

1999 2000 Smash Pop Hits

This three-volume collection of original essays examines cult pop culture, the often-seedy underbelly of American popular culture. * 60 essays examine cult topics based on linked subject matter * Organization by subject enables readers to quickly find what interests them most * A "Further Reading" section, including websites, films, and multimedia sources, helps readers to delve into cult pop culture topics in greater depth

The International Who's Who in Popular Music 2002 offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses.

Wherever possible, information is obtained directly from the entrants to ensure accuracy and reliability.

Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

In this comprehensive artist-by-artist listing, you'll find the more than 2,200 artists and 17,800 songs that debuted on Billboard's country singles charts from 1944-2001.

Not only does it cover the complete chart careers of legendary country greats such as Johnny Cash, Tammy Wynette, Merle Haggard, Waylon Jennings, Alan

Jackson, Garth Brooks and Reba McEntire, it also introduces fresh country voices like Brad Paisley, Rascal Flatts, Cyndi Thomson, Tammy Cochran, Chris Cagle, Phil Vassar and Trick Pony. This unique country compilation is a priceless gold mine of stats and facts, all presented in a handy, easy-to-use format!

The most complete guide to every artist and album that has ever charted in the UK Album chart, with details on over 14,800 albums and biographies on every one of the 3,180 acts that have appeared since the chart first started in 1958. From a Top Ten in 1958, the album chart has grown in both size and stature over the years. Increased to a Top Twenty in 1960, the chart grew to a Top 30 by 1966, a Top 40 later that year, a Top 50 in 1971, a Top 75 in 1978 and a Top 100 in 1981. By 1989, when compilation albums and soundtracks were a major factor in the chart, a decision was taken to produce two charts; a Top 75 artist chart and a Top 20 compilation chart. Every single entry on all these charts is included in Collins Complete UK Hit Albums. 3,180 acts have registered just over 11,300 hit albums; also listed are the approximately 3,500 soundtracks and compilation albums that have also hit the charts. Hit Singles: a brief biography of each of the 3,180 or so artists who have had hit albums, details of BPI awards, Platinum Europe awards and RIAA Diamond awards and details of BRIT, Grammy awards and US Number Ones. Just as with the single chart, the album chart is not without its peculiarities and so you will learn of the album that took nearly four years to hit the number one spot, the album by Sigur Ros that had no title as opposed to that by

Fiona Apple which registered the longest title (all 89 words), the artists whose chart career consists of a single week at position 100 as opposed to Fleetwood Mac's Rumours which has spent 477 weeks on the chart, including one week at number one.

This book is Nick Carter's autobiography and self-help hybrid in which he chronicles his struggles with a dysfunctional family and the unimaginable rigors of becoming an internationally successful pop-star at the age of 12. From his battle with addiction to serious health complications and the pain of his younger sister's tragic death, Nick leaves nothing to the imagination and offers true and heartfelt advice to help readers overcome obstacles in their own lives.

Cut through the haze of rock reference with the updated second edition of this illustrated encyclopedia. There are over 1800 entries on the stars who have shaped rock history, whether they were destined to become icons or bygones, influential or infamous. Each entry provides essential facts and opinion on songwriters, musicians and producers and includes a sidebar of star-rated recommended albums. There are over 600 images to complement the text and a full album listing for each act at the back of the book.

A colorful biography of the woman who transformed 1970s pop stardom into a successful film and music career retraces Cher's long career in showbiz.

This extensively revised and expanded fifth edition of Understanding Popular Music Culture provides an accessible and comprehensive introduction to the

production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website (www.routledge.com/cw/shuker), which includes additional case studies, links to relevant

websites and a discography of popular music metagenres.

This text presents a comprehensive and up-to-date reference work on popular music, from the early 20th century to the present day.

Titles (and artists) include: All Star (Smash Mouth) * As Long As You Love Me (Backstreet Boys) * Back at One (Brian McKnight) * (You Drive Me) Crazy (Britney Spears) * From This Moment On (Shania Twain) * Genie in a Bottle (Christina Aguilera) * I Will Remember You (Sarah McLachlan) * (God Must Have Spent) A Little More Time on You (*NSYNC) * No Scrubs (TLC) * She's All I Ever Had (Ricky Martin) and many, many more!

This book will survey past and present efforts to democratize international institutions, and will advance the argument that a new degree of transparency and accountability on a global scale is necessary to address the threat of climate change. The volume will analyse how global governance could become more democratic and consequently more responsive to the challenge of climate change. As economic globalization has accelerated since 1945, international institutions have done a remarkable job in facilitating global communication and commerce but have been far less effective in protecting the global commons.

When rock 'n' roll arrived, all Britain had were two black and white TV channels, the BBC and the

slightly racier ITV. In just over a decade after the first dedicated music programme, Cool For Cats, aired in 1956, cheap black and white studio-bound miming would give way to epic prog-rock live performances as programme controllers' were forced to accept the rise of the counter culture. Eventually, mammoth rock festivals would be enjoyed on multi-channel high-definition TV, delivering more coverage than any one person attending the actual event could ever experience. In Rock & Pop on British TV, Jeff Evans tells the whole story of how this entertainment medium morphed and grew as technology advanced and cultures changed. In a world where music is available on demand, 24/7, the story of Rock & Pop On British TV takes you back to your youth - whenever that was - and the days when pop on TV was an eagerly anticipated, greedily consumed and thrilling part of growing up in Britain. This Omnibus Enhanced digital edition includes a Digital Timeline of the notable programmes discussed within the book and the #1 hits of the day, illustrated with videos and images.

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Traces the growth of country music as an industry, and includes biographies of hundreds of performers, album reviews, and background stories of songs.

A comprehensive guide to the people and organizations involved in the world of popular music.

For Australian teenagers of the 1980s and 90s, Smash Hits magazine provided a fortnightly fix of fun, glamour and pop. It had more fizz than a sherbet bomb, and hundreds of thousands of Australian teenagers were hooked. Pop Life is an insiders' view of the Australian pop lovers' bible, from its bubbly beginnings to digital demise. Three former Smash Hits writers and editors take an affectionate and irreverent jaunt down memory lane. And reveal how they, Australia and readers have changed along the way.

Offers a decade-by-decade history of American singing groups, from the Ames and Mills Brothers, to the Platters and the Beach Boys, to Destiny's Child, the Backstreet Boys, 'N Sync, and many others, covering more than 380 artists and furnishing information on each group's career, key members, influences, photos, and discographies.

Original.

Contents: - Bill Osgerby: 'The Young Ones'. Youth, Consumption and Representations of the 'Teenager' in Post-War Britain. - Rachel Thomson / Janet Holland: Sexual Relationship, Negotiation and Decision Making. - Mike Storry: Teenagers and Advertising - Peter Bennett: Teen Pop and Teenage Identity in Britain. - Claus-Ulrich Viol: A Crack in the Union Jack? National Identity in British Popular Music. - Merle Tonnie: Problematic

Youth Identities in Contemporary British Dramas - Gerd Stratmann: 'Absolute Beginners' and Their Heirs in Contemporary British Novels. - Martin Bruggemeier / Horst W. Drescher: A Subculture and its Characterization in Irvine Welsh's Trainspotting. - Jurgen Neubauer: Critical Media Literacy and the Representation of Youth in Trainspotting. - Merle Tonnies / Claus-Ulrich Viol: Young Britain in Perspective. The Views of Rebecca Ray, shez 360, Chandrasonic, Kathy Lette, and Anne Fine.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Harold Rome was a composer and lyricist on Broadway, starting with Pins and Needles in 1937. His biggest hits included Call Me Mister, Wish You Were Here, Fanny, Destry Rides Again, and I Can Get It for You Wholesale and he continued on Broadway through 1965 with The Zulu and the Zayda. His early career, after two Yale degrees, featured songs of "social significance," lyrics for the common man filled with satire. His later works were songs well adapted to the book musicals of the day, and his words and music became more lyrical. Rome worked with Moss Hart, George S. Kaufman, Jerome Weidman, Joshua Logan, David Merrick and others, and wrote songs for such stars as Pearl Bailey, Ezio Pinza, Walter Slezak and Barbra Streisand (among many). Politically involved, and left-wing, he attracted the

attention of conservative organizations and the FBI. His song writing contributed to the home front efforts for World War II, as a civilian and then as a corporal in the Army. Showing yet another side, his paintings were critically praised and he amassed an impressive collection of African art.

The official UK charts started in November 1952 with Al Martin's Here's In My Heart at the top. Since then, there have been over 50 years of changes and we have now reached the 1,000 number one.

Popular culture in the 1990s often primarily reflected millennial catastrophic anxieties. The world was tightening, speeding up, and becoming more dangerous and dangerously connected. Surely it was only a matter of time before it all came crashing down. • Covers a wide range of aspects of popular culture of the 1990s • Offers an alternative perspective to the traditional, nostalgic image of the 1990s, emphasizing the often repressed voices of people of color or sexual orientation • Provides evidence for the continuation of the 1990s into today's culture, not only in regards to anniversaries but also inventions that continue to play fundamental roles

The music industry has been waging some very significant battles in recent years, reacting to numerous inter-related crises provoked by globalization, digitalization and the ever more extensive commercialization of public culture. These struggles are viewed by many as central to the survival of the central mediators in the consumption of popular music. These battles are not just against piracy and the sharing of

digital song files on the internet. The music industry is also struggling to find ways to compete or integrate with many other forms of entertainment, including films, television programmes, mobile phones, DVDs and video games in an extremely crowded communications environment. The battles currently being fought by the music industry are about nothing less than its continued ability to create and maintain specific kinds of profitable relationships with consumers. This book presents two inter-related cases of crisis and opportunity: the music industry's epic struggle over piracy and the 'Idol' phenomenon. Both are explicit attempts to control and justify the particular ways in which the music industry makes money from popular music through specific kinds of relationships with consumers. The battles over piracy have been fought with a remarkable collection of campaigns consisting of advice, coercion and argument about what is or is not the best way to consume music. From these complicated and often contradictory campaigns we form an unusually clear picture of what many within the music industry imagine their industry to be. In a complementary way, 'Idol' works to demonstrate the joy and pleasure of consuming popular music the 'right' way. By creating a series of intertwined relationships with consumers around multiple sites of consumption, incorporating television, radio, live performance, traditional print media campaigns, text messaging and all manner of internet-based systems of communication and 'fan management,' the producers of 'Idol' present an ideal relationship between musicians and audiences. Instead of focusing on selling CDs, the

music industry's digital Achilles' heel, 'Idol' has given the music industry an integrated platform for displaying its expanded palette of products and venues for consumption. When understood in specific relation to the battle against piracy, Fairchild's analysis of 'Idol' and the emerging promotional cultures of the music industry it exhibits shows how multiple sites of consumption, and attempts to mediate and control the circulation of popular music, are being used to combat the foundational challenges facing the music industry.

"Nicolas Slonimsky's venerable single-volume reference is now a six-volume set, with better page layout and typeface, and a subject range outside its traditional concentration on classical music. Under new editorship since Slonimsky's death in 1995, coverage has expanded to over 1,000 new entries on classical music and over 2,000 new entries on jazz and popular music. Nice features include reprints of Slonimsky's witty introductions to earlier editions and indexes for genre, nationality, and women composers and musicians."--"Outstanding Reference Sources," American Libraries, May 2002.

A reference guide to the decade's top trends, performers, and sounds, reviews the most influential albums, provides biographical overviews of key artists, and considers how technology and the Internet have impacted the industry.

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