



# 30 #1 Hits Of The 1980s

## 80s #1 MASTERPIECES

1. Physical
2. Bette Davis Eyes
3. Livin' On A Prayer
4. Every Breath You Take
5. I Love Rock N' Roll
6. Billie Jean
7. Eye Of The Tiger
8. Flashdance... What A Feeling
9. Call Me
10. Like A Virgin

## SWEET #1 HITS OF THE 80s

1. When Doves Cry
2. Jump
3. All Night Long (All Night)
4. Celebration
5. We Didn't Start The Fire
6. The Reflex
7. What Have You Done For Me Lately
8. Take My Breath Away
9. Sweet Dreams
10. The Way You Make Me Feel

## 80s #1 POP

1. My Prerogative
2. Bad
3. Nasty
4. You Give Love A Bad Name
5. Open Your Heart
6. Footloose
7. Walk Like An Egyptian
8. Endless Love
9. The Greatest Love Of All
10. Another Day In Paradise



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# 30 #1 Hits Of The 1980s

Musically the 1980s will always be known as the decade of Pop. However, this 3-CD collection shows the decade's versatility. Pop reigned, in all forms from the sexy dance inspired lyrics of "Physical" to the New Wave Power Pop of "Call Me." Rock also stayed strong, and the influence of Hip-Hop, which was just beginning its takeover of American music, was beginning to make itself heard.

## PHYSICAL

One of the biggest hits of the eighties and also one of the most controversial. "Physical" rose to the #1 position on the Billboard Hot 100 in November of 1981 and maintained the leading spot for 10 weeks.



Despite being a massive hit in both the United States and Europe, the song was banned outright by a number of Adult Contemporary stations that found the suggestive lyrics too hot to handle. "Let's get physical, physical / I wanna get physical, let's get into physical / Let me hear your body talk / Your body talk, let me hear your body talk." But the song, despite or because of the controversy, was incredibly popular. It completely captured the spirit of 80s excess and became shorthand for the entire decade. It went platinum, selling over 2 million copies and was rated as the #1 pop Song of 1982 by Billboard.

## LIVIN' ON A PRAYER

In a decade of one-hit Pop wonders, "Livin' On A Prayer" is the exception to the rule. The song is a bona fide Rock anthem and in the best Rock tradition it is an homage to the working classes, to the people concerned with just getting by: "Whooh, we're half way there

/Livin' on a prayer / Take my hand and we'll make it - I swear." In an era of trickle down economics, this song about a couple trying to keep their relationship intact while struggling with the woes of a fragile financial situation hit just the right chord. The uplifting chorus and celebration of human relationships to conquer daily woes made this song an 80s classic and it spent a month at #1 on the Billboard Hot 100 in 1987.

## LIKE A VIRGIN

"Like A Virgin" is a great example of how the Pop hits of the 1980s played with and owed a debt to the earlier sounds that had preceded them, notably 1970s Disco and American Soul of the 1950s and 1960s. This song was written by Billy Steinberg and Tom Kelly, the writing team responsible for a number of 80s hits, including Cyndi Lauper's "True Colors." The songwriters freely admit that they were very much influenced by American Soul, particularly Smokey Robinson and The Four Tops. The writers loved the smooth Soul style of singing. As well, "Like A Virgin" uses a musical hook that is strikingly similar to The Four Tops "I Can't Help Myself," a hook that reoccurs in the 1980s smash hit "Billie Jean" as well. This song was produced by Nile Rodgers of the 1970 Disco sensation Chic, who went on to make a name for himself as one of the best producers in the music industry. The combination of a Disco pioneer channeling true Soul spirit proved a winning combination. The song, racy lyrics and all, rapidly climbed the Billboard Hot 100 chart, hitting the #1 spot in December of 1984 and comfortably sitting in the Top Ten for nine weeks. In 2000, "Like A Virgin" came in fourth on Rolling Stone and MTV's "100 Greatest Pop Songs." The song's incredible fame was further solidified in American Pop Culture when Quentin Tarantino's breakout film *Reservoir Dogs* opened with an argument over the meaning of the song's lyrics. The moment is made especially funny as all of the characters are tough guy crooks, and the contrast between their macho personas and the funny Pop cultural chitchat gave film viewers a different perspective on criminal personalities.





### CALL ME

“Call Me” was written by European producer Giorgio Moroder and Debbie Harry for the Paul Schrader film *American Gigolo* starring Richard Gere. Moroder had first wanted to collaborate with Stevie Nicks for the film’s soundtrack but she declined. “Call Me” can be seen as a Power Pop hit, beginning to run in the direction of a New Wave sound. With sparse lyrics the song gets its

undeniably driving beat and catchy melody. The song was phenomenally successful, marking only the third time a song written for a film soundtrack reached the #1 position on the singles chart. Indeed, the single also became the top seller for 1980. At the 1981 Golden Globe Awards, the song was nominated for Best Original Song where it was beat out by “Fame” from the film of the same name. The timeless appeal of the song, its ability to crossover and attract fans of all music genres was celebrated by Rolling Stone, who ranked the song at #283 on the 500 Greatest Songs Of All Time.

### WHEN DOVES CRY

“When Doves Cry” was written by Prince for his successful semi-autobiographical film *Purple Rain*, a wild celebration of 1980s excess and extravagance. The song was written for the film at the director’s request after all of the other songs for the film had been completed and obviously Prince wanted this one to have an unusual and unique sound. The song was written without a bass and relies on guitar, synthesizer and drum machine and vocal loops to create a charged atmosphere and catchy riffs. The lyrics of the song were fitted for the film and are a plea to right a love affair going wrong: “How can you just leave me standing / Alone in a world that’s so cold? (A world that’s so cold) / Maybe I’m just too demanding (Maybe, maybe I’m like my father) / Maybe I’m just like my father - too bold (You know, You know he’s too bold) / Maybe you’re just like my mother (Maybe you’re just like my mother) / She’s never satisfied (She’s never, never satisfied) / Why do we scream at each other? (Why do we scream? Why?) / This is what it sounds like when doves cry.” In a year of outstanding Pop music, “When Doves Cry” made a permanent mark in music

history. The single was the bestselling single of 1984, reaching platinum status. Spin magazine ranked it #6 on its Greatest Songs Of All Time and it holds the #52 slot on Rolling Stone’s 500 Greatest Songs. It won an American Music Award in 1985 for Favorite Soul/ R&B Single. And to top it off, the song played a large part in Prince winning the Oscar for Best Original Song/Score for *Purple Rain*.

### FOOTLOOSE

No song of the 80s better showcases the incredible mutual influence of film and music than “Footloose.” The title track from the popular film of the same name, “Footloose” spent three weeks at #1 on the Billboard Hot 100 in 1984 and was an Academy Award nominee for Best Song. The success of the film’s soundtrack, spurred on by this instantly contagious and bouncy number, put both the film and the song “Footloose” on the map. The song is essentially a reiteration of the



film’s theme that teens need to have some fun and once in a while they just have to cut loose! In the case of the film, cutting loose was the relatively tame experience of hitting the dance floor and shaking your booty. The film made a star of Kevin Bacon and the video for “Footloose” was a popular hit too,

featuring shots of one of the film’s most outrageous sequences: an extended scene of Bacon doing an impromptu dance in an abandoned warehouse. This scene became an 80s icon of sorts, a moment that became an instant visual shorthand for the vibrant energy of the decade and ensured that the song would go down in history.

### BETTER THAN WE EVER KNEW

The 1980s trends branched off in a number of different directions and sounds. Pop, New Wave, Hip-Hop and Rock, the 80s had it all and in the coming years these different genres merged together, repeatedly borrowing from each other and working to define today’s current sound. This collection is an excellent reminder of just how much truly great music came out of the heady 80s, music that speaks both to that particular moment and far, far beyond it.



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