| | |
|---------------------------------|----------------|
| Would I Lie to You? | $\tau = 0.265$ |
| Thorn in My Side | $\tau = 0.243$ |
| Sexcrime (Nineteen Eighty-Four) | $\tau = 0.235$ |
| We Two Are One | $\tau = 0.220$ |
| A Little of You | $\tau = 0.214$ |

Dislike:

| | |
|---|-----------------|
| Stormy Weather | $\tau = -0.325$ |
| Home Is Where the Heart Is | $\tau = -0.258$ |
| Angel Dub | $\tau = -0.246$ |
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = -0.236$ |
| This Is the House | $\tau = -0.232$ |

Why we love "Don't Ask Me Why":

Jaume Brunet Papiol:

I can listen to it again and again. For me, the song and the video work as one, they two are one. One cannot stand without the other. I love the video so much and it brings me directly to the time Eurythmics released *We Too Are One* in September 1989, their concert in Barcelona, the fantastic singles and videos that were to come ("The King & Queen of America", "Angel"). Their image in 1989 was so sophisticated as well as the production of many of the tracks from the album. I felt immediately attracted to everything from *We Too Are One*, and "Don't Ask Me Why" is no doubt for me not only the best track from the album but also the meaning of what was going on between Annie and Dave at the time. For me it's Eurythmics at their best, both musically and about their image.

Thomas Ripley:

I see "Don't Ask Me Why" as a clear hint at the real state of affairs between Dave and Annie at the time. While the album was shouting their unity from the rooftops, a more honest and authentic confession managed to slip through. The whole album sounded confident and mature, but this one resonated as strikingly sincere. The bitterness from the past started to yield towards acknowledgement and acceptance. This whole bundle of feelings seemed to be packed in a carefully and elegantly crafted song. A labour of love and a hymn to a break-up – mixing the tender and affectionate remains of bygone love with an insensitively cold declaration.

Clem Stambaugh:

Lush, sophisticated, pristine alternative pop. To be certain, "Don't Ask Me Why" presents a gleaming surface but, underneath this sweeping wall of atmospherics sets a simmering cauldron of disappointment and the bittersweet realization of a love no longer viable; a love no longer capable of being "born again". The final US Top 40 single for Eurythmics. A triumphant end... to a bold new beginning. According to Annie biographers Bryony Sutherland and Lucy Ellis, this was the final song written by D&A for inclusion on *We Too Are One*. And, indeed, this makes perfect sense. I mean, considering the ★ E ★ story and anyone who has followed it... it does sound as if Lennox has written the last damning words on her love affair with David A. Stewart. Sigh. And swoon.

Mark Stevens:

"Don't Ask Me Why" is wrapped so warmly in a velvety texture that it's easy, on first listen, to miss the cold despair in the lyrics. Isn't that the way with the best of Eurythmics' music? Ah, the darkness and the light, oh, how I love them so.

For me, the song harkened back to "Here Comes the Rain Again," my favorite Eurythmics tune, in its basic makeup – the swelling orchestra, the pluck, pluck, pluck of the strings (as those raindrops in HCTRA), the driving undercurrent beat.

It starts out on a hopeful note – OK, for the first three words. "Miracle of miracles," Annie sings sweetly, before falling immediately into the song's enveloping melancholy. "Look what the night dragged in. It's a pocketful of misery and trouble on the wind." Those storms that were blowing in on "Here Comes the Rain Again"? Well, they've arrived on "Don't Ask Me Why," and it's a hurricane with nothing but destruction. And this storm is of Biblical proportions, too. "Now you think that you're forgiven, but you can't be born again," Annie seethes. Well, there's no coming back from that. And both "Here Comes the Rain Again" and "Don't Ask Me Why" feature a soaring instrumental bridge. On "Don't Ask Me Why," Dave pairs his guitar with the orchestra for a glorious mix.

Annie's great songs are always conversations, often multiple conversations, all rehashed over a 3-minute or 4-minute pop song. These conversations may be with two people or multiple people, or even Annie with herself. On "Don't Ask Me Why," that may be the case.

"And you say, 'Why?' She sings. "Don't ask me why." But "why" it is. By the song's end, it's a non-stop repeat or plea. "Why? Why? Why? Why? Why? Why? Why? Why? Why?" Because, she repeats, "I don't love you anymore! I don't love you anymore! I don't love you anymore!" And like classic Eurythmics songs like "I Could Give You (A Mirror)," it's all coming together in a frenzy of emotions.

Wrapped in velvet, never has dark melancholy ever sounded so soothing as it does on "Don't Ask Me Why." It's beautiful. It's distraught. It's beauty. It's despair. It's classic Eurythmics.

Grace Gomez:

This is one of the best, perfectly showcasing their talents and songwriting power. Oh the melancholy of knowing you have to say goodbye to a soulmate!

Ross Larkin:

Never before or since has seething disappointment been delivered so stylishly, so classily and so lushly. This is dna at their most sophisticated and I love every second of it.

Stewart Lennox:

Such class, melody and lyrics that I must get tattooed on me someday!

Ian Renner:

Oooh, "Don't Ask Me Why" is just divine. That uneasy bass line that runs throughout is downright troubled, and coupled with those staccato strings to start, it makes for quite the sophisticated drama. Annie's vocals so wonderfully shift tone from resigned disappointment to defiance through to an almost bemused incredulity at her lover's inability to understand why she is so upset.

It builds gloriously and gracefully with such gorgeously sleek production, culminating in what I consider the most emotionally charged moment in the entire history of Eurythmics, as Annie repeatedly sings "I don't love you anymore", now in an effort to convince herself rather than tell her former paramour that the relationship is over. At the same time, the "why"s of her lover that she had been answering with such raw bitterness transform into a repeated chorus of her OWN "why"s, sung softly and sorrowfully, no longer able to maintain a stiff upper lip. This moment is captured so perfectly in the video, Annie rocking herself back and forth, the high saturation of the film displaying her naked pain in such vivid detail.

Breathtaking from start to finish, this elegant gem is the centrepiece jewel of *We Too Are One* and the best single of the second half of their career.

Matt Lee Newby:

"Don't Ask Me Why" is one of my favourite Eurythmics singles. It has some of the most perfect lyrics, so eloquent and damning, and that sarcastic opening line! There's no anger here but heaps of disappointment – in the lacklustre lover Annie addresses, in the way the relationship has turned out, even in herself; the lyrics don't specifically state (Annie) blames herself, but the dismissive "I don't love you any more, I don't think I ever did" coupled with the request of the title are the despondent words of someone who's given up and feels that maybe they could have done more.

I agree with Thomas Ripley that this (more than any other song from 1989) sums up where Annie and Dave's partnership was. The flipside to "We Two Are One" exposing the truth behind the facade. As with so many bands going through turmoil, their best work is self-referential (see ABBA's "When All Is Said and Done", Fleetwood Mac's "Go Your Own Way", Siouxsie & the Banshees' "Forever") and this is certainly representative of that dynamic. The music is warm and dramatic and drenched in melancholy and Annie's vocals are straight forward and to the point with no acrobatics or unnecessary ad-libs.

Oh, and that video! David Lynch would be proud. Swathes of red velvet, the band dressed up to the nines with the visual emphasis on the punctuating glock, Annie shining in silver sequins and Dave looking absolutely stunning in his black suit and sharply trimmed beard. The cuts to Annie, washed out and pale with the emphasis drawn to her scarlet lips, heavily panned black eyebrows and those piercing, blue eyes, whilst Dave stands blurred in the background are iconic and deserving of their use as the cover of *We Too Are One*. This would have made a stunning final single, particularly as, amid strobing cuts to the film, Annie turns around and walks away. An absolute classic, a highlight of 1989 and a highlight of Dave and Annie's careers.

Xaque Gruber:

I'm thrilled that this gorgeous piece of sophisticated pop placed in the single digits. This track hits all the right notes tonally and musically. I always felt "Don't Ask Me Why" was "Here Comes the Rain Again"'s wiser, wearier sibling. Both songs painted in similar hues. Her voice is Bowie-esque especially in the opening lines. I could easily hear David Bowie singing this. Or Bryan Ferry. And that sumptuous video!

My friends and I would play this song on repeat. After the bang and clang of *Revenge* and *Savage*, "Don't Ask Me Why" felt like a progression on their earlier musical sound, which was most welcome. In 1989, I auditioned to be in a college play. We had to sing something at the audition so I played a bleak version of this song on the piano and sang it in a deconstructed way. When I finished, everyone was just looking at me silent. I couldn't tell if they loved it or detested it. I got the part.

Mike Wilson:

A truly beautiful song and slick video to match. I love it! I see and hear very close parallels with Shakespeare's Sister "Run Silent Run Deep." Same beautiful production and video imagery.

Mupp Freek:

It's a huge favorite of mine – I remember just making a loop of the instrumental when it was originally out. So many fond memories of this song – this was what I chose for my vocal music final exam in college.

Sverre André Espeland:

Pure pop-perfection and should have been a gigantic hit!

Jonathan Slater:

It is a fascinating, complex song, beautifully performed and produced.

Daniel Mueller:

DAMW is a perfect song in every way. It is so clearly about D n A's feelings for one another at the time... and wow, how brave of a group to record something so emotionally wrought and charged, and then play it night after night together. "You Hurt Me (And I Hate You)" is seething in its anger, but "Don't Ask Me Why" is even more evocative, in my opinion, in that this seething hatred is more subtle, making the feeling that much more powerful. "I don't love you anymore, I don't think I ever did," may just be the most beautifully hurtful lyrics of all time.

Alex Helm:

Yet another song that is stunning in every version. It was a definite highlight of the Revival tour.

Wolfgang Nomi:

Best Performance Video winner in my D&A Awards!! Beautiful song with its orchestral vibe and (s)weeping vocals make this a definite favourite!!

Julian Omar Poblete:

My absolute favorite, Annie signed my copy of the 12" Lp. A swan song, duet of Dave's guitar and Annie's violins.

Daniel T. Davis:

This is a song that's really grown on me since my first listen and I seem to appreciate it more as I get older. It's not quite as world weary as some of the tracks on *Peace* but it puts a definite period on whatever relationship this once was. It's a beautifully understated kiss-off song with those frank and direct lyrics, lush strings played against that jangly guitar, and that percussive two-beat echoing throughout. Such a damn good song.



Release: 6-1982 on *The Walk 7*"

Total Votes: 44 Points: 1980.19

Big Fans:

| | | | |
|-------------------------|----------------------|-------------------------|---------------------|
| Daniel Mueller #1 | Sherry Ann #5 | Kyle Barber #12 | Mark Page #20 |
| Xaque Gruber #1 | Fabio Milani #6 | Thomas Ripley #13 | Uschi Suttner #22 |
| Jan De Meulenaer #2 | Jorge Belezza #6 | Ian Renner #15 | Mike Wilson #24 |
| Christopher Perrello #3 | Alex Helm #7 | John DesJardins #17 | Clem Stambaugh #25 |
| Matt Lee Newby #3 | Christopher Fayol #7 | Mark Stevens #17 | David N. Dennis #25 |
| Eric Gustin #4 | Daniel T. Davis #8 | Thomas Chiarolanzio #18 | Paul Nolan #25 |
| Grace Gomez #4 | John Schmitz #8 | Wolfgang Nomi #18 | Ruth Aldis #29 |
| Michele A. Plaga #5 | Jaume Brunet #11 | | |

People who like "The Walk" tend to:

Like:

| | |
|-----------------------------|----------------|
| This City Never Sleeps | $\tau = 0.299$ |
| Step on the Beast | $\tau = 0.287$ |
| For the Love of Big Brother | $\tau = 0.255$ |
| Somebody Told Me | $\tau = 0.250$ |
| Ministry of Love | $\tau = 0.249$ |

Dislike:

| | |
|-------------|-----------------|
| Shame | $\tau = -0.321$ |
| Let's Go! | $\tau = -0.288$ |
| Adrian | $\tau = -0.268$ |
| Why (live) | $\tau = -0.263$ |
| It's So Sad | $\tau = -0.251$ |

Why we love "The Walk":

Xaque Gruber:

It begins with a low howl. The wind. Shrouded footsteps. Delicate bells. The walk. Alone. Long shadows cast by dimly lit street lights deep in that quarter of the city where the sun never rises. A crisp synth kicks in. Sinister. Seductive. Atmospheric. With a haunted hush, she confides: "I could be contented. I don't need to suffer. You're beautiful. And good to talk to." We're drawn to this flame, burning both hot and cold. Who is she? Vampire? Prostitute? Runaway? She's well aware that disaster looms when we touch her skin. This will not end well. For her. Or us. The synths swell. Trumpets blare. We walk with demons and lost inhabitants of the heart's recesses. Nameless shapes collect around us in bars. Murky places. She breaks the glass. With echoing wails, she declares her wants: "the real thing. And you." Into inky gloom the terror of the unknown sinks, then builds. We close our eyes and forget ourselves amidst muted horns and mysterious male voices. Or are they female voices? They tempt us in, and we never want to see their pretty face again. So many people living in this city that never sleeps. Some of them want to abuse you. This walk is not safe. The genderless moans of our aching souls bellowing beautifully. The darkest of symphonies. "The Walk". My #1.

Daniel Mueller:

"The Walk", oddly, is my favorite Eurythmics song... let me explain. While *Revenge*, *WTAO*, *Peace* and *Savage* are my favorite albums, I love all E albums. After having discovered Eurythmics back in 1986, it took me a full year to put together that they were the same group that had done "Sweet Dreams", so I really was taken aback by how strange and different the SD album sounded compared to the rockiness of *Revenge*. And I loved the darkness of it all, especially as I headed into teen-hood.

I actually used to skip "The Walk" when I first got the tape. I loved "Jennifer", of course, and "Sweet Dreams", and "This Is the House". I listened to those songs over and over and over. And like all magic, one day it happened. I just fell in love with this song. I think I had read some magazine where Annie said to the effect of "The Walk" being so complex, they did like 60 versions of it. Hmmmm, I thought... 60 versions? Complex? And it clicked. The song is a masterpiece, it is IMHO the best thing ever created musically. Complex indeed, just listen to all the live versions.

And as I entered puberty, with its dark and depressing moments, "The Walk" became my best friend. It spoke to the loneliness I actually enjoyed. It reminded me of winter and fall, grey skies, and wind. It is a song, to me, about the journey of finding yourself, and I have not stopped walking since.

Christopher Perrello:

"The Walk" is by far one of the most creative pop songs ever written by any artist or group. It is authentic early Eurythmics that demonstrates their innovative and smart musical talents. What did it for me was the uncanny trumpet, which fits perfectly with the ambiance of the lyrics. Cold; mysterious; raw; are all terms I can use to help color my perception of this classic. Lennox's female command, "Step away! Walk away!" made me feel Annie was in control of the song with Dave joining along for the musical ride.

Jan De Meulenaer:

I adore the song because of the mystic atmosphere it creates: dark, edgy, cold synths, the intro, the multi layered voices, the continued beat in the back beat, the outro...

Matt Lee Newby:

"The Walk" is without doubt Eurythmics' greatest single and arguably their best song, and that this was only their 4th release is quite stunning. The first verse is an almost traditional lament on always falling for the wrong person ('beautiful, good to talk to' but 'when you touch my skin I smell disaster'), but the second verse jumps straight into Annie's more recognisable abstract musings which draw on images of urban decay and destructive personal reflection.

It's the impact of the landscape on many of D&A's recordings which really draws me to their music – they seem to express the grit of inner city poverty better than any of their contemporaries in songs like "I Remember You", "This City Never Sleeps", "English Summer" and "The Walk". It gives the songs a reality and groundedness which is rare in pop music. The chill wind opening "The Walk" foreshadows the unease brought on by the eerie synths and later backed up by the ominous brass arrangements and background vocals which suggest we 'just close our eyes'. It's moody, broody and utterly entrancing.

The layering, the cold warmth of the electronica, Annie's mellow vocals contrasting with her and Dave's stark backing, THAT trumpet, the video, the 7" sleeve, the b-sides... if I'd heard this back in 1982 my obsession with music (and Eurythmics) would have started 7 years early!

Michele A. Plaga:

Adore this song in all its versions: album, single, remix, live... such a shame it didn't have chart success back in the day. Masterpiece... Annie's ad libs at the end are out of this world.

Sherry Ann:

“The Walk” is like the ultimate variety song. I love the overlapping during the later repeated choruses. Very entrancing. The lowered “forget myself” contrasts and compliments the “let’s just close our eyes” at the same time. It’s so spellbinding. The more you hear it, the more it becomes complementary (a la Thompson Twins’ “Hold Me Now.”)

Alex Helm:

Another song that’s always been in my top 10! It’s not just a beautiful sounding song but I strongly identify with the lyrics. It remains utterly exquisite after all these years.

I came to Eurythmics just before “Sweet Dreams” hit the charts and received the album shortly before “Love Is a Stranger” was reissued. “The Walk” was the first song I leapt to and was totally addicted to it. From then on I was a diehard fan.

Daniel T. Davis:

What a surprise this is on *Sweet Dreams*. It’s confident, cool, and seductive and comes in on the wind with that dirty synth groove and Lennox’s soft, sensual delivery. Then the chorus rises up and takes a more commanding stance with those fantastic horns, that tight harmony, and the echoing layers of singing around it. It’s all the backing vocals that create such richness and depth. And it all builds to a fantastic orgy of intertwining vocal lines, the pulsating under-rhythm of synth and percussion, and that brazen, brassy muted trumpet that becomes the MVP of the song. It’s gorgeous, it’s sexy, and absolutely irresistible. I’m thrilled it made the top 10.

Jorge Beleza:

The perfect internal jukebox song (along with “Pavement Cracks”, so good for walking down the streets), with that soul amidst the gloominess.

Ian Renner:

This delectable slice of foggy mystery more than deserves its spot in the top 10. The arrangement is breathtaking, the lush synth strings endlessly seductive, but the synth bass forewarning the imminent danger of the relationship. If love was a stranger in an open car, this is the song that would be calling from the speakers. Annie relays the seduction by letting the syllables glide off her tongue with elongated allure during the verses, before abruptly finding the inner strength to resist his charms, insisting on “nothing but the real thing” with clear voice.

The brass section adds a spicy fire to the growing tension, showcasing the diversity that Eurythmics were finding with their sound – this wasn’t just synthpop, it was a combination of many influences that coalesced into a vibrant, multidimensional whole, and this widely textured palette is used here and on the single’s incredible treasure trove of B-sides to paint songs with such bold relief.

Of course, Annie acquiesces to the charms of the music, falling into a sensual, ever-circling whirlpool of passion, closing her eyes and losing herself in rapturous pleasure.

Clem Stambaugh:

An amazingly engaging single. Slinky, sexy, and deeply committed to that insistent groove. There’s so many wonderful things happening here! “All I want is the real thing”. I couldn’t agree more!

Mark Stevens:

Oh, yeah, it's the real thing all right. The live version of this on The Old Grey Whistle Test is in my top 5 live performances. It's beyond brilliant and was proof positive what exceptional talent Annie has as a performer.

Wolfgang Nomi:

Beautiful, atmospheric track that is just underrated!! The electronica, Dick Cut hell's trumpet, Annie's vocals, plain AWESOME!!!

Mike Wilson:

I love every incarnation of "The Walk" especially the live version on Old Grey Whistle Test. e* at their early best!!

James Mitchell:

It's a dark classic track, worthy of its place here with many fans holding it dear to them. Even better that the video surfaced a few years ago, showing the classic pre-success look of Eurythmics we came to love.

Geof Jarvis:

This is the song that got me hooked!

Jonathan Slater:

This has grown on me over the years. Like the moodiness and the twists and turns of the arrangement, especially the trumpet at the end.

Mupp Freek:

I dearly love this one in all its incarnations – the album version, live versions, Pt 2, "Let's Just Close Our Eyes". I really wish this had been rereleased later on like "Love Is a Stranger" was as it really deserved wider recognition.

I used to love WALKING along to "The Walk" on snowy days where the wind would blow like in the intro and just lose myself in the swirl of music and just forget myself. I still hold out hope that some day there will be a TRUE "Ultimate" collection cd retrospective featuring greatest hits and underrated gems and that this not only ends up on it but is released as a single to promote it.



Release: 10-1987 on *Beethoven 7*"

Total Votes: 45 Points: 2033.62

Big Fans:

| | | | |
|----------------------|-----------------------|--------------------------|---------------------|
| Dan Rucker #2 | Kevin Purdom #4 | Mark Stevens #12 | John DesJardins #23 |
| David N. Dennis #2 | Grace Gomez #5 | Christopher Perrello #14 | Kyle Barber #23 |
| Fabio Milani #2 | Ross Larkin #6 | Mark Page #14 | Stewart Lennox #24 |
| Bryan Stevens #3 | Paul Nolan #7 | Jaume Brunet #15 | Alex Helm #25 |
| Daniel T. Davis #3 | Thomas Chiarolanio #7 | Michele A. Plaga #17 | Brendan Holiday #25 |
| Jorge Belezza #3 | Wolfgang Nomi #7 | Ian Renner #18 | Clem Stambaugh #26 |
| Steve Gayler #3 | Eddie Davis #8 | Cameron Carr #20 | Daniel Mueller #30 |
| Christopher Fayol #4 | James Mitchell #10 | Eric Gustin #22 | |

People who like "Beethoven (I Love to Listen To)" tend to:

Like:

| | |
|----------------------------------|----------------|
| Sexcrime (Nineteen Eighty-Four) | $\tau = 0.313$ |
| I Did It Just the Same | $\tau = 0.278$ |
| I've Got a Lover (Back in Japan) | $\tau = 0.234$ |
| Greetings from a Dead Man | $\tau = 0.226$ |
| Baby, Baby, Take A Chance On Me | $\tau = 0.214$ |

Dislike:

| | |
|-------------------------------|-----------------|
| Dr. Trash | $\tau = -0.258$ |
| Fame | $\tau = -0.248$ |
| 4/4 in Leather | $\tau = -0.225$ |
| Stormy Weather | $\tau = -0.210$ |
| I Love You Like A Fool (Demo) | $\tau = -0.195$ |

Why we love "Beethoven (I Love to Listen To)":

Fabio Milani:

"Beethoven" is a track that I had the chance to listen to for the first time at a disco club in Italy, basically 1 month before the release. It was a shock. A positive and good one. It was the time of the first house music and it came like lightning with its fresh sound. Not to mention the incredible work done with the video.

Daniel T. Davis:

Buckle up, because there's a damn jet taking off under that driving beat at the beginning before the stomping drums trip in. That tells you everything about this song is gonna be extra: The sassy, romping synth; "I love to listen to" jumping octaves and going from breathy lightness to echoey, mechanical monotone; the thematically apt orchestral punches; the campy, offbeat, over-the-top monologues that overlap and interplay; the jittering calliope synth line underneath everything that propels it all forward alongside that stomping beat. Even the title is a like a non sequitur tangent in a conversation between multiple personalities. And it all jumbles and swirls together in layer after layer of an infectiously frenetic ride. It's fantastically irresistible and a terrific lead-off track.

I really adore this nervy, circus of a song. I'm not sure why it is, but in recent years my delight in it seems to have grown exponentially. So. Damn. Fantastic.

Dan Rucker:

My 2nd favorite Eurythmics song of all time; my favorite Eurythmics music video ever; my favorite Eurythmics single of all time; this song is when Annie Lennox officially turns into DIVA DIVINE!

Steve Gayler:

Did I tell you I was lying by the way?

My memory is sketchy, but I knew that the new Eurythmics video was going to be shown on the BBC2 music show No Limits here in the UK, and there was going to be a competition afterwards.

Well, I don't think anyone could predict what was about to come, but boy was it something to behold. I was speechless – what was this? Surely there was some mistake, this couldn't be a new single – it was so different to anything that was on the radio. And the competition, well I can't even remember what the prize was now, but you had to write an essay on what the video was all about!

Beethoven is my No. 3, Savage was No. 1 and Shame my No. 4. I don't think until this poll I had realised just how important *Savage* was as an album to me. I recently showed my 16 year old daughter the video, she was equally as mesmerised by it as I was 30 years earlier. It is one of my favourite album openers of any album I own, not just Eurythmics.

I Love To (Listen To Beethoven).

Alex Helm:

So pleased this has made the top 10 as it epitomises the wild experimental side to Eurythmics and it was a very bold and important single for that reason alone. At the time it reminded me of some of the work by artists like Laurie Anderson and Flying Lizards who had big hits a few years before who I discovered through late night or evening radio shows. I was obsessed by the song at the time and still love it.

Clem Stambaugh:

By 1987, D&A had done it all. They'd sold millions of records; ranking second only to Hall & Oates as RCA's most reliable money making duo. They'd toured the world and secured themselves a spot as major 80's hitmakers. What to do next? Oh, how about creating & having the audacity to release the most avant-garde single in the ★ E ★ canon. What a moment! What a way to go "balls to the wall"! Why it's as crazy as a shit house rat but, somehow it works! And how does it work so well? First, you gotta... "Take a girl like that."

Matt Lee Newby:

It's a fantastic opener to *Savage*, stating as much as WILTY that D&A are taking a new direction. The dual vocals are crisp and biting and so unlike anything mainstream and yet this peaked inside the UK Top 30! And the video – I've already stated how brilliant Sophie Muller is and this showcases her style and wit brilliantly (and features visuals which she would use again with Björk). Annie looks stunning flexing her dramatic muscles as the frustrated housewife and the unhinged vamp/drag queen. It's one of Eurythmics' most interesting and unusual songs (never mind singles!) and it truly deserves the love that has placed in well inside this poll's Top 10!

Julian Omar Poblete:

The anti-single, not a hit that became a classic, and a fan favorite. The first time I saw the video I thought, they outdid MM! This song was #3 for 2 months in Argentina Rock&Pop radio, the intro was used in tons of informercials and DJs at the time.

Wolfgang Nomi:

An edgy, raw track that descends into madness much like the video!! I find it very ripe for composing a set of alternate lyrics, though:

Listen to- listen to
I love to listen to Eurythmics
I love to listen to
It all began with a delicate fist
Thundering on a table
In a boardroom
It was late at night
Or early in the morning
My senses were blurred
As I saw that girl
Her voice charmed me
Her voice charmed me
As it did him years ago
I was hooked!!
(to chorus)
I rode that riff so cold and hot
I followed it to the number one spot
Collecting every bit of data
So I could understand your art
I'm not a dangerous fan
I'm just one who cherishes every performance
On CDs, tapes, and vinyl
And images that rock me
Through all these years!!
(to chorus)
I love to listen to
In the Garden
I love to listen to
Sweet Dreams (Are Made of This)
I love to listen to
Touch
I love to listen to
1984: For The Love Of Big Brother
I love to listen to
Be Yourself Tonight
I love to listen to
Revenge
I love to listen to
Savage
I love to listen to
We Too Are One
I love to listen to
Dave solo
I love to listen to
Annie solo
I love to listen to
Peace
I love to listen to
Those odd tracks
Listen to- listen to
I love to listen to Eurythmics!!

Florian Grandena:

Such a brave and skilful move after the stadium success of *Revenge*. 12/10 (for the song, the whole album, the video, all the *Savage* videos).

Brian Brazill:

I love this consciousness-altering groove, with stereo imaging perfectly crafted for headphones. My ritual with this song, bordering on a stroke of O.C.D.: I count down the intro "pounds" aloud, starting with "64" right down to "1", then the song launches. (Especially fun when you get to the teens, and the numbers you chant have mostly two syllables.)

Xaque Gruber:

Something I love about Eurythmics is that with each album they reinvented their own wheel in some way. I remember in autumn 1987 watching MTV as they announced the premiere of a new Eurythmics video. It seemed like an eternity since *Revenge* so I was ACHING for something new from them. Something stunning, fresh, creative and NEW. I was a Freshman at Pratt Institute and we had to write a poem about something we craved. My poem was about craving new music from Eurythmics.

So when MTV aired the video for the first time with the mystifying title "Beethoven (I Love to Listen To)" and Annie speaking to the camera in a brown wig – I was transfixed. I had no idea what was going on, but I knew it was a rabbit hole into somewhere bizarre and exciting. Then she stares at the camera looking insane and that beat kicked in going UP the stairs as it all DESCENDS into madness. By the time the finale comes, and she's strutting away in the industrial/institutional looking urban wasteland, I was breathless. It was like the music Gods heard my poem and delivered Eurythmics' holy child to me via MTV. And though "Beethoven" was never a single in the U.S. as I don't think 1987 Bon Jovi-loving Americans could've handled this on the radio (kudos to those countries where it actually charted), MTV played the heck out of it. Perhaps MTV only issued "Beethoven" as a teaser – because once the "I Need A Man" video started getting play, we rarely saw "Beethoven" on there much again. Rolling Stone Magazine listed both "Beethoven" and "Sweet Dreams (Are Made of This)" in the Top 100 music videos of all time.

I'll never forget that moment sitting on my family room carpet digesting every strange second of that 1st airing of "Beethoven." I was thrilled that my favorite band had returned with something so stunning, fresh, creative and new! It was like *Revenge* and *Be Yourself Tonight* never happened. "Beethoven" had more in common with "Doubleplusgood" or "Paint a Rumour." I had no idea what the rest of the album would sound like, but I was thoroughly intrigued, and needless to say I was first in line to buy *Savage* on vinyl at Tower Records at East 4th and Broadway. The *We Too Are One* tagline was "A Bold New Beginning," but that feels more appropriate for *Savage*. As it all sounded very bold and very new. And it still does!

Stewart Lennox:

My favourite mix of this is the Razormaid Mix, it really takes the crazy to a new level!

John Smithson:

For me, it's genius. As a musician, I like the orchestral hits and psychotic semitone chordal dissonances (similar to "Sexcrime"). The lyrics are bizarre and perfect. The video with its Ego, Id, and Superego references as well as the whore-madonna OCD thing going is... er, left field. It's experimental (like early Eurythmics).



Release: 6-1983 on *Who's That Girl? 7*"

Total Votes: 45 Points: 2075.72

Big Fans:

| | | | |
|-------------------|--------------------|--------------------------|----------------------|
| Kyle Barber #1 | Dan Rucker #6 | Christopher Perrello #10 | Stewart Lennox #17 |
| Lynne Foster #2 | John DesJardins #6 | Xaque Gruber #10 | David N. Dennis #19 |
| Eric Gustin #3 | Bryan Stevens #7 | John Schmitz #11 | Michele A. Plaga #19 |
| Mark Page #3 | Cameron Carr #7 | Eddie Davis #12 | Fabio Milani #21 |
| Mark Stevens #4 | Brendan Holiday #8 | James Mitchell #13 | Paul Nolan #23 |
| Yann Jouvét #4 | Wolfgang Nomi #8 | Uschi Suttner #13 | Grace Gomez #26 |
| Andy Ashton #5 | Jonathan Slater #9 | Ian Renner #14 | Daniel T. Davis #27 |
| Clem Stambaugh #5 | Alex Helm #10 | Sherry Ann #15 | Jaume Brunet #30 |

People who like "Who's That Girl?" tend to:

Like:

| | |
|--|----------------|
| Fool on the Hill | $\tau = 0.356$ |
| I Heard It Through The Grapevine | $\tau = 0.332$ |
| Right by Your Side | $\tau = 0.329$ |
| Sylvia | $\tau = 0.284$ |
| Last Night I Dreamt That Somebody Loved Me | $\tau = 0.268$ |

Dislike:

| | |
|---------------------------|-----------------|
| Ministry of Love | $\tau = -0.318$ |
| Anything But Strong | $\tau = -0.275$ |
| Greetings from a Dead Man | $\tau = -0.266$ |
| Dr. Trash | $\tau = -0.229$ |
| Winston's Diary | $\tau = -0.224$ |

Why we love "Who's That Girl?":

Kyle Barber:

"Who's That Girl?" is not only my favorite Eurythmics song, but the best showcase for Annie's talents as an actor who performs through song. Her choices with phrasing make the lyrics sparkle with danger. We know that she is great at communicating emotional depth with her singing, but in this song Annie inhabits a complex character who alternates between rage and icy detachment. The song craft of "Who's That Girl?" is also terrific, as it shifts and changes in interesting ways across the duo's many live versions. "Sweet Dreams" might be the menacing song of choice for most fans, but this song is in my opinion much more haunted, troubling, and essential.

Lynne Foster:

"The Language of love slips from my lover's tongue; cooler than ice cream and warmer than the sun." There is so much to love about this song. Mostly for me, it's the drama. Annie's repeated question is really rhetorical. Does she actually want to know? I don't think it matters, only that the other woman exists. For the Revenge tour it had a Spanish flair with Dave playing flamenco style. Annie paced the stage like a cat, ending up collapsed on the floor. For the Peace tour, it was no less dramatic. The guitar solo at the end of the song is the lover's response. It is just as angry, just as wounded. I remember Dave pacing the stage on that one with it ending abruptly. Sublime stuff. Much for fodder for this dramatic girl. Brilliant song.

Mark Stevens:

On "Who's That Girl?", soothing synths guide listeners to Eurythmics' third hit single and previews the forthcoming album, *Touch*, and never has jealousy sounded as welcome as a springtime breeze.

Following the fame of the *Sweet Dreams (Are Made of This)* album, "Who's That Girl?" officially kicked off what would become the trademark of Eurythmics' musical style – that the music is ever evolving and there is, well, no set style.

The band's frantic synthesizers that made up much of the music on *Sweet Dreams* get slowed down for "Who's That Girl?", a modern, new wave torch song.

Whereas Debbie Harry seductively captivated audiences on "Call Me" by suggesting that her amour "speaks the languages of love," Annie Lennox took a decidedly different tact. The "languages of love" Annie sang about on "Who's That Girl?" were far less romantic.

Annie's amour is a suave devil. He's "cooler than ice cream and warmer than the sun." And he breaks hearts, smashes them like precious china cups. And he's a cheat. We will meet him again, years later, on "I Need a Man."

"But there's just one thing," Annie demands of this louse, who she inexplicably loves, "...I really wanna know – who's that girl running around with you?"

By the second verse, jealousy has been replaced with despair. Love has left her "stoney gray, tongue-tied and twisted."

"Look at all the foolishness your lover's talk has done," she laments, but it's unclear – is she talking about the cheating louse or herself, the one who bought into words from the "lover's tongue"?

"Who's That Girl?" is quintessential early Eurythmics – luscious, multi-layered synths, Dave's compelling guitar and Annie's compelling lyrics delivered with Annie's smoky and sometimes husky vocals.

And let us all remember that it was Dave Stewart and Annie Lennox who really kicked off the "unplugged" era of music. When Eurythmics stripped "Who's That Girl?" down to nothing but Annie's soulful voice and Dave's acoustic guitar, they broke the mold for the over-the-top '80s. But, alas, Eurythmics do not get the credit for the wave of acoustic albums and sets, but they were doing it before Bon Jovi, U2 and other bands made it cool. I asked Dave about this in an interview in 2008. His response: "One of the guys who started MTV (told) me that he saw Eurythmics play and do that well before Unplugged and also U2. I think it was the beginning of Unplugged."

Like so many songs that are placing near the top of the Poll 101, "Who's That Girl?" was reborn in every live performance. It's one of the duo's best and ground-breaking videos. It is spectacular every time in every format.

In short, "Who's That Girl?" is one of Dave and Annie's best.

This was the first 12-inch I ever bought. I didn't even know what it was, really. This was in the US, so Eurythmics had already had 12-inch singles for SD, LIAS and HCTRA but I had never seen them. The *Who's That Girl?* 12-inch was in a department store chain's record section. I remember it like it was yesterday, marveling at the size and that it had three songs. I already had the 7-inch, but there was a big sticker on the front of the 12-inch that said Special Club Mix, whatever that meant to a 14-year-old! I asked my mom if I could have it, and, as always with music, she said yes. I was so enthralled with my special find. It should also be noted that I didn't even own a Eurythmics album at the time – just singles. Fairly quickly, it became an obsession.

Yann Jouvét:

This is the first 12" that I bought, I still remember the day I saw this cover with a Man/woman pattern. I felt attracted with it before to see it was Eurythmics, it was a sign for my whole life. And the start for my collection, thanks you Annie, thank you Dave.

Jonathan Slater:

What a song. It always leaves me in awe. The lyrics are among their very best, and Annie's vocal is filled with anguish. Heartbreaking, mesmerising, elegant, brilliant.

Mark Page:

I love anger in this song and kick it has. Passion and feel.

Xaque Gruber:

Wow I saw today's brunette drag photo and was instantly reminded that my friend Ryan looks like Annie's male "Who's That Girl?" persona. He didn't believe me til I showed him photos and then he agreed. I love how she pulled this look off in spades. Much like "Beethoven", we have a song and video counterpart that are equally delicious – and both are full of wild wigs and manic women. Love the chair throwing in this video. "Who's That Girl?" gets quite a lot of play on XM 1st Wave Radio, and I never tire of it. I love her calm delivery which deceptively underplays the razor's edge psychosis of it all. Annie is brilliant mining the darkness.

I love what Lynne Foster says: "Annie's repeated question is really rhetorical. Does she actually want to know? I don't think it matters, only that the other woman exists." I think like a lot of women, she already knows. It does not actually matter. She's tortured about it. The "other woman" could be lovely and fabulous, but to the one left behind, the mere fact she exists is the problem. I always imagined the crazy guitar scraping sound at the end with the "tell me" repeated is the brutal (possibly murderous) conclusion where our bruised lead gets her cold-hearted revenge on her ex and his "girl." After the song's final "JUST ONE THING," my imagination is feverishly stirred as to the plunging depths this brokenhearted woman went.

Alex Helm:

"Who's That Girl?" is an exquisite electronic torch song where Annie's seductive vocals seems to fill the air like warm breath on a winter morning and then slice through the atmosphere like the Titanic hitting an iceberg with the crushing refrain, "But there's just one thing", which then leads into an agonised chorus. It feels like you have been lured you into a dark twisted world in the most delicious way imaginable.

Clem Stambaugh:

Cool, sexy and mysterious with some of the finest lyrics ever written by Annie Lennox. And considering her work... this is really saying something! It's aural perfection and has held up beautifully. Actually, so much of DnA's catalog remains fresh and vital. Bravo!!

Wolfgang Nomi:

Sleek, glossy synths and pained vocals make this a definite favourite!! The lyrics are definitely cooler than ice cream and warmer than the sun!! A total masterpiece by D&A!! The accompanying video is boss!! Dave cavorting with the female celebrities as Annie wails in frustration, then a shadowy dude pays attention and offers his support!! One of the best video endings of all time when, with what effects tech of the day, He and She kiss!! Delish!!

Mike Wilson:

The first time I even knew what a 12" single was. I remember listening to it on headphones at the record store and being amazed by the few seconds of reverse recording in the middle of the extended mix. It was the start of my searching for SD, and LIAS and any other earlier 12" singles.

Mupp Freek:

"Sweet Dreams" became my favorite song at the time pretty much upon hearing it. "Here Comes the Rain Again" further deepened my love. But it was when I heard (and saw the video for) "Who's That Girl?" that I KNEW 100% that I was truly a Eurythmics FAN and absolutely had to buy the full album (first one i ever bought).

Florian Grandena:

The live Revenge tour version is out of this sad world. More than ever it showed off Annie's incredible vocal and emotional range. As far as the studio version is concerned, it remains both intriguing and emotionally gripping after all these years – definitely the stuff of a pop music classic. And like many E songs, the melody is gorgeous and wants us, humans, to join in and harmonise with Annie while Master Dave is there to catch us if we fail. Yeah.

Matt Lee Newby:

A fantastic song and one of my favourite singles. The 12" manages to make it even edgier and danceable at the same time and I love the screeching electronics which come in on the album version after the single edit has faded out. Plus the video is so cleverly put together (Annie makes a stunning man, and it took a number of viewings for me to realise it was actually her in drag) featuring Dave with a string of contemporary celebrities including the girls from Bucks Fizz and Bananarama – is this where he first met Siobhán?

Daniel T. Davis:

It's such a delicate, synthed-up little torch song that wears its bitter little heart on its sleeve. The verses are some of Eurythmics' best and beautifully poetic lyrics, but it's the simple and straightforward chorus with its relatable, accusative, angry pointedness that cuts to the chase and drives the song. It's a finely crafted and darkly sparkling jewel of a song.

Ian Renner:

Ooooooh. Eurythmics have plenty of icy songs, but this one is positively GLACIAL. Those opening high-pitched, textured synths shiver as if played by icicles falling in time from a cave ceiling. I love the way the main synth line relentlessly pulses as if to punctuate Annie's simmering paranoia and smoldering rage, which she delivers with appropriately seething frigidness. It's a perfect mix of allure and danger, the verses ushering forth with sophisticated seduction, amplifying into high-stakes drama with the "but there's just one thing!" bits underscored by their trademark synth bass. The atmosphere is so affecting, and Annie's character exploits here are top-notch as she once again embodies the perils of love as on previous singles "The Walk" and "Love Is a Stranger" and threads the needle between both, teetering along the line between alluring mystery and threatening danger. No other song in their rich repertoire casts tension quite like this, a beguiling mix of sexy and terrifying. My favorite part of all comes when after percolating for 3.5 minutes, the song finally explodes into that wonderfully technicolor, volcanic fury of synths exorcising the heat of 1000 suns. Truly spellbinding stuff. I could get lost in its scalding magma over and over.

Michele A. Plaga:

To me WTG is an exquisite gem of hot&cold synthsoul pop... brilliant!

Gina Heinecke:

I love love love love love this song: the drums, the text, the synthesizer.



Release: 11-1987 on *Savage*

Total Votes: 45 Points: 2107.89

Big Fans:

| | | | | | | | |
|----------------------|----|---------------------|----|------------------|-----|-------------------|-----|
| Cameron Carr | #1 | Stewart Lennox | #5 | Michele A. Plaga | #9 | Ian Renner | #16 |
| Jaume Brunet | #1 | Thomas Chiarolanzio | #5 | Steve Gayler | #9 | Ross Larkin | #16 |
| Uschi Suttner | #3 | Mark Stevens | #6 | Kyle Barber | #10 | Christopher Fayol | #22 |
| Christopher Perrello | #4 | Mark Page | #7 | Lynne Foster | #10 | Jorge Beleza | #22 |
| Jonathan Slater | #4 | Andy Ashton | #8 | Xaque Gruber | #13 | Kevin Purdom | #22 |
| Bryan Stevens | #5 | Fabio Milani | #8 | David N. Dennis | #15 | Sherry Ann | #27 |
| Dan Rucker | #5 | John DesJardins | #8 | Clem Stambaugh | #16 | Grace Gomez | #29 |
| Daniel Mueller | #5 | Paul Nolan | #8 | | | | |

People who like "You Have Placed a Chill in My Heart" tend to:

Like:

All You Need Is Love $\tau = 0.344$
 Fool on the Hill $\tau = 0.322$
 ABC (Freeform) $\tau = 0.314$
 I Need a Man $\tau = 0.286$
 Winter Wonderland $\tau = 0.266$

Dislike:

She's Invisible Now $\tau = -0.357$
 Greetings from a Dead Man $\tau = -0.309$
 The Walk Pt. 2 $\tau = -0.304$
 Ministry of Love $\tau = -0.276$
 See No Evil $\tau = -0.269$

Why we love "You Have Placed a Chill in My Heart":

Cameron Carr:

What can I say about "Chill"? I remember the first time I heard it, when I bought *Savage*. The beat, the lyrics, the melody, EVERYTHING about this song gets to me every time. Whether it's the album version, live, acoustic, extended mix, even the closing credits of the *Savage* video album, "Chill" reminds me of why I've always loved Eurythmics, and the special magic Annie and Dave make each time they sit to write. "I wish I was invisible so I could climb through the telephone..." The song portrays such innocent sadness, and then bitter solidarity, but in the end, we all just want someone to hold.

Christopher Perrello:

"You Have Placed a Chill in My Heart" is the essence of a Eurythmics love song. What I cherish most about this piece is the illustrative picture of the banality of love. Entering in my teens when I first heard this song, it was an emotional preface to what kind of love I would be experiencing decades later. While I did not understand what the effects of love were at the time, it would set the stage for the rush of emotion when it eventually occurred.

Jaume Brunet Papiol:

Here it is my all time number 1: "You Have Placed a Chill in My Heart". It has been like this since the days of *Savage*. I can relate different episodes about my true and definitive love for this song:

- I remember perfectly the first time I heard the song just after buying the LP. I felt immediately attracted to it. Those beats at the beginning with those angelical choirs. That was a great song, I thought.
- Then in Spring 1988 my local record store told me there was a new 12" single release and it was *Chill*. I was so happy! I knew it was going to be a single. The single didn't chart in the Spanish list (as also didn't the other singles taken from *Savage*). I hadn't seen the video yet so I didn't know that the pale and tired Annie on the cover was a still from the video. Actually my dearest friend Thomas Ripley told me then that he had seen the video on the Spanish TV and described it to me in one of the letters we wrote at the time.
- The Mandela concert came and a live version of "You Have Placed a Chill in My Heart" came too. Oh my! That was so different from the album version! It was the same song but it seemed like two different songs with that simple but amazing live version. And Annie seemed so happy to sing it. Years after that I read somewhere that "You Have Placed a Chill in My Heart" was one of Annie's favourite songs from Eurythmics catalogue.
- Some time afterwards, I could see the video on the *Savage* Video Album which made my interest increase. That was a complex and great video. Love the neon sign. I even asked the Eurythmics groups there were on the internet before Facebook if someone knew the location of the supermarket and desert from the video. Someone told me it was Los Angeles for sure.
- The highest point was hearing the song live during the Revival tour in Barcelona. Those were the times when we only got news from the fan club and just a few newspapers. No internet to tell you the singles to come or the set list from a concert, etc. So at the venue, when I heard the first guitar notes and Annie's choirs, I immediately recognized my favourite song, the one I loved so much. This was, my dear friends, one of the most precious moments in my life.

Since then, my admiration for "You Have Placed a Chill in My Heart" hasn't decreased. I love both live and album versions. I never skip the song if it appears randomly on my ipod. I just smile and say to myself "Wow, fantastic".

I do love "You Have Placed a Chill in My Heart" and always will.

Bryan Stevens:

For me, Eurythmics music had usually been a two-fold experience of a great song expanded with an awesome video experience. This is especially true of this song and video. They really enhance each other.

Jonathan Slater:

A quite brilliant, but contradictory song. It's catchy, yet complex; multi-layered, yet instantly accessible; uptempo, yet not danceable, and downbeat, yet optimistic. It crams so much its running time, I marvel at how they did it. My favourite from *Savage*, and one of their very best numbers. The lyrics, in particular, are amazing. An icy gem.

Delighted to see this so high. It was my instant favourite on *Savage*, and always felt it should have been the first or second single off the album. The fact it was the fourth in the UK and yet still made the top 20 (which none of the others did) indicates it was obvious single material and could've generated more sales for the album. It's a wondrous track, which never fails to floor me. Annie's desolate resignation in the chorus contrasts perfectly with the rapid-fire bitterness of the verses, and then there's the yearning and defiance of the middle-eight... wow.

Mark Page:

I liked the song "You Have Placed a Chill in My Heart" since the first time I heard it on the *Savage* album and way before it became a single. Then once I saw the video and Annie playing three characters, I thought that was so amazing.

Lynne Foster:

"I wish I was invisible so I could climb through the telephone." The first time I heard "Chill" was at the CD release party at the Pantages theatre in Hollywood. It was in September 1989. (A funny memory is that I was given the CD at the end of it and I didn't have a CD player yet). The entire concert was performed less than 4 feet from me as I stood in the front of the audience in the lobby of the theatre on Hollywood Boulevard. Annie and Dave are on top of the concession stand that have been converted to a stage for the evening. I now realize that I had been standing right next to Mark Stevens who was also there that night and standing upfront. The acoustic performed so close to us was so intimate that it was very different than the CD one. That one is colder, with Annie standing barefoot in the cold early morning of the Mojave Desert. I love them both.

Michele A. Plaga:

When a romance starts to fall apart, you might feel the need to make some empty space around and confront your lover directly: "Take me to the desert, take me to the sand, show me to colour of your right hand".

Love has different meanings to each one of us: passion, understanding, willingness to support your special person every single day. But sometimes people take advantage of it, and the reaction is never far behind: "I'll be the figure of your disgrace, a criss cross pattern upon your face, a woman's just too tired to think about the dirty old dishes in the kitchen sink".

The sense of diminishment caused by this kind of behaviour can freeze a heart so badly, making you believe you'll never be able to love again. But if luck is on your side, sooner or later the embrace of two brand new arms will melt all the ice: "Love is hot and love is cold, I've been bought and I've been sold, love is rock and love is roll, I just want someone to hold".

To me "You Have Placed a Chill in My Heart" gloriously marked the return of Eurythmics to their early experimental sound, infusing shiny electronica with their unique pop sensibility. Thirty years after the single release "Chill" still sounds fresh and biting in all its incarnations, from acoustic to dance: the 1988 Mandela Concert performance, for example, is one of my personal favourites. Gimme two times, indeed!

Daniel Mueller:

There for me is nothing not to love about this perfect piece of pop. With its core Eurythmical contradictions, sadness, beauty, love, and anger all tied up into a most beautiful of songs. You are left not knowing if you should cry or be jumping off the rooftops with happiness. As for the video, my personal favorite, I love that a song about a "chill" was filmed in a desert. Another beautiful contradiction. And Annie's image is just out of this world, encompassing every emotion the song touches on... tiredness, sadness, happiness, bare raw emotion. For me, this song is so good, it is truly magical and unbelievably perfect.

Xaque Gruber:

I just played the song and it sounds wonderful as ever. And I always LOVED that she used the word "placed" as it is such a deliberate action and such a gentle action – to "place" something such a silverware on a table. To "place a chill" in someone's heart is such a quiet, deliberate, measured evil. I think "placed" IS the key word in this title. Not "chill" – the fact it was "placed" is in itself chilling. It's a very telling and scary choice of word.

Clem Stambaugh:

To my ears, this is Annie's take on 70's Pop and Soul. I've always thought Carole King or Aretha Franklin could have easily recorded this gorgeous ode to broken hearts. This is one of the finest moments off *Savage* and a record which deserved more recognition.

Florian Grandena:

Isn't this one of the best songs in the galaxy!? And the live versions are, oh my...

Sverre André Espeland:

The beat in this song is epic. It's been sampled and put to good use in techno. Love everything about this song, all the words that keep coming and coming. The sadness, the anger. Well placed in the top 5! Could not agree more.

Alex Helm:

My favourite live version is the one from the Nelson Mandela gig. It had some very hard guitars and the most delicate synth for the chorus. I always thought this song was about the way the media turns everything into a commodity; romance, music, sexuality etc etc... and when you get to the end of the media rainbow there is just a desert. It always sounded like once Annie had reached a point of success she felt empty and disillusioned by it all.

Ian Renner:

"You Have Placed a Chill in My Heart" is the emotional core of the *Savage* album. While Eurythmics had written the book on the perils of love at this point in their careers, Annie had never sounded as vulnerable and broken as she does on this, her heart completely consumed with sadness. And so it is that "You Have Placed a Chill in My Heart" manages to be one of my favorite kinds of song – one you can weep to on the dancefloor.

The lyrics are astonishing, Annie delivering blow after blow to relay the emotional toil this relationship has had on her: treated more as an employee than a partner, depressed to the point of wishing she was invisible. It all peaks with each glorious utterance of how it is "TOO MUCH!" followed by the ultimate triumph: "Cause I'm much too tall to feel that small, yeah."

The production soars and sparkles with late 80s wonder, setting a danceable platform that makes this a worthy addition to the stable of "crying on the dancefloor" classics such as New Order's "Bizarre Love Triangle" and Erasure's "Oh L'Amour". As wonderful as those songs are, though, this one is super-charged by the storyline of a heroine finally finding the strength to say "enough!" to her abusive partner.

The music video is a wonderful showcase for the song as well, Annie beaten and bruised, lost in the desert and reminded by just how cheap love can be. When she finally collapses into her lover's arms when singing "I just want someone to hold", the camera spinning in dizzying circles as the song ascends into the heavens, I can't help but feel my heart swell. Spectacular.

Ken Paquette:

Nothing less than a profoundly poignant expression of what most humans feel during/after a break-up. The chill is not a devious intention, it is a culmination of the understanding of the time/love lost... months/years/decades... of losing a lover... it does in fact, chill the heart, and cannot be replaced. Fortunately, for most, we grow and heal from these incidents, and hopefully learn an invaluable life lesson and carry on.



Release: 1-1983 on *Sweet Dreams (Are Made of This)*

Total Votes: 45

Points: 2953.05

Big Fans:

| | | | |
|-------------------------|---------------------|---------------------|-------------------------|
| Andy Ashton #1 | Bryan Stevens #2 | Fabio Milani #5 | Eric Gustin #14 |
| Christopher Perrello #1 | Mark Stevens #2 | Lynne Foster #5 | Paul Nolan #16 |
| Clem Stambaugh #1 | Mark Page #2 | John Schmitz #6 | Thomas Chiarolanzio #16 |
| David N. Dennis #1 | Xaque Gruber #2 | Uschi Suttner #7 | Kyle Barber #18 |
| Eddie Davis #1 | Grace Gomez #3 | Sherry Ann #8 | Dan Rucker #23 |
| Ian Renner #1 | John DesJardins #3 | Stewart Lennox #10 | Cameron Carr #26 |
| Jan De Meulenaer #1 | Michele A. Plaga #3 | Kevin Purdom #10 | Jaume Brunet #28 |
| Jorge Beleza #1 | Ruth Aldis #3 | Daniel T. Davis #12 | Thomas Ripley #29 |
| Wolfgang Nomi #1 | Yann Jouvét #3 | Mike Wilson #13 | Jonathan Slater #30 |
| Alex Helm #2 | Brendan Holiday #5 | Steve Gayler #13 | |

People who like “Sweet Dreams (Are Made of This)” tend to:

Like:

| | |
|------------------|----------------|
| Wrap It Up | $\tau = 0.319$ |
| My Guy | $\tau = 0.276$ |
| Come Together | $\tau = 0.257$ |
| Who's That Girl? | $\tau = 0.210$ |
| Fame | $\tau = 0.208$ |

Dislike:

| | |
|---------------------------|-----------------|
| Monkey Monkey | $\tau = -0.335$ |
| Shame | $\tau = -0.272$ |
| A Great Big Piece Of Love | $\tau = -0.229$ |
| Room 101 | $\tau = -0.225$ |
| Heaven | $\tau = -0.212$ |

Why we love “Sweet Dreams (Are Made of This)”:

Wolfgang Nomi:

That booming fist was my first image/sound I had of Eurythmics that summer of 1983.... Then, I sat riveted to the rest of this wonderful surreal trip!! They took my heart and hand and took me on a magical journey that still lasts up until today and beyond!!

Without this song, we might not even have a Poll 101 some 35 years later!! My “Beethoven” comment crystallises those feelings I had when I first heard and saw it!! It became the anthem of the synthpop age and my own personal one as well!! 12:34 am 11 June 1983, I was watching Night Tracks when my love of Eurythmics first started with that “delicate fist thundering on a table in a boardroom” and a “riff that was so cold and hot” along with a female image that shaped me in my own struggles as a trans and queer individual – without her, I might not have had the courage to step into wearing male clothing that projected what I felt inside!! It was very liberating and freeing for me!! That's why “Sweet Dreams (Are Made of This)” is my NUMBER ONE FAVOURITE EURYTHMICS SONG!!

Ian Renner:

If I had to pick one song that represents my musical taste, it very well could be “Sweet Dreams (Are Made of This)”. For as long as I can remember, analog synths have been what draws me to music the most. They are the perfect tool to paint the sort of bold musical worlds with colors set to maximum saturation into which I can most obsessively immerse myself. And there is no painting as vibrant as “Sweet Dreams (Are Made of This)”.

It only dawned on me recently why I respond to music this way. When I was in kindergarten, I was the only student to fail an activity set by the teacher, in which we had to draw shapes and write characters of specific colors in specific locations. The teacher called my mother and explained to her that while I had correct placement of the various shapes and characters, the colors weren't as instructed. My mother then explained to her, “For Ian, colors, shapes, letters, and numbers aren't just what they are. They are his friends. And he has them in favorite order: yellow, orange red; triangle, circle, square; V, U, T; 8, 4, 2. So when he draws his favorite shape, a triangle, it has to be his favorite color, yellow. When he writes his second favorite letter, U, it has to be his second favorite color, orange.” I hadn't been misunderstanding the instructions – the instructions had gone against my own deeply-felt rules of right and wrong! I used to ask for magnetic letters and numbers for Christmas every year, and one year when the v's came as white, I painted them yellow. To this day, I have a yellow magnetic V and 8 on my refrigerator – my love of the abstract “yellowness” or “orangeness” of something has not faded with time.

So why synths, then? Many of my favorite songs create worlds in my mind that are rich in color, and there is nothing that can so readily create these associations for me like analog synths. I now believe that my gateway to becoming a music lover came through old Nintendo games – the vibrant, pixelated colors that lit up the screen while I was playing *Zelda* or *Bubble Bubble* or *Mega Man 2* were accompanied by equally fluorescent soundtracks in all their 8-bit glory. In these worlds, colors and sounds combined to create their own universes that strongly imprinted on me.

So when I heard that opening note of “Sweet Dreams (Are Made of This)” explode into millions of neon orange pixels, it felt like it went right through me, like that sonic boom had been plucked straight out of my DNA. That note may very well be the most iconic note of the entire 80s, and it detonates the start of each measure into a booming, irresistible MOTION, rising and falling in flares as it shifts between octaves, a perfectly programmed symphony of orange 0s and 1s. The tension mounts further during the “hold your head up” section, the music dropping out completely after the final “keep your head up!” to set the stage for that brilliant, thrilling instrumental bridge. The flurry of those opening 7 notes adds such tantalizing MYSTERY before being swallowed whole as the synths crawl deeper into low-pitched menace. The palette during “Sweet Dreams (Are Made of This)” is so vibrant that I can almost SEE the song's movements – brilliant streaks of orange light striating a pitch black night sky with each booming synth, flashes of white igniting with each clang of the picture frames against the warehouse walls, stars twinkling with each tap of the varyingly-filled milk bottles.

I first experienced it while watching the incredible music video which left me in absolute awe. Few artists have so expertly used visual means to enhance songs like Eurythmics, and that video for “Sweet Dreams (Are Made of This)” is foremost among them. The clashes of corporate vs pastoral and spiritual vs technological worlds are set out so powerfully with Annie's commanding presence, pounding the pointer in her boardroom presentation and spinning that glowing globe as Dave taps away at a computer. There is a lot to dissect, but it was that orange, orange, ORANGE hair that left the deepest impression me, as Annie cast an image that was so bold and so undiluted that it instilled courage in me to never compromise who I was. And orange is perfect for this song – its messages shrieking “CAUTION!” at every turn of the difficult and sometimes cruel nature of the world.

So it is that “Sweet Dreams (Are Made of This)” feels like more than a song to me. It's providential. It's primal. It's a world unto itself in which I can reconnect with who I am at my core. I must have heard it well over 1,000 times, and that opening bomb always excites me, always ignites in me a feeling of wonder. Wonder at sound. Wonder at vision. Wonder at the compelling beauty of orange in the abstract. It is a world full of dreams, and it is indeed quite sweet.

Christopher Perrello:

“Sweet Dreams (Are Made of This)” is quintessential in Eurythmics’ songbook. This song introduced me to Eurythmics and therefore has had a persuasive spell over my emotional connection to Annie Lennox and David Stewart. With a fist pounding beat, colorful deep synths, and a mood-raising riff, this song is “everything Eurythmics.” When I speak of Eurythmics to my college-age students, they all know Eurythmics because of this song. Thus it’s not just an amazing pop power anthem, but it’s Eurythmics teaching society musical genius.

Jan De Meulenaer:

Without SD we wouldn’t know Eurythmics. Without SD, I wouldn’t know Eurythmics. What about you? I can’t imagine my world without it. It has become more than a song to me, it’s a defining part of me.

Should this have been their nr 1 because of its commercial success? NO Should this have been their nr 1 because of the geniusness of this song? The fact it appealed to millions of people? The fact this song is still played frequently after 35+ years? The fact that this song set and kept Eurythmics on the map? YES YES and more YESses. Their greatest treasure without any question.

This song blew me away so many years ago and it still does today... All my friends think off me when they hear this song... I can play it endlessly on repeat... hell, I could even hold a poll on the best live version Annie or Eurythmics ever did.

Clem Stambaugh:

According to Dave Stewart, the surging, iconic hook as heard on “Sweet Dreams (Are Made of This)” was a mistake; the result of a computerized drum machine gone rogue. A happy accident that ended up as one of the defining radio hits of the 80s and beyond. Somehow, this decadent little tale of use and abuse continues to sound as sharp and relevant now as it did 35 years ago. An evergreen modern masterpiece. Its glossy brilliance will never fade. “Sweet Dreams” is the ★ E ★ signature song for a reason.

Alex Helm:

“Sweet Dreams (Are Made of This)” is one of the profoundest comments on humanity in pop history. It distilled what was happening within electronic music in the 1980s injecting a new kind of beauty, warmth and modernity that has remained timeless. This song came to me at a pivotal point in my life where my love of music was becoming more focused and discerning and it’s a song that has remained with me for over 30 years.

Mark Stevens:

There is a level of excitement to this song. Listen to almost any live version. It takes about three seconds for the audience to realize what is happening... the opening to “Sweet Dreams,” and then there is a roar of applause and screams.

Xaque Gruber:

I knew from the FIRST NOTE in my 13 year old ears that this was pure electricity. My life was never quite the same. I was so possessed by the song that when it turned 30, I felt compelled to write about it for The Huffington Post.

Jonathan Slater:

Their signature song, a timeless classic I never get tired of hearing. It deserves all its plaudits.

Vince L'oc:

This is THE song that made me enter the music world, so I'd have ranked it at least in my top 3. A song which I won't ever be tired of listening to.

Michele A. Plaga:

"Sweet Dreams" ... the magic song that introduced Eurythmics worldwide, still played today on the radio and in the clubs. It truly has a universal appeal, as some people consider it their favourite song even if they're not fans of Eurythmics.

I'll always cherish the memory of hearing it live for the first time at the concert Annie did in 2007 at the Mermaid Theatre, London, with her band and the BBC Concert Orchestra: the strings intro was absolutely phenomenal, almost resembling a tango. Pure bliss, I can assure you!

Gabriel De Luca:

It was the first Eurythmics song that the radio stations played here in Argentina. It was the beginning of a fascination that will never end.

Mike Wilson:

The beautiful bomb that shook the music world for sure. Amazing song and a wonderful moment in music history.

Daniel T. Davis:

Well, this isn't just some song in their catalogue, it's a cultural touchstone, really. It's the rocket that propelled Eurythmics to "overnight" international success. The video was a stroke of surrealist genius, a landmark of its era. Annie Lennox with her shocking flame-orange crew cut (people forget how controversial that look was) and three-piece suit, Dave Stewart in matching suit with those big buggy shades and that hair. And there's a cow in the boardroom, a boardroom in a cow pasture, and a cello in a rowboat.

There's no denying its strength and durability. Whenever I ask a younger coworker if they know Eurythmics, I can sing a few of the most recognizable songs and get mixed responses, but with this one all I have to do is sing the first line to get that nod and smile of instant recognition. It's also one of the two I've performed at karaoke ("Missionary Man" being the other) and it's usually a crowd pleaser.

I had it at #12, perhaps a little from familiarity fatigue, but just when I think I've grown tired of the song, that downbeat thuds and that indelible synth line commences, and I'm sucked in for the duration. While some of the catalogue sounds like a product of its era, "Sweet Dreams" still sounds as fresh and relevant to today as it did 35 years ago.

Mupp Freek:

I dearly love "Sweet Dreams" – for many of us, it was our first exposure to D&A and this song was immediately my favorite at the time on first listen. It's one of those songs that is still fresh and exciting even after hearing it a million times. In many ways, it's Eurythmics' "signature song".



Release: 9-1982 on *Love Is a Stranger 7"*

Total Votes: 45 Points: 3002.20

Big Fans:

| | | | | | | | |
|---------------------|----|------------------|----|----------------------|----|-----------------|-----|
| Alex Helm | #1 | Steve Gayler | #2 | Yann Jouvét | #6 | Cameron Carr | #10 |
| Christopher Fayol | #1 | David N. Dennis | #3 | Andy Ashton | #7 | Jonathan Slater | #10 |
| Stewart Lennox | #1 | Lynne Foster | #3 | Brendan Holiday | #7 | Sherry Ann | #10 |
| Grace Gomez | #1 | Bryan Stevens | #4 | Mark Stevens | #7 | Jorge Beleza | #12 |
| James Mitchell | #1 | Jaume Brunet | #4 | Thomas Ripley | #7 | Kevin Purdom | #16 |
| John DesJardins | #1 | Michele A. Plaga | #4 | Clem Stambaugh | #8 | Dan Rucker | #22 |
| Mike Wilson | #1 | Ross Larkin | #4 | Jan De Meulenaer | #8 | Eddie Davis | #22 |
| Thomas Chiarolanzio | #1 | Xaque Gruber | #4 | Kyle Barber | #8 | Eric Gustin | #23 |
| Daniel T. Davis | #2 | Uschi Suttner | #6 | Christopher Perrello | #9 | Ian Renner | #25 |
| John Schmitz | #2 | Wolfgang Nomi | #6 | Mark Page | #9 | Ruth Aldis | #30 |
| Paul Nolan | #2 | | | | | | |

People who like "Love Is a Stranger" tend to:

Like:

| | |
|-----------------------------------|----------------|
| Satellite of Love | $\tau = 0.257$ |
| Savage | $\tau = 0.240$ |
| It's Alright (Baby's Coming Back) | $\tau = 0.226$ |
| I've Got a Lover (Back in Japan) | $\tau = 0.224$ |
| Let's Just Close Our Eyes | $\tau = 0.198$ |

Dislike:

| | |
|---|-----------------|
| The Boys & Girls (Muscle In On The Dance Floor) | $\tau = -0.318$ |
| You Take Some Lentils And You Take Some Rice | $\tau = -0.277$ |
| Revival | $\tau = -0.270$ |
| These Boots Are Made For Walking | $\tau = -0.214$ |
| Adrian | $\tau = -0.192$ |

Why we love "Love Is a Stranger":

Alex Helm:

"Love Is a Stranger" charts a gradual descent into madness played out against a danceable and deranged electronic beat. Each stage of that descent is played out in each verse; opening with a Marilyn Monroe seduction and drifting progressively towards an unhinged state of mind punctuated by an increasingly operatic chorus. A finely crafted and nuanced pop song that pushes electronic music into a new dimension.

"Love Is a Stranger" was actually my introduction to Eurythmics albeit a very fleeting, muffled introduction on the UK children's TV show *Razzmattazz* in November 1982. It was performed before a very loud teenage audience that drowned out much of the sound. I didn't hear the song again until my mother bought me the *Sweet Dreams* album and I instantly had a sense of déjà vu not realising I had heard the song before a few months earlier. After "Sweet Dreams", "Love Is a Stranger" and "The Walk" were the two songs I was totally addicted to. Then when the song was re-issued and I saw the video my mind was totally blown. That video to this day along with "Sweet Dreams" and "Beethoven" are easily my favourite videos and were partly responsible for me going to art college.

Stewart Lennox:

Back in 1983 it wasn't commonplace to have 2 simultaneous top 30 hits but that's exactly what my new favourite group, Eurythmics, had. Just as "Sweet Dreams" was descending the chart, "Love Is a Stranger" burst in at #23 and was #6 shortly after but, wait, who was this? The video shown on Top of the Pops wasn't of the orange cropped haired singer I'd recently been mesmerised by! This time, there were several attractive women to fascinate me (the dark wiggled one REALLY caught my attention) and, as a hormonally charged 13yo boy, it wasn't lost on me that at least one of these characters was a high class prostitute – but it was the aural pleasures she was providing that I'd willingly pay for – and I certainly have done so over the past 35 years because, to quote this lyrically luxurious song, "it's an obsession". My number 1 choice and I'd bet my entire collection that I'm not alone in voting it there. It's the song that really cemented my obsession with Dave and Annie.

Mike Wilson:

It's difficult to sum up "Love Is a Stranger" in words. "Love Is a Stranger" is a work of art. A masterpiece of music, visual imagery, and a feeling. The smooth, seductive layers of Annie's voice and the warm, and icy, electronic atmosphere is absolutely ingrained into my mind since I heard it on the radio in 1983, and did not even think this could be the same iconic group that had just created "Sweet Dreams".

Having digested every sound, and having studied every moment of the iconic video, "Love Is a Stranger" is absolutely the ultimate Eurythmics moment and song that always tempts me in, wrenches me up, and leaves me like a zombie. A cool, classy, electronic, and very human layer of sound. What a gift to the world and to everyone who becomes its next victim.

Grace Gomez:

Oh the magic chords of "Love Is a Stranger"! With its uptempo crescendos yet not quite happy story of love and life, this magical song has had me in its spell for a long time – since first listening to it in the 80s. I love this song now because of how its lyrics, music and video show how life can twist and turn, and reveal a you never imagined!

Little did I know about anything then or maybe even now, yet I felt I had a right to be falling in love and leading a wonderful life. It would all be so easy! Ha! I had just begun to see how one could lead a different life, at least experiment or be forced to, once in a new environment where no one knew you. It was the 80's after all and living in Italy. Having come from suburban San Francisco, I didn't know that one could slip from one personality to another in the course of a day or rather a night then go back to being the same old you. But there is no going back, not really.

At first it just seemed like dress up – Italy being so much more glamorous and into looking wonderful. The thrill of nights out and the distortion wine can make, or sometimes lead to! Little did I know others were on something else. Then there's the morning after or rather life ever after that's quite a bit more subdued which forces one to become yet another person because there is no going back... There's also the limbo of in between where one can just be the cheap puppet going through the motions! Then there's waking up and having to face the mirror! The mirror being a stranger, being you.

Annie and Dave got all of this through in a 3 1/2 minute song and video! The video is very well produced and watching it can easily take me back. The song doesn't seem to have aged though I know I have, yet, it helps me remember those years a little more fondly. "Love Is a Stranger" also helped me realize I wasn't the only one having to take on another persona to survive the moment.

I was working in a restaurant with very little time off, so nights out had to be a blast! I didn't last long there with a 12 hour shift so I started teaching English. There were still 12 hour days but at least it wasn't in a kitchen. At first the commuting was insane – until I built up my confidence and intolerance for the long journeys out and committing to teaching in a school... All this because I thought I had the love of my life, who has become a stranger. But it's alright – I met someone else who suits me much better.

James Mitchell:

Pure pop perfection.

Lynne Foster:

You could say that this is the song that was the open car and drove me far away with my affection for Eurythmics and their music. And I am still in that car. "Love Is a Stranger" is darkly delicious with alliterative lyrics that are wonderful to listen to, to ponder and to sing. "It's gilt-edged, glamorous and sleek by design. Jealous by nature, false and unkind." It is a love song (or a Done Me Wrong love song) that is twisted and ominous. It is hard to divorce it from the video that, aside from the anachronism of electronics, is still rather sinister. And special kudos must go to Dave. Never have random grunts been used to such great effect in a song. They are as much a part of the near lewdness as the lyrics and vocals.

Daniel T. Davis:

This battled with "Here Comes the Rain Again" for top of the list until I put it at #2 as well. It's absolutely quintessential Eurythmics: layered synths, a driving beat, and lyrically indelible. Like its subject, it's a chameleon that starts almost passively with those punctuating grunts and burst of ecstatic intensity on the chorus. My favorite part is when the casual seductiveness fades and the song bears its fangs as it slides into a stream-of-consciousness description of all the ways love can be gloriously addictive, slyly damaging, intensely overwhelming, and freakishly grand. It's a fit that passes quickly, and we're back to that alluring nonchalance, the intoxicating high of love kicking in again. (That free flow is what I most like to sing along with, harmonizing and performing alongside Lennox.) This song is an evergreen for me, and it's damned near perfection. What an absolutely fabulous ride it is.

Wolfgang Nomi:

There was a nagging thought in my head that Eurythmics might be one hit wonders after "Sweet Dreams", but this track put those away immediately!! Sleek by design, I was elated to hear new stuff from D&A after the seismic BOOM that "Sweet Dreams" was, and this song became an immediate favourite!! The arrangement, the vocals, just spot on with dark lyrics that spoke of obsession and danger drove me away!!

The video is a total masterpiece from beginning to end, much like the first one I saw from them!! Its gender bending and twisting just came in like a flood!!

Clem Stambaugh:

Years ago @ the Yahoo! Group, where I met many of the people I have the privilege of interacting with here today, we also did a poll of our favorites. Oh, it was nothing like this has been! There were no cool visuals, complicated mathematics or 101 songs. I think we did a Top 10... if I remember correctly? Anyway, I listed "Love Is a Stranger" as my top pick. Well, obviously times have changed and my iTunes, as I let it pick my Top 10 based on number of plays, tells a different story.

I love all the things Annie tells us "love is". And how she makes it sound disturbing and deranged to desire such a thing... yet she does. She wants her object of desire... as the object has become an obsession.

It's quite a performance and most certainly a sophisticated leap in style from say, "Never Gonna Cry Again" or "Belinda". This is ★ E ★... sounding very much like we'll expect them to sound for the next three years. Brilliantly cool, perfectly produced (even by modern standards) and achieving a level of elegance and intelligence their contemporaries such as The Human League or Yazoo or Depeche Mode hadn't quite mastered. I'm thrilled to see this early EDM endeavor in the No.2 spot.

John Schmitz:

It was a revelation to see the video for this on MTV, back when it actually played music videos.

Jonathan Slater:

As good as some of the ITG material was, this was a massive leap forward. It's a relentless, intoxicating and quite astonishing song which – like all great numbers – sounds completely of its time and utterly timeless. The lyrics cut deep, and the groove is irresistible. To paraphrase its own words, it's savage and totally cool, glamorous and shines like destruction.

Ian Renner:

With “Love Is a Stranger”, Eurythmics finally came upon a sound and a theme that would bring them massive success, even if they had to wait a little while for it to take off. Pulsing electronics, incredible vocals that go from strength to mania like a switch, and lyrics that charter the dangerous paths that love can take its unwitting passengers, it is all there, and done so exceptionally here.

My favorite part is how the synths in the background warble and wobble around with brilliant effects, ever unsteady, never letting the listener get a solid footing. The more prominent elements of the song deliver the main punches (and punch they do!), but those synths lurking in the background, rocking the ship as it goes give the song all the fangs it needs. Annie's vocal phrasing is also incredible, lacing the words with a variety of flavors. I particularly adore the way she hangs on the “j” in “jealous”, highlighting its ferocity.

A well-deserved classic that deserves its spot in the top 3, even if I only placed it at #25.

Daniel Mueller:

“Love Is a Stranger” is such a stinging ode to the reality of love. The dark side of it. I remember my grandmother disliking this song, because love for her was born of the Bible, which of course, drew me to the song more, in my rebellion against those outdated ideals she pushed too hard. My favorite line is “it seems like religion,” and I am ecstatic it placed so high in our poll. Well done, little gem.

Mary Ellen Garcia:

This is so cool! This is one of my favorite songs, it's mesmerizing!

Matt Lee Newby:

I know I'm looking at it from an historical perspective (as an historian it's hard not to) but while many regard “Sweet Dreams” as the track that propelled Eurythmics to stardom, I always see this as the seminal track which did all the hard work. “Love Is a Stranger” was the first track to catch people's attention since their debut, enough to see it climb to #54 in the charts, and was commercial enough and catchy enough to become a club hit. When “Sweet Dreams” was a massive success, “Love Is a Stranger” was re-issued and climbed up to #6. Not only that, but in 1991, when *Greatest Hits* was compiled and released in the wake of their split, not only did LIAS kick the album off in perfect (chronological) style, but was also selected as the lead promotional track in its original form, peaking just shy of the Top 40.

The video is brilliant, the best thing about the song for me. Since the start of the poll, where I placed this at #86, I've revisited this first attempt at commercial success and would subsequently place it much higher. It truly deserves to have outranked its more successful little sister in the poll because, whilst without “Sweet Dreams”' success we wouldn't be here, without “Love Is a Stranger”'s 1982 underground rumblings, “Sweet Dreams” may never have even been released.



Release: 11-1983 on *Touch*

Total Votes: 45 Points: 3184.44

Big Fans:

| | | | |
|-------------------------|---------------------|--------------------|-------------------------|
| Bryan Stevens #1 | Michele A. Plaga #2 | Wolfgang Nomi #4 | Jaume Brunet #8 |
| Daniel T. Davis #1 | Sherry Ann #2 | Alex Helm #5 | Kevin Purdom #9 |
| Jonathan Slater #1 | Stewart Lennox #3 | Cameron Carr #5 | John DesJardins #10 |
| Lynne Foster #1 | Eddie Davis #3 | Jorge Beleza #5 | Ruth Aldis #11 |
| Mark Stevens #1 | John Schmitz #3 | Yann Jouvét #5 | Ian Renner #17 |
| Mark Page #1 | Paul Nolan #3 | Andy Ashton #6 | Matt Lee Newby #20 |
| Thomas Ripley #1 | Xaque Gruber #3 | Brendan Holiday #6 | Thomas Chiarolanzio #20 |
| Christopher Perrello #2 | Clem Stambaugh #4 | Dan Rucker #7 | Jan De Meulenaer #22 |
| Grace Gomez #2 | David N. Dennis #4 | Steve Gayler #7 | Christopher Fayol #26 |
| James Mitchell #2 | Uschi Suttner #4 | Eric Gustin #8 | Fabio Milani #30 |
| Kyle Barber #2 | | | |

People who like "Here Comes the Rain Again" tend to:

Like:

Dislike:

| | |
|---|---|
| There Must Be an Angel (Playing with My Heart) $\tau = 0.268$ | When the Day Goes Down $\tau = -0.290$ |
| Who's That Girl? $\tau = 0.267$ | Dr. Trash $\tau = -0.267$ |
| God Rest Ye Merry Gentlemen $\tau = 0.261$ | Sweet Surprise $\tau = -0.249$ |
| Would I Lie to You? $\tau = 0.255$ | The Boys & Girls (Muscle In On The Dance Floor) $\tau = -0.228$ |
| When Tomorrow Comes $\tau = 0.240$ | Aqua $\tau = -0.221$ |

Why we love "Here Comes the Rain Again":

Bryan Stevens:

From the start of the plop, plop, plop of the raindrops, the song sounds as fresh today as it did the first time I heard it in 1984.

Daniel T. Davis:

I really liked Eurythmics before "Here Comes the Rain Again", but they became integral to me after this song came along. It sweeps in with that churning, rapid-cycle synth and those bright, pizzicato strings plucking out a counterpoint to the bouncing synth line underneath. It's a bit ominous and a bit sinister, but it's all so beautifully layered and swirling, and once the drums kick in we're off.

However, it's the lyrics, which express a painful yearning and a palpable desire to love and be loved that I find catch me every time. Lennox sings with a subdued and earnest sensuality throughout, but that chorus is such a straightforward and simple request that I find it impossible not to feel the same hopeful longing. Those sensual qualities only seem to intensify in slowed down renditions, and that shows us what a beautiful torch song this one really is in its soul.

Mark Stevens:

It's the perfect pop song. I mean that, it's the perfect song. That is, if you're not following me, the best pop song ever written is "Here Comes the Rain Again." That it finished at #1 in this poll does not surprise me.

So what makes it perfect? For me, it's the beautiful mixture of pop merging with classical. Or maybe it's the song's 1980s Europop overlapping with American 1950s doo-wop. Or it's pop mingling with poetry. It's cold clashing with warmth, which, in meteorological terms, always means a storm's approaching. It's melancholic, and it's romantic. It's cool to the touch, and it's all kinds of sexy, too. And, hey, of all the wonderful songs about rain in the canon of modern music, none captured the sounds of raindrops like "Here Comes the Rain Again." Let's break the many layers of "Here Comes the Rain Again" down:

1. The opening four seconds that continue to float effortlessly as a backing track for the whole song. (I would have loved it even more if the opening seconds lasted a little longer, too.)
2. The strings that come in at the fourth second.
3. The "raindrops" that begin at the fifth second – Drop. Drop drop. Drop drop drop.
4. The swell of the strings at 23 seconds.
5. Annie singing at 35 seconds with those beautiful lyrics: "Here comes the rain again/falling on my head like a memory/ falling on my head like a new emotion."
6. The swirl of the strings at 46 seconds.
7. Return to Annie at 50 seconds with, "I want to walk in the open wind/ I want to talk like lovers do/ Want to dive into your ocean/ Is it raining with you?"
8. The beginning of the splendid chorus at 1:04: "So, baby, talk to me like lovers do," while at the same time, '50s-style vocals of shoo-wap, shoo-wap sway in the background.
9. That beautiful pause before the second verse begins at 1:40
10. That astounding bridge at 2:35. I could listen to those 30 seconds forever!
11. Another dramatic pause at 3:05 before Annie sings soothingly above the rising music.
12. At 3:25, we hear Annie sing, "Here it comes again! Hey, hey, hey, hey!" The music and Annie continue to go wild for the remainder. "Ohhh, yeah!"

OK. I've not even touched on the all the movements and all the complexities that seemingly come and go every few seconds throughout the song. It's extraordinary. It's an absolute masterpiece – musically, lyrically, how it's composed, how it's performed.

The beauty of "Here Comes the Rain Again" has been part of my life from the moment I first heard it on the radio. I remember like it was yesterday. My brother and I were already fans of the "Sweet Dreams (Are Made of This)" and "Love Is a Stranger" singles (we had not yet evolved into album-buying youngsters!). We were captivated by the radio and all the songs coming our way in those early days of discovering music for ourselves, as opposed to the songs our parents introduced us to. Well on a winter's night, the radio DJ said, "Coming up in our next music block will be the new one from Eurythmics." Well, I stood in front of the stereo waiting anxiously. I don't remember any of the other songs. I believe "Here Comes the Rain Again" was the third or fourth song in the block. My brother and I knew instantly it was Eurythmics as soon as we heard the music – who else could it be? No one sounded like Eurythmics. No one.

I was transfixed. It had everything I loved about music. My heart is pounding a little just remembering that singular moment in time when I first heard this song. Can one song be a life-changing moment? When I first heard "Sweet Dreams," it awakened something in me, so maybe my life changed right then. But I do believe when I first heard "Here Comes the Rain Again," the music of Dave and Annie would officially come to define and shape me.

"Is it," Annie asked, "raining with you?" Yes. Oh, yes, and it has been for these past 34 years. I feel so blessed.

Jonathan Slater:

Dave and Annie's finest hour, and surely one of the greatest songs ever written by anyone. The intro alone sends shivers down my spine, and leads into an expertly constructed melancholy masterpiece. It twists, turns, plunges and pirouettes, a torrent of tumbling emotions. Its mixture of 80s techno-pop and lavish, soaring strings is breathtaking, particularly when everything moves up a gear towards the end. Pop, or any music for that matter, doesn't get any better than this. This would be one of my desert island discs. It is just perfect, and never fails to stir me. Deservedly #1.

Lynne Foster:

"So, baby. Talk to me like lovers do." In simple words, this is the masterpiece of Annie Lennox and Dave Stewart. Of course, there are other masterpieces they have written, but this song is timeless, crossing most musical genres. This song will be played in a hundred years although who knows in what form. From the opening strings (or piano as Annie often does) it takes the listener away in an ethereal way. We all know the desire to love, to be loved. This song is poignant, haunting, it cuts to the quick.

For years, I lived blocks away from the Mayflower Hotel where Annie and Dave wrote this in New York. I imagine their room was high up there, overlooking Central Park where the clouds would roll in from the Atlantic enveloping the city. I would meet friends now and again at the lobby bar after yoga class at the gym. (Don't judge. It was the 90's.) I would silently (or not silently, depending on the friend) toast Eurythmics for writing such a classic ballad in that building (since torn down) after reportedly exchanging cross words. "Here comes the rain again falling on my head like a memory. Falling on my head like a new emotion."

Mark Page:

I love the classic feel the song has. And the passion in Annie's vocals.

Sherry Ann:

Could this be "Sweet Dreams" part 2? Its drawn-out, ballad-esque sequel? Only it's better. The music is pretty but still daring. The chorus is in the verse of the song, like "Sweet Dreams", but this time there are more and far better lyrics. She's starting to sound a little more human in this one. More vulnerable but confident in what she is saying.

Thomas Ripley:

My favourite! I loved it from the first time I heard it and I've never gone off it. It's been covered by many and never fails to sound great. Masterpiece!

Michele A. Plaga:

Every time I have the chance to hear it live from Annie in concert, I can't help crying: it's a mixture of joy and sadness, just like tears becoming rain. It just touches me in the deep, from the unmistakable synth intro to the baroque strings and the spell of Annie's voice. A true masterpiece.

Alex Helm:

"Here Comes the Rain Again" spirals and swirls like an oncoming storm of electronica and then cool, sensuous vocals glide effortlessly over sweeping orchestral overtures. The whole effect is totally exhilarating! 1983 was truly a phenomenal year! It started out with *Sweet Dreams* and ended in *Touch* with six songs that have always been in my top 10 including this song and changed my life forever!

Xaque Gruber:

“Here Comes the Rain Again” is gorgeous in every way. Every time I hear it, it falls on my head like a new emotion. New emotions that I can never get enough of.

Wolfgang Nomi:

A worthy Poll 101 topper!! When I first heard and saw it, I was crying!! The sheer beauty of the scenery and the Michael Kamen string arrangement on top of the synths along with Annie’s vocals and lyrics just fell on me like a new emotion!! A total masterpiece from opening drops to the end fade!!

Clem Stambaugh:

I’m not going to ramble on about the virtues of a song everyone here already knows to be of the highest caliber Electronic Pop had to offer in 1983-84. And it has held up beautifully. I still hear it on local radio stations @ least 3x a week; sometimes more... if it’s raining.

Dan Rucker:

One of their best singles and videos ever! Love the orchestra, love the darkness and disparity of the song, love everything about this song! Will always be one of my top, top, top favorites!

James Mitchell:

This is absolutely perfection. It’s only #2 for me but that’s mood related. Overall it’s the best and definitive Eurythmics song. Anyone can cover this and it has the same emotion... which proves its value/merit.

Vince L’oc:

“Here Comes the Rain Again” at #1 is just a perfect surprise for me! It is probably the song that really had this ‘+’ to totally captivate me into D&A’s incredible world. An absolute revelation. And Eurythmics hold up for me until now (i.e. for about 17 years now), unlike some artists that I discovered back at the time. Eurythmics’ boundless talent made the difference I guess.

Jorge Beleza:

Quintessential Eurythmics (you know there are times in life when a man just has to write Eurythmics, and this is one of those times). More or less recently I guess, my favourite part is the “hiss” after the first Oooh after the song beautifully comes to a halt and before the next one begins. It seems they couldn’t erase it completely in the two remasters and I love it because it relates to the materiality of music, to the recording procedure, and I adore this physical aspect of music.

What an amazing atmospheric song, or wouldn’t we be talking about weather – this is really Annie’s mid-80s “Stormy Weather” indeed. The way we distinctly get to listen to the strings, guitar and synths, the way they point to various directions and yet mingle so beautifully is really something to behold. A clear-sky 10, of course.

Florian Grandena:

What I love about “Here Comes the Rain Again” is its melancholic romanticism or its romantic melancholy, I haven’t figured out which one yet. Anyway, this song was written for fans who wish to sing in perfect harmony with Annie, right!?

Top 101 by fans of early Eurythmics (at least 7 top 10 votes for songs from 1981-1984)

- #1 Sweet Dreams (Are Made of This)
- #2 Here Comes the Rain Again
- #3 Love Is a Stranger
- #4 The Walk
- #5 No Fear, No Hate, No Pain (No Broken Hearts)
- #6 I Could Give You (A Mirror)
- #7 Who's That Girl?
- #8 Beethoven (I Love to Listen To)
- #9 Never Gonna Cry Again
- #10 Somebody Told Me
- #11 You Have Placed a Chill in My Heart
- #12 Sexcrime (Nineteen Eighty-Four)
- #13 Take Me to Your Heart
- #14 Julia
- #15 Paint a Rumour
- #16 This City Never Sleeps
- #17 Don't Ask Me Why
- #18 I Love You Like a Ball and Chain
- #19 Would I Lie to You?
- #20 Jennifer
- #21 For the Love of Big Brother
- #22 It's Alright (Baby's Coming Back)
- #23 Aqua
- #24 This Is the House
- #25 Savage
- #26 Missionary Man
- #27 The First Cut
- #28 Cool Blue
- #29 Regrets
- #30 Thorn in My Side
- #31 There Must Be an Angel (Playing with My Heart)
- #32 I Did It Just the Same
- #33 Revenge
- #34 Shame
- #35 Your Time Will Come
- #36 I've Got an Angel
- #37 Wrap It Up
- #38 I Saved the World Today
- #39 Step on the Beast
- #40 Let's Just Close Our Eyes
- #41 4/4 in Leather
- #42 Angel
- #43 The Walk Pt. 2
- #44 English Summer
- #45 You Hurt Me (And I Hate You)
- #46 Satellite of Love
- #47 17 Again
- #48 When Tomorrow Comes
- #49 Adrian
- #50 Belinda
- #51 I've Got a Life
- #52 I Need a Man
- #53 Invisible Hands
- #54 Conditioned Soul
- #55 Caveman Head
- #56 The Miracle of Love
- #57 Grown Up Girls
- #58 Better to Have Lost in Love (Than Never to Have Loved At All)
- #59 Wide Eyed Girl
- #60 DoublePlusGood
- #61 Right by Your Side
- #62 Greetings from a Dead Man
- #63 The Last Time
- #64 Put the Blame on Me
- #65 She's Invisible Now
- #66 I Need You
- #67 Sylvia
- #68 All the Young (People of Today)
- #69 Ministry of Love
- #70 I've Got a Lover (Back in Japan)
- #71 Sisters Are Doin' It for Themselves
- #72 Here Comes That Sinking Feeling
- #73 Room 101
- #74 Winston's Diary
- #75 Baby's Gone Blue
- #76 Lifted
- #77 Heaven
- #78 Sing-Sing
- #79 I've Tried Everything
- #80 I Remember You
- #81 Brand New Day
- #82 The King and Queen of America
- #83 Forever
- #84 Tous les garçons et les filles
- #85 Home Is Where the Heart Is
- #86 We Two Are One
- #87 Peace Is Just a Word
- #88 In This Town
- #89 Anything But Strong
- #90 How Long?
- #91 When the Day Goes Down
- #92 Let's Go!
- #93 Do You Want to Break Up?
- #94 Take Your Pain Away
- #95 Le Sinistre
- #96 (My My) Baby's Gonna Cry
- #97 I Want It All
- #98 Last Night I Dreamt That Somebody Loved Me
- #99 My True Love
- #100 Winter Wonderland
- #101 Was It Just Another Love Affair?

Top 101 by fans of late Eurythmics (at least 7 top 10 votes for songs from 1985 onward)

- #1 Love Is a Stranger
- #2 Here Comes the Rain Again
- #3 You Have Placed a Chill in My Heart
- #4 Don't Ask Me Why
- #5 Thorn in My Side
- #6 Beethoven (I Love to Listen To)
- #7 Sweet Dreams (Are Made of This)
- #8 Missionary Man
- #9 Would I Lie to You?
- #10 There Must Be an Angel (Playing with My Heart)
- #11 I Love You Like a Ball and Chain
- #12 It's Alright (Baby's Coming Back)
- #13 The Walk
- #14 The Miracle of Love
- #15 Shame
- #16 When Tomorrow Comes
- #17 Savage
- #18 Sexcrime (Nineteen Eighty-Four)
- #19 No Fear, No Hate, No Pain (No Broken Hearts)
- #20 I Saved the World Today
- #21 Here Comes That Sinking Feeling
- #22 Who's That Girl?
- #23 Julia
- #24 I Remember You
- #25 We Two Are One
- #26 Brand New Day
- #27 Angel
- #28 I've Got a Life
- #29 The King and Queen of America
- #30 When the Day Goes Down
- #31 Conditioned Soul
- #32 Better to Have Lost in Love (Than Never to Have Loved At All)
- #33 I Need You
- #34 I've Got a Lover (Back in Japan)
- #35 Heaven
- #36 The Last Time
- #37 Right by Your Side
- #38 17 Again
- #39 DoublePlusGood
- #40 (My My) Baby's Gonna Cry
- #41 Anything But Strong
- #42 I Need a Man
- #43 Jennifer
- #44 A Little of You
- #45 This City Never Sleeps
- #46 Take Me to Your Heart
- #47 Never Gonna Cry Again
- #48 I've Tried Everything
- #49 You Hurt Me (And I Hate You)
- #50 Sisters Are Doin' It for Themselves
- #51 I Could Give You (A Mirror)
- #52 Take Your Pain Away
- #53 Peace Is Just a Word
- #54 Paint a Rumour
- #55 In This Town
- #56 I Did It Just the Same
- #57 Adrian
- #58 The First Cut
- #59 Wide Eyed Girl
- #60 Sylvia
- #61 Let's Go!
- #62 Belinda
- #63 Put the Blame on Me
- #64 How Long?
- #65 This Is the House
- #66 Grown Up Girls
- #67 Why
- #68 Somebody Told Me
- #69 Revival
- #70 For the Love of Big Brother
- #71 Do You Want to Break Up?
- #72 Power to the Meek
- #73 I've Got an Angel
- #74 Regrets
- #75 Ministry of Love
- #76 Put A Little Love In Your Heart (with Al Green)
- #77 Your Time Will Come
- #78 English Summer
- #79 Beautiful Child
- #80 Revenge
- #81 Forever
- #82 All the Young (People of Today)
- #83 Aqua
- #84 I Want It All
- #85 My True Love
- #86 She's Invisible Now
- #87 Room 101
- #88 Caveman Head
- #89 Satellite of Love
- #90 Let's Just Close Our Eyes
- #91 Winter Wonderland
- #92 Cool Blue
- #93 Wrap It Up
- #94 Greetings from a Dead Man
- #95 Monkey Monkey
- #96 Home Is Where the Heart Is
- #97 Farewell to Tawathie
- #98 4/4 in Leather
- #99 Tous les garçons et les filles
- #100 Was It Just Another Love Affair?
- #101 Step on the Beast

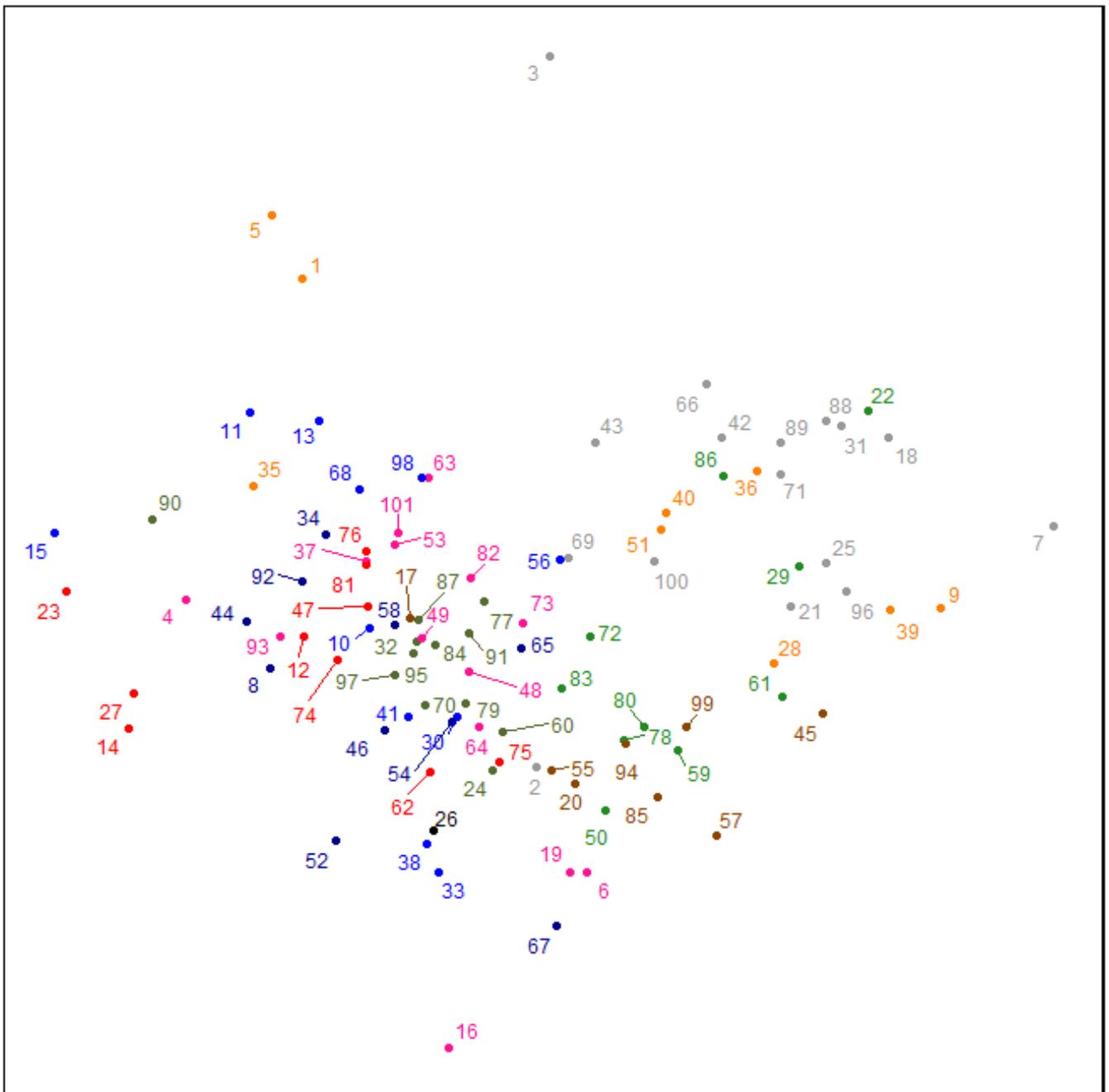
Top 101 by fans who left at least 10 album tracks out of their top 101

- #1 Sweet Dreams (Are Made of This)
- #2 Here Comes the Rain Again
- #3 Love Is a Stranger
- #4 Who's That Girl?
- #5 You Have Placed a Chill in My Heart
- #6 I Love You Like a Ball and Chain
- #7 The Walk
- #8 Don't Ask Me Why
- #9 Beethoven (I Love to Listen To)
- #10 I Could Give You (A Mirror)
- #11 Missionary Man
- #12 No Fear, No Hate, No Pain (No Broken Hearts)
- #13 It's Alright (Baby's Coming Back)
- #14 Would I Lie to You?
- #15 Shame
- #16 Savage
- #17 There Must Be an Angel (Playing with My Heart)
- #18 Thorn in My Side
- #19 Sexcrime (Nineteen Eighty-Four)
- #20 Jennifer
- #21 Julia
- #22 Never Gonna Cry Again
- #23 When Tomorrow Comes
- #24 This City Never Sleeps
- #25 I've Got an Angel
- #26 Somebody Told Me
- #27 Conditioned Soul
- #28 Here Comes That Sinking Feeling
- #29 Paint a Rumour
- #30 This Is the House
- #31 I've Got a Life
- #32 The Miracle of Love
- #33 Let's Just Close Our Eyes
- #34 When the Day Goes Down
- #35 Take Me to Your Heart
- #36 The First Cut
- #37 Regrets
- #38 17 Again
- #39 Angel
- #40 Satellite of Love
- #41 The King and Queen of America
- #42 Wrap It Up
- #43 Wide Eyed Girl
- #44 The Last Time
- #45 Adrian
- #46 The Walk Pt. 2
- #47 (My My) Baby's Gonna Cry
- #48 Grown Up Girls
- #49 Belinda
- #50 I Need a Man
- #51 Better to Have Lost in Love (Than Never to Have Loved At All)
- #52 We Two Are One
- #53 Brand New Day
- #54 Why
- #55 DoublePlusGood
- #56 Right by Your Side
- #57 I Saved the World Today
- #58 Peace Is Just a Word
- #59 Step on the Beast
- #60 I've Tried Everything
- #61 Sylvia
- #62 I've Got a Lover (Back in Japan)
- #63 I Need You
- #64 Aqua
- #65 Cool Blue
- #66 Take Your Pain Away
- #67 Heaven
- #68 How Long?
- #69 Put A Little Love In Your Heart (with Al Green)
- #70 4/4 in Leather
- #71 Lifted
- #72 I Did It Just the Same
- #73 Let's Go!
- #74 You Hurt Me (And I Hate You)
- #75 Sisters Are Doin' It for Themselves
- #76 In This Town
- #77 Do You Want to Break Up?
- #78 Revenge
- #79 English Summer
- #80 I Remember You
- #81 Put the Blame on Me
- #82 A Little of You
- #83 Tous les garçons et les filles
- #84 Power to the Meek
- #85 Your Time Will Come
- #86 Walking On Broken Glass
- #87 Farewell to Tawathie
- #88 Baby's Gone Blue
- #89 Last Night I Dreamt That Somebody Loved Me
- #90 Revival
- #91 Forever
- #92 Invisible Hands
- #93 For the Love of Big Brother
- #94 She's Invisible Now
- #95 All the Young (People of Today)
- #96 I Want It All
- #97 Home Is Where the Heart Is
- #98 Le Sinistre
- #99 Anything But Strong
- #100 Angel Dub
- #101 Winter Wonderland

Song Map

This graph provides a clustering of the songs that made the top 101 based on a principal component analysis (PCA). PCA is a powerful and old statistical technique (dating back to 1901) to explore the underlying structure of a set of data. It defines the “principal components”, a set of dimensions which explain the variation in the data points based on a set of variables. Here, the data points are the songs and the variables are the voters.

We can then graph the first few principal components as a way to visually explore some of the underlying structure in the data. Here, songs that appear closer to each other are more similar to each other based on components 2 and 3 (the first principal component essentially found the ranking of the songs from 1-101).

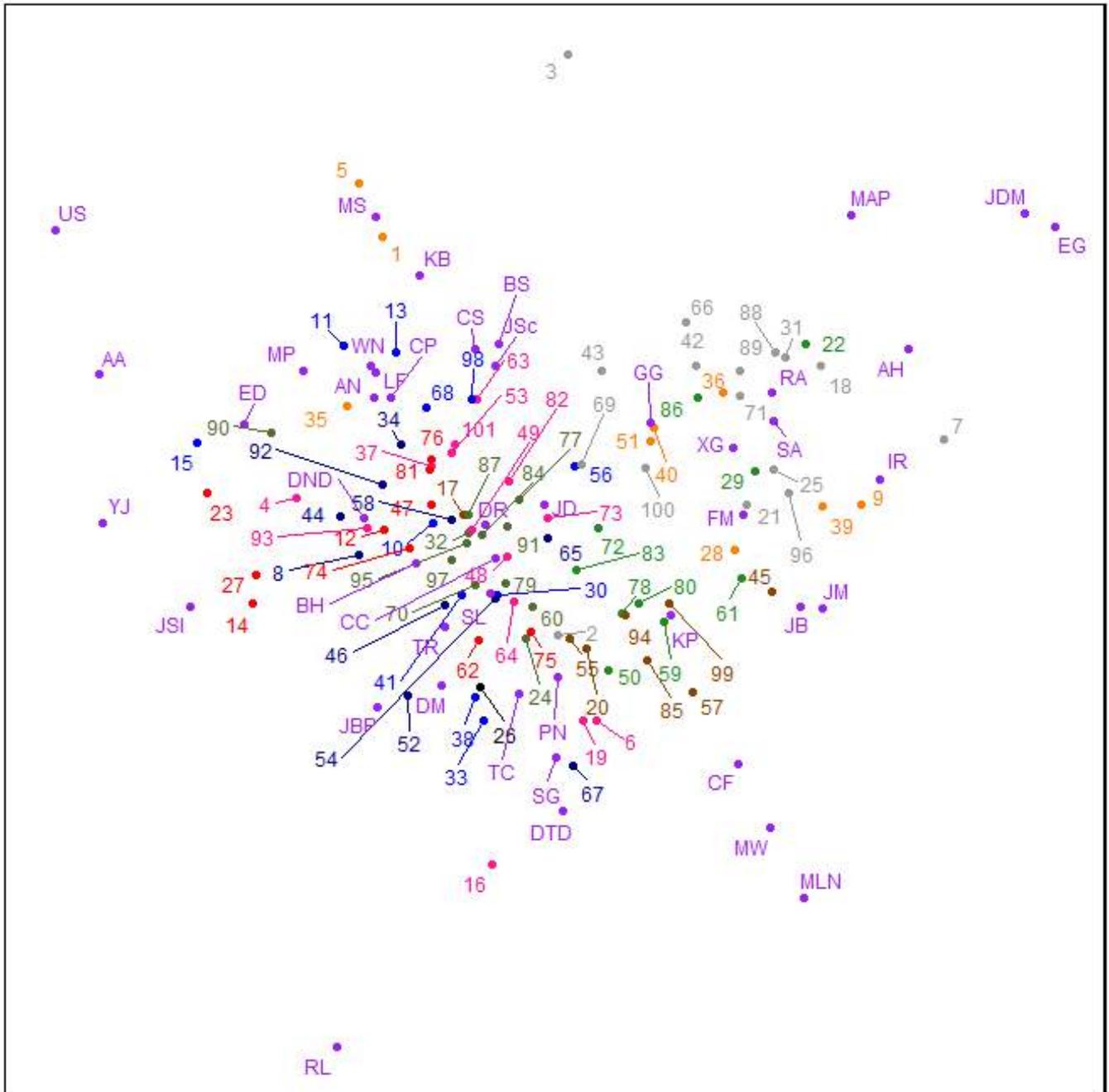


Song Key

- #1 Here Comes the Rain Again
- #2 Love Is a Stranger
- #3 Sweet Dreams (Are Made of This)
- #4 You Have Placed a Chill in My Heart
- #5 Who's That Girl?
- #6 Beethoven (I Love to Listen To)
- #7 The Walk
- #8 Don't Ask Me Why
- #9 No Fear, No Hate, No Pain (No Broken Hearts)
- #10 It's Alright (Baby's Coming Back)
- #11 I Love You Like a Ball and Chain
- #12 Missionary Man
- #13 Would I Lie to You?
- #14 Thorn in My Side
- #15 There Must Be an Angel (Playing with My Heart)
- #16 Shame
- #17 Sexcrime (Nineteen Eighty-Four)
- #18 I Could Give You (A Mirror)
- #19 Savage
- #20 Julia
- #21 Jennifer
- #22 Never Gonna Cry Again
- #23 When Tomorrow Comes
- #24 I Saved the World Today
- #25 This City Never Sleeps
- #26 I've Got a Life
- #27 The Miracle of Love
- #28 Paint a Rumour
- #29 Take Me to Your Heart
- #30 Conditioned Soul
- #31 Somebody Told Me
- #32 17 Again
- #33 Better to Have Lost in Love (Than Never to Have Loved At All)
- #34 Angel
- #35 Right by Your Side
- #36 Regrets
- #37 I Need a Man
- #38 Here Comes That Sinking Feeling
- #39 Aqua
- #40 The First Cut
- #41 Adrian
- #42 This Is the House
- #43 I've Got an Angel
- #44 The King and Queen of America
- #45 For the Love of Big Brother
- #46 (My My) Baby's Gonna Cry
- #47 The Last Time
- #48 I've Got a Lover (Back in Japan)
- #49 Brand New Day
- #50 Belinda
- #51 Cool Blue
- #52 We Two Are One
- #53 I Need You
- #54 When the Day Goes Down
- #55 DoublePlusGood
- #56 Grown Up Girls
- #57 I Did It Just the Same
- #58 Sylvia
- #59 Your Time Will Come
- #60 I've Tried Everything
- #61 Revenge
- #62 I Remember You
- #63 Wide Eyed Girl
- #64 Heaven
- #65 You Hurt Me (And I Hate You)
- #66 Wrap It Up
- #67 How Long?
- #68 Sisters Are Doin' It for Themselves
- #69 Satellite of Love
- #70 Peace Is Just a Word
- #71 Let's Just Close Our Eyes
- #72 English Summer
- #73 Put the Blame on Me
- #74 A Little of You
- #75 In This Town
- #76 Let's Go!
- #77 Lifted
- #78 She's Invisible Now
- #79 Anything But Strong
- #80 Caveman Head
- #81 Take Your Pain Away
- #82 Do You Want to Break Up?
- #83 All the Young (People of Today)
- #84 Forever
- #85 Ministry of Love
- #86 4/4 in Leather
- #87 Power to the Meek
- #88 Step on the Beast
- #89 The Walk Pt. 2
- #90 Why
- #91 I Want It All
- #92 Revival
- #93 Put A Little Love In Your Heart
- #94 Room 101
- #95 My True Love
- #96 Invisible Hands
- #97 Beautiful Child
- #98 Tous les garçons et les filles
- #99 Greetings from a Dead Man
- #100 Baby's Gone Blue
- #101 Winter Wonderland

Song Map

We can also include vectors (angles) for the voters that correspond to the principal components to get a sense of which types of Eurythmics songs make our voters' hearts sing!



Key:

| | | | | |
|--------------------------|----------------------|--------------------------|-----------------------|-------------------------|
| AA: Andy Ashton | DM: Daniel Mueller | JB: Jorge Beleza | LF: Lynne Foster | SA: Sherry Ann |
| AH: Alex Helm | DND: David N. Dennis | JBP: Jaume Brunet Papiol | MAP: Michele A. Plaga | SG: Steve Gayler |
| AN: Anonymous | DR: Dan Rucker | JD: John DesJardins | MLN: Matt Lee Newby | SL: Stewart Lennox |
| BH: Brendan Holiday | DTD: Daniel T. Davis | JDM: Jan De Meulenaer | MP: Mark Page | TC: Thomas Chiarolanzio |
| BS: Bryan Stevens | ED: Eddie Davis | JM: James Mitchell | MS: Mark Stevens | TR: Thomas Ripley |
| CC: Cameron Carr | EG: Eric Gustin | JSc: John Schmitz | MW: Mike Wilson | US: Uschi Suttner |
| CF: Christopher Fayol | FM: Fabio Milani | JSI: Jonathan Slater | PN: Paul Nolan | WN: Wolfgang Nomi |
| CP: Christopher Perrello | GG: Grace Gomez | KB: Kyle Barber | RA: Ruth Aldis | XG: Xaque Gruber |
| CS: Clem Stambaugh | IR: Ian Renner | KP: Kevin Purdom | RL: Ross Larkin | YJ: Yann Jouvét |

In the Garden era

| Rank | Song | Source | Points |
|------|---------------------------------|---------------------------------|---------|
| #22 | Never Gonna Cry Again | <i>In the Garden</i> | 1275.23 |
| #29 | Take Me to Your Heart | <i>In the Garden</i> | 1138.49 |
| #50 | Belinda | <i>In the Garden</i> | 935.93 |
| #59 | Your Time Will Come | <i>In the Garden</i> | 887.27 |
| #61 | Revenge | <i>In the Garden</i> | 871.13 |
| #72 | English Summer | <i>In the Garden</i> | 790.90 |
| #78 | She's Invisible Now | <i>In the Garden</i> | 676.19 |
| #80 | Caveman Head | <i>In the Garden</i> | 662.87 |
| #83 | All the Young (People of Today) | <i>In the Garden</i> | 647.81 |
| #86 | 4/4 in Leather | <i>This Is the House 12"</i> | 613.27 |
| #102 | Sing-Sing | <i>In the Garden</i> | 436.34 |
| #106 | Le Sinistre | <i>Never Gonna Cry Again 7"</i> | 410.20 |
| #116 | Heartbeat, Heartbeat | <i>Belinda 7"</i> | 241.24 |

Average points per voter for all songs on *In the Garden*: 18.49

Average points per voter for all songs from the *In the Garden* era: 16.39

Sweet Dreams (Are Made of This) era

| Rank | Song | Source | Points |
|------|---|--|---------|
| #2 | Love Is a Stranger | <i>Sweet Dreams (Are Made of This)</i> | 3002.20 |
| #3 | Sweet Dreams (Are Made of This) | <i>Sweet Dreams (Are Made of This)</i> | 2953.05 |
| #7 | The Walk | <i>Sweet Dreams (Are Made of This)</i> | 1980.19 |
| #18 | I Could Give You (A Mirror) | <i>Sweet Dreams (Are Made of This)</i> | 1548.98 |
| #21 | Jennifer | <i>Sweet Dreams (Are Made of This)</i> | 1283.54 |
| #25 | This City Never Sleeps | <i>Sweet Dreams (Are Made of This)</i> | 1212.27 |
| #31 | Somebody Told Me | <i>Sweet Dreams (Are Made of This)</i> | 1127.86 |
| #42 | This Is the House | <i>Sweet Dreams (Are Made of This)</i> | 1034.05 |
| #43 | I've Got an Angel | <i>Sweet Dreams (Are Made of This)</i> | 1014.59 |
| #66 | Wrap It Up | <i>Sweet Dreams (Are Made of This)</i> | 846.21 |
| #69 | Satellite of Love | <i>Step on the Beast</i> EP | 818.87 |
| #71 | Let's Just Close Our Eyes | <i>Love Is a Stranger</i> 12" | 806.11 |
| #88 | Step on the Beast | <i>The Walk</i> 7" | 586.88 |
| #89 | The Walk Pt. 2 | <i>The Walk</i> 7" | 573.77 |
| #96 | Invisible Hands | <i>The Walk</i> 12" | 517.80 |
| #100 | Baby's Gone Blue | <i>Sweet Dreams (Are Made of This)</i> 12" | 490.80 |
| #105 | Home Is Where the Heart Is | <i>This Is the House</i> 7" | 414.46 |
| #107 | Monkey Monkey | <i>Love Is a Stranger</i> 7" | 395.84 |
| #113 | Angel Dub | <i>Step on the Beast</i> EP | 295.99 |
| #123 | The Boys & Girls (Muscle In on the Dance Floor) | Live at Reading, England Dec 9 1982 | 155.58 |
| #126 | You Can't Hurry Love | Live at Reading, England Dec 9 1982 | 136.50 |
| #128 | These Boots Are Made for Walking | Live at Reading, England Dec 9 1982 | 118.32 |
| #132 | Dr. Trash | <i>The Walk</i> 12" | 99.88 |
| #136 | Deep in the Darkest Night (with Maddy Prior) | <i>Deep in the Darkest Night</i> 7" | 84.32 |
| #141 | Stormy Weather | Live at Reading, England Dec 9 1982 | 62.91 |
| #156 | Intro Speech | <i>Step on the Beast</i> EP | 0.00 |

Average points per voter for all songs on *Sweet Dreams (Are Made of This)*: 35.56

Average points per voter for all songs from the *Sweet Dreams (Are Made of This)* era: 18.43

Touch era

| Rank | Song | Source | Points |
|------|--|-------------------------------|---------|
| #1 | Here Comes the Rain Again | <i>Touch</i> | 3184.44 |
| #5 | Who's That Girl? | <i>Touch</i> | 2075.72 |
| #9 | No Fear, No Hate, No Pain (No Broken Hearts) | <i>Touch</i> | 1861.84 |
| #28 | Paint a Rumour | <i>Touch</i> | 1169.47 |
| #35 | Right by Your Side | <i>Touch</i> | 1090.35 |
| #36 | Regrets | <i>Touch</i> | 1083.99 |
| #39 | Aqua | <i>Touch</i> | 1054.84 |
| #40 | The First Cut | <i>Touch</i> | 1045.59 |
| #51 | Cool Blue | <i>Touch</i> | 932.26 |
| #118 | Fame | <i>Touch</i> remaster | 181.83 |
| #120 | Plus Something Else | <i>Right by Your Side</i> 12" | 161.52 |
| #122 | I Heard It Through the Grapevine | various live shows, 1984 | 155.86 |
| #129 | You Take Some Lentils and You Take Some Rice | <i>Who's That Girl?</i> 7" | 117.32 |
| #134 | ABC (Freeform) | <i>Who's That Girl?</i> 12" | 90.53 |
| #156 | Good King Wenceslas | Xmas Flexi Disc 1983 | 0.00 |

Average points per voter for all songs on *Touch*: 33.33

Average points per voter for all songs from the *Touch* era: 21.05

1984: For the Love of Big Brother era

| Rank | Song | Source | Points |
|------|---------------------------------------|--|---------|
| #17 | Sexcrime (Nineteen Eighty-Four) | <i>1984: For the Love of Big Brother</i> | 1569.67 |
| #20 | Julia | <i>1984: For the Love of Big Brother</i> | 1422.28 |
| #45 | For the Love of Big Brother | <i>1984: For the Love of Big Brother</i> | 977.50 |
| #55 | DoublePlusGood | <i>1984: For the Love of Big Brother</i> | 914.43 |
| #57 | I Did It Just the Same | <i>1984: For the Love of Big Brother</i> | 897.84 |
| #85 | Ministry of Love | <i>1984: For the Love of Big Brother</i> | 616.37 |
| #94 | Room 101 | <i>1984: For the Love of Big Brother</i> | 523.05 |
| #99 | Greetings from a Dead Man | <i>1984: For the Love of Big Brother</i> | 514.54 |
| #110 | Winston's Diary | <i>1984: For the Love of Big Brother</i> | 368.65 |
| #131 | Sweet Surprise (with Chris & Cosey) | <i>Sweet Surprise 7"</i> | 101.04 |
| #146 | Sweet Surprise 2 (with Chris & Cosey) | <i>Sweet Surprise 7"</i> | 40.28 |
| #149 | I'm Dreaming of a White Christmas | Xmas Flexi Disc 1984 | 22.90 |
| #156 | Once in Royal David City | Xmas Flexi Disc 1984 | 0.00 |

Average points per voter for all songs on *1984: For the Love of Big Brother*: 19.27

Average points per voter for all songs from the *1984: For the Love of Big Brother* era: 13.62

Be Yourself Tonight era

| Rank | Song | Source | Points |
|------|-------------------------------------|--|---------|
| #10 | It's Alright (Baby's Coming Back) | <i>Be Yourself Tonight</i> | 1758.94 |
| #11 | I Love You Like a Ball and Chain | <i>Be Yourself Tonight</i> | 1751.28 |
| #13 | Would I Lie to You? | <i>Be Yourself Tonight</i> | 1646.68 |
| #15 | There Must Be an Angel... | <i>Be Yourself Tonight</i> | 1607.87 |
| #30 | Conditioned Soul | <i>Be Yourself Tonight</i> | 1132.34 |
| #33 | Better to Have Lost in Love... | <i>Be Yourself Tonight</i> | 1101.35 |
| #38 | Here Comes That Sinking Feeling | <i>Be Yourself Tonight</i> | 1068.28 |
| #41 | Adrian | <i>Be Yourself Tonight</i> | 1043.88 |
| #56 | Grown Up Girls | <i>There Must Be an Angel 7"</i> | 912.45 |
| #68 | Sisters Are Doin' It for Themselves | <i>Be Yourself Tonight</i> | 825.49 |
| #98 | Tous les garçons et les filles | <i>It's Alright (Baby's Coming Back) 12"</i> | 515.76 |
| #138 | Hello, I Love You | <i>Be Yourself Tonight</i> remaster | 79.63 |

Average points per voter for all songs on *Be Yourself Tonight*: 29.47

Average points per voter for all songs from the *Be Yourself Tonight* era: 24.90

Revenge era

| Rank | Song | Source | Points |
|------|---|-------------------------------------|---------|
| #12 | Missionary Man | <i>Revenge</i> | 1711.37 |
| #14 | Thorn in My Side | <i>Revenge</i> | 1608.85 |
| #23 | When Tomorrow Comes | <i>Revenge</i> | 1254.76 |
| #27 | The Miracle of Love | <i>Revenge</i> | 1178.64 |
| #47 | The Last Time | <i>Revenge</i> | 947.48 |
| #62 | I Remember You | <i>Revenge</i> | 865.99 |
| #74 | A Little of You | <i>Revenge</i> | 763.07 |
| #75 | In This Town | <i>Revenge</i> | 735.94 |
| #76 | Let's Go! | <i>Revenge</i> | 688.97 |
| #81 | Take Your Pain Away | <i>Revenge</i> | 660.40 |
| #121 | Revenge 2 | <i>Rooftops</i> soundtrack | 160.86 |
| #137 | This Is the World Calling (with Bob Geldof) | <i>Deep in the Heart of Nowhere</i> | 81.50 |
| #140 | I Love You Like a Fool (Demo) | Xmas Flexi Disc 1986 | 72.54 |
| #142 | My Guy | <i>Revenge</i> remaster | 62.49 |
| #150 | Let's Work (with Mick Jagger) | Xmas Flexi Disc 1986 | 12.22 |

Average points per voter for all songs on *Revenge*: 23.15

Average points per voter for all songs from the *Revenge* era: 16.01

Savage era

| Rank | Song | Source | Points |
|------|---|---|---------|
| #4 | You Have Placed a Chill in My Heart | <i>Savage</i> | 2107.89 |
| #6 | Beethoven (I Love to Listen To) | <i>Savage</i> | 2033.62 |
| #16 | Shame | <i>Savage</i> | 1589.68 |
| #19 | Savage | <i>Savage</i> | 1532.29 |
| #37 | I Need a Man | <i>Savage</i> | 1081.24 |
| #48 | I've Got a Lover (Back in Japan) | <i>Savage</i> | 943.82 |
| #49 | Brand New Day | <i>Savage</i> | 937.67 |
| #53 | I Need You | <i>Savage</i> | 921.97 |
| #63 | Wide Eyed Girl | <i>Savage</i> | 856.25 |
| #64 | Heaven | <i>Savage</i> | 853.82 |
| #73 | Put the Blame on Me | <i>Savage</i> | 779.32 |
| #82 | Do You Want to Break Up? | <i>Savage</i> | 654.73 |
| #93 | Put A Little Love In Your Heart (with Al Green) | <i>Scrooged</i> | 534.03 |
| #101 | Winter Wonderland | <i>A Very Special Christmas</i> | 440.08 |
| #119 | Come Together | <i>Savage</i> remaster | 166.84 |
| #125 | A Great Big Piece of Love | <i>Put a Little Love in Your Heart 7"</i> | 146.22 |
| #139 | Amazing Grace | APB Interview | 75.04 |
| #143 | Baby, Baby, Take a Chance on Me | <i>Savage</i> Longform Video Collection | 56.83 |
| #148 | God Rest Ye Merry Gentlemen | Xmas Flexi Disc 1988 | 29.34 |
| #156 | A Christmas Gorilla | Xmas Flexi Disc 1988 | 0.00 |

Average points per voter for all songs on *Savage*: 26.47

Average points per voter for all songs from the *Savage* era: 17.49

We Too Are One era

| Rank | Song | Source | Points |
|------|--|---|---------|
| #8 | Don't Ask Me Why | <i>We Too Are One</i> | 1864.18 |
| #34 | Angel | <i>We Too Are One</i> | 1096.98 |
| #44 | The King and Queen of America | <i>We Too Are One</i> | 1008.95 |
| #46 | (My My) Baby's Gonna Cry | <i>We Too Are One</i> | 955.02 |
| #52 | We Two Are One | <i>We Too Are One</i> | 926.52 |
| #54 | When the Day Goes Down | <i>We Too Are One</i> | 920.25 |
| #58 | Sylvia | <i>We Too Are One</i> | 887.48 |
| #65 | You Hurt Me (And I Hate You) | <i>We Too Are One</i> | 853.31 |
| #67 | How Long? | <i>We Too Are One</i> | 834.57 |
| #92 | Revival | <i>We Too Are One</i> | 548.21 |
| #104 | Last Night I Dreamt That Somebody Loved Me | <i>We Too Are One</i> remaster | 422.82 |
| #109 | Rich Girl | <i>Don't Ask Me Why 7"</i> | 384.37 |
| #111 | See No Evil | <i>The King and Queen of America 7"</i> | 327.38 |
| #112 | Farewell to Tawathie | We Two Are One Too video | 315.74 |
| #114 | Precious | <i>Revival 7"</i> | 271.67 |
| #135 | Success (Demo) | Xmas Flexi Disc 1989 | 88.75 |
| #145 | We 4 Are 3 | We Two Are One Too video | 40.94 |
| #151 | The Young Lions (with Boris Grebenshikov) | <i>Radio Silence</i> | 11.11 |
| #153 | Mother (with Boris Grebenshikov) | <i>Radio Silence</i> | 10.78 |
| #154 | Ballad of Eurythmics Road Crew | We Two Are One Too video | 10.38 |
| #155 | Rudolph the Red Nosed Reindeer | We Two Are One Too video | 9.91 |
| #156 | Real Slow Today (with Boris Grebenshikov) | <i>Radio Silence</i> | 0.00 |
| #156 | The Wind (with Boris Grebenshikov) | <i>Radio Silence</i> | 0.00 |
| #156 | A Spiritual Groove | Xmas Flexi Disc 1990 | 0.00 |
| #156 | Christmas Rap | Xmas Flexi Disc 1990 | 0.00 |

Average points per voter for all songs on *We Too Are One*: 21.99

Average points per voter for all songs from the *We Too Are One* era: 10.48

Peace era

| Rank | Song | Source | Points |
|------|--|--|---------|
| #24 | I Saved the World Today | <i>Peace</i> | 1232.92 |
| #32 | 17 Again | <i>Peace</i> | 1102.64 |
| #60 | I've Tried Everything | <i>Peace</i> | 878.77 |
| #70 | Peace Is Just a Word | <i>Peace</i> | 813.58 |
| #77 | Lifted | <i>Peace</i> | 680.31 |
| #79 | Anything But Strong | <i>Peace</i> | 671.00 |
| #84 | Forever | <i>Peace</i> | 638.52 |
| #87 | Power to the Meek | <i>Peace</i> | 611.25 |
| #90 | Why (live) | Peacetour live | 571.59 |
| #91 | I Want It All | <i>Peace</i> | 551.25 |
| #95 | My True Love | <i>Peace</i> | 519.07 |
| #97 | Beautiful Child | <i>Peace</i> | 517.79 |
| #103 | Walking On Broken Glass (live) | Peacetour live | 425.04 |
| #117 | Don't Let It Bring You Down (live) | Summer 2000 Tour | 207.02 |
| #124 | Something in the Air | <i>Peace</i> remaster | 148.19 |
| #127 | Life On Mars? | Greenwich Millenium Party | 125.91 |
| #144 | All You Need Is Love | Pavarotti & Friends for Cambodia and Tibet | 45.39 |
| #147 | It's So Sad | VH1 Storytellers | 32.77 |
| #152 | Auld Lang Syne (with all-star line up) | Greenwich Millenium Party | 11.00 |

Average points per voter for all songs on *Peace*: 16.60

Average points per voter for all songs from the *Peace* era: 11.44

Post-Peace era

| Rank | Song | Source | Points |
|------|----------------------------------|---|---------|
| #26 | I've Got a Life | <i>Ultimate Collection</i> | 1204.65 |
| #108 | Was It Just Another Love Affair? | <i>Ultimate Collection</i> | 386.81 |
| #115 | Fool on the Hill | The Beatles: The Night That Changed America concert | 256.65 |
| #130 | Love Comes (with Jimmy Cliff) | <i>Fantastic Plastic People</i> | 106.87 |
| #133 | 7 Seconds (with Youssou N'Dour) | Nelson Mandela 46664 charity concert | 92.61 |

Average points per voter for all songs from the Post-*Peace* era: 9.10



The admins of #Poll101 would like to send a huge thank you to all of the voters and commenters. It has been astounding and joyful to see how Eurythmics and their music have touched each one of us, marking important milestones in our lives, comforting and consoling us, giving us courage, even defining who we are. Thank you for filling this project with so much love and personal reflection. This document celebrates the story of all of YOU and the wonderful ways in which these songs have shaped your lives.

And of course, thank you to Dave and Annie. All of these memories, all of this love, all of this strength, all of this connection, all of this wonder is thanks to the magic you created. Thank you for the color picture in our minds.