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ABSTRACT

This study examines the frequency and nature of substance use in the most popular movie rentals and songs of 1996 and 1997. The intent was to determine the accuracy of public perceptions about extensive substance use in media popular among youth. Because teenagers are major consumers of movies and music, there is concern about the potential for media depictions of tobacco, alcohol, and illicit drugs to encourage use. For instance, portrayals that tend to legitimize, normalize, trivialize, or glorify substances might suggest to young people that this behavior is without negative consequences. Findings reveal that 98 percent of movies studied depicted illicit drugs, alcohol, tobacco or over-the-counter/prescription medicines. The major finding from the song analysis is the dramatic difference among music categories, with substance references being particularly common in Rap. Illicit drugs were mentioned in 63 percent of Rap songs versus about 10 percent of the lyrics in the other categories. Neither movies nor music provided much information about motives for substance use; however, the two media depicted the consequences quite differently, especially for illicit drugs. Study argues that careful examination of media content is a crucial first step in determining what role media may play in promoting substance use and abuse. (Contains 21 references and 4 appendixes.) (GCP)

Substance Use in Popular Movies and Music

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Substance Use in Popular Movies and Music

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Executive Summary

This study examines the frequency and nature of substance use in the most popular movie rentals and songs of 1996 and 1997. The intent was to determine the accuracy of public perceptions about extensive substance use in media popular among youth. Because teenagers are major consumers of movies and music, there is concern about the potential for media depictions of tobacco, alcohol, and illicit drugs to encourage use. For instance, portrayals that tend to legitimize, normalize, trivialize, or glorify substances might suggest to young people that this behavior is without negative consequences. Careful examination of media content is a crucial first step in determining what role media may play in promoting substance use and abuse.

This study examined the 200 most popular movie rentals and 1,000 of the most popular songs from 1996 and 1997. The source for the movie sample selection was the Video Software Dealers Association, which rank orders home video rentals; the music sample was based on song rankings produced by *Billboard*, *Radio and Records* magazine, and the *College Music Journal*. In order to encompass young people’s divergent tastes in music, the sample included top songs from five genres: Country-Western, Alternative Rock, Hot-100 (also referred to as Top-40 or Mainstream), Rap, and Heavy Metal (which includes Hard Rock and Heavy Rock).

Substances included in the study were illicit drugs, alcohol, tobacco, and over-the-counter and prescription medicines. Researchers examined what was used, by whom, how often, under what circumstances, and with what consequences. The study considered whether movies and songs involved substance use as an important theme, contained pro- or anti-use behavior or statements, conveyed limit-setting messages, or associated substance use with positive or negative contexts. Also examined was the extent to which substance use portrayals varied among different types of movies and movies with different ratings.

Findings revealed that 98 percent of movies studied depicted illicit drugs, alcohol, tobacco or over-the-counter/prescription medicines. Alcohol and tobacco appeared in more than 90 percent of the movies and illicit drugs appeared in 22 percent. About one-quarter (26 percent) of the movies that depicted illicit drugs contained explicit, graphic portrayals of their preparation and/or ingestion. Substance use was almost never a central theme, and very few movies ever specified motivations for use. Less than one-half (49 percent) of the movies portrayed short-term consequences of substance use, and about 12 percent depicted long-term consequences. Of the 669 adult major characters featured in the 200 movies,

5 percent used illicit drugs, 25 percent smoked tobacco, and 65 percent consumed alcohol. One or more major characters used illicit drugs in 12 percent of the movies, tobacco in 44 percent, and alcohol in 85 percent.

All movies in which illicit drugs appeared received restricted ratings (PG-13 or R). However, 45 percent of the movies in which illicit drugs were used did not receive specific remarks identifying drug-related content from the Motion Picture Association of America (MPAA). Fifteen movies depicting illicit drug use (albeit briefly), were not identified as such in the Motion Picture Rating Directory, nor were an additional 10 movies that portrayed drug sales or trafficking.

The major finding from the song analysis is the dramatic difference among music categories, with substance references being particularly common in Rap. Illicit drugs were mentioned in 63 percent of Rap songs versus about 10 percent of the lyrics in the other categories. Similarly, alcohol references appeared in almost half of the Rap lyrics, but in 13 percent or fewer of the other genres. In song lyrics that mentioned illicit drugs, marijuana was by far the most frequent of the illicit drugs mentioned (63 percent). In general, 27 percent of the 1,000 songs contained a clear reference to either alcohol or illicit drugs. There were almost no references to tobacco. Substance use formed a central theme in only 2 percent of the songs and substance use was rarely associated with any motivations or consequences. There were few references that could be considered either explicitly pro-use or anti-use.

Neither movies nor music provided much information about motives for substance use. However, the two media depicted the consequences quite differently, especially for illicit drugs. In movies that portrayed drug use, 48 percent showed one or more consequences of drug use. By contrast, 19 percent of the songs that referred to illicit drugs mentioned any consequence.

Following are additional highlights from the study.

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Illicit Drugs

- Illicit drugs appeared in about one-fifth of both movies (22 percent) and songs (18 percent).
- In movies, illicit drug depictions were distributed somewhat evenly across genres: action adventure (10 percent), comedy (13 percent), and drama (18 percent); in music, references to illicit drugs were far more likely to be found in Rap songs (63 percent) than in Alternative Rock (11 percent), Hot-100 (11 percent), Heavy Metal (9 percent), or Country-Western (1 percent).
-
- Illicit drug use was associated with wealth or luxury in 15 percent of the movies in which drugs appeared, with sexual activity in 6 percent, and with crime or violence in 30 percent; illicit drug use was associated with wealth or luxury in 20 percent of the songs in which drugs appeared, with sexual activity in 30 percent, and with crime or violence in 20 percent.
- Fifteen percent of the movies that portrayed illicit drug use contained an "anti-use" statement, and 21 percent depicted a refusal to offers of illicit drugs; 6 percent of these songs contained an anti-use statement and 2 percent portrayed a refusal of an offer to use.
- Consequences of illicit drug use were depicted in about half (48 percent) of the movies in which they appeared and in about one-fifth of the songs (19 percent).
- In movies depicting illicit drugs, marijuana appeared most frequently (51 percent), followed by powder cocaine (33 percent), hallucinogens, heroin or other opiates, and miscellaneous

others (each 12 percent) and crack-cocaine (2 percent); in songs referring to illicit drugs, marijuana appeared most frequently (63 percent), followed by crack-cocaine (15 percent), powder cocaine (10 percent), and hallucinogens, heroin or other opiates, and miscellaneous others (4 percent each).

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Tobacco and Alcohol

- Alcohol appeared in 93 percent of the movies and 17 percent of the songs; tobacco appeared in 89 percent of the movies but only 3 percent of the songs.
- In movies, tobacco and alcohol use were consistent across movie genres, with each substance appearing in more than 80 percent of action adventures, comedies, and dramas.
- In songs, tobacco and alcohol appeared most frequently in Rap music. Seven percent of Rap songs contained a tobacco reference; Alternative Rock was next at 4 percent; and all others were below 2 percent. Alcohol appeared in 47 percent of Rap songs; no other genre rose above 13 percent.
- Alcohol use was associated with wealth or luxury in 34 percent of the movies in which it appeared, with sexual activity in 19 percent, and with crime or violence in 37 percent; alcohol use was associated with wealth or luxury in 24 percent of the songs in which it was referenced, with sexual activity in 34 percent, and with crime or violence in 13 percent.
- Of the movies portraying alcohol use, 9 percent contained an anti-use statement and 14 percent depicted a refusal of an offer of alcohol; of the songs, 3 percent contained an anti-use statement and 5 percent a refusal of an offer of alcohol.
- Consequences of alcohol use were depicted in 43 percent of movies and in 9 percent of songs.

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Comparing Movies and Music in Equivalent Units of Time

The preceding results show the differences in the frequency of substance use portrayals between movies and songs. However, since songs are only a few minutes in length and movies often last 2 or more hours, another useful comparison was made by dividing the movies into 4,372 segments of 5 minutes and equating these shorter intervals to songs. This approach provides a more accurate comparison of the frequency of substance references in equivalent time periods of movie viewing or music listening.

- Song lyrics contained a greater concentration of illicit drug references than did 5-minute movie segments. Illicit drugs appeared in nine times more songs (18 percent) than 5-minute movie segments (2 percent).
- The difference between the frequency of alcohol references in movies and songs was reduced. Alcohol appeared in about half as many songs (17 percent) as 5-minute movie segments (31 percent).

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Rationale and Background

This research on substance use in popular movies and music was prompted by two facts: that substance use and abuse constitute a serious problem among America's youth, and that American teenagers are heavy consumers of motion pictures and popular music. Also influencing the study were widely held public perceptions that media content incorporates a great many messages and images related to substance use, and that it plays a significant role in the creation and perpetuation of America's substance use problem. Documenting the frequency and nature of substance use portrayals in movies and music is a necessary first step toward understanding the possible connection between symbolic media representations of substances and real-world substance use.

It is important to acknowledge that the mere existence of a certain type of media portrayal does not ensure that audiences will be influenced by it. The ultimate effects of media exposure depend on multiple factors: how individuals interpret messages, the extent to which the messages are contradicted or supported by other sources, the dynamics of parent-child interaction, peer influence, social and cultural background, and so forth. Still, if it is true that substance use appears frequently and is portrayed positively in movies and music, then it is reasonable to hypothesize that these portrayals may be influencing young people to use alcohol, tobacco, and illicit drugs.

On the other hand, if substances are portrayed relatively rarely in movies and music lyrics, or if they are depicted in ways that deglamorize or otherwise discourage use, then it makes little sense to attribute any of society's substance abuse problems to the media. Equally important, if movies and music do contribute to the problem—that is, if they legitimize, glamorize, or otherwise promote the use of substances—then, logically, they could also help solve the problem by depicting substance use realistically with consequences, or as deviant, unglamorous, and socially unacceptable. In other words, although a variety of other factors may alter the size and nature of media effects, media content clearly matters.

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Substance Use Among America's Youth

Beyond question, the U.S. faces an epidemic of underage and illegal substance use. In 1997, more than 54 percent of U.S. high school seniors had used an illegal drug at least once, as had more than 29 percent of eighth graders. Among adolescents ages 12 to 17, the average ages of first use of marijuana, cocaine, and heroin were 13.7, 14.7, and 14.4 years, respectively. Youth tobacco smoking rates are higher now than at any time in the past 17 years. Two-thirds of U.S. high school students have tried cigarettes and more than one-third currently smoke. Every day another 3,000 American children and teenagers become regular smokers.

Alcohol consumption among adolescents remains at unacceptably high levels. More than 80 percent of U.S. high school students have tried alcohol; in 1997, more than 31 percent of 12th graders, 25 percent of 10th graders, and 14 percent of 8th graders claimed to have consumed five or more alcoholic drinks in the preceding 2 weeks. Perhaps most disturbing, among 12- to 17-year-olds who exhibit no other problem behaviors, those who have used marijuana, alcohol, or cigarettes in the past month are 17 times more likely to consume illegal drugs such as cocaine, heroin, or LSD than those who have not used these drugs.

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Adolescents, Movies, and Music

Movies and music are extremely popular among adolescents (see Appendix A). Although teens make up only 16 percent of the U.S. population, they account for 26 percent of all movie admissions. Ninety percent of 12- to 20-year-olds report going to movies at least occasionally, and their viewing is not limited to theaters. Sixty-three percent of 9- to 17-year-olds watch at least one rented video per week. Watching videos is one of America's favorite leisure time activities, with video revenues almost triple that of theatrical box office receipts.

Popular music is the backdrop for much of adolescent life. Teenagers name music listening as their most preferred non-school activity. Moreover, when attention is paid to "background" listening (listening while working, doing homework, driving, etc.), estimates of adolescents' exposure to music average as high as 4 to 6 hours daily. Recording industry figures indicate that 87 percent of all Rock music sales, 65 percent of Hot-100, 90 percent of R&B and Rap, and 64 percent of Country-Western are accounted for by people age 24 and under.

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Previous Studies on Substance Use in Media

Of the systematic reviews of the frequency of substance use portrayals in media published since 1980, almost all have focused on television (17 studies); only four have looked at movies, and music lyrics have been ignored. For the most part, content analyses have concentrated exclusively on alcohol or tobacco. Illicit drugs have received little attention (two studies), and only one study looked at all three substances simultaneously (see Appendix B). Most studies have examined media portrayals simply by reporting the percentage of programs or movies in which a substance appears or is "consumed." Few studies have attempted to examine the deeper issues explored in this research, such as the types of characters involved in substance use or the consequences attached to use.

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Theoretical Context

A long tradition of empirical research documents the extent to which people's beliefs, attitudes, and

behaviors are influenced as a function of the frequency with which media portray particular behaviors, their prevalence within specific populations or contexts, and such elements of the portrayal as motives, consequences, and setting. In particular, cultivation theory argues that audiences perceive behaviors portrayed frequently in the media (e.g., crime, violence, social deviance), as typical or normal and therefore more acceptable. For instance, a recent study of high school students found that frequent talk show viewers dramatically overestimated the frequency of high-risk behaviors, such as teen sexual activity, teen pregnancy, and running away from home. Accordingly, one goal of this study was to determine the frequency with which movies and music lyrics portray substance use behavior, including the proportion of adults and youth, males and females, and antagonists and protagonists who consume illegal drugs, tobacco, or alcohol.

Social learning theory also provided guidance for the study. According to this theory, media messages influence young people by providing explicit, concrete "models" for behaviors (e.g., smoking marijuana), attitudes (e.g., taking an anti-drug point of view), and feelings (e.g., fearing the effects of drug use). Whenever a child or adolescent encounters a media depiction or portrayal as in a movie or song, the potential exists for the behavior to be imitated. Research on social learning theory also demonstrates that the likelihood of imitation depends on the context surrounding the portrayal, particularly consequences attached to the behavior. Generally, perceived negative consequences (e.g., someone dying of an overdose) decrease the probability of a modeling effect, and perceived positive consequences (e.g., gaining social acceptance by drinking at a party) increase the probability.

Further, young audience members are more likely to learn and imitate behaviors performed by attractive, successful, or powerful role models or associated with positive outcomes such as approval, money, power, romance, and sex. Interestingly, even the absence of a negative outcome—such as when a teen character is not punished for using drugs—often has the same influence as an explicit positive consequence or reward. Thus, a second goal of this study was to describe the contexts in which substance use occurs.

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Research Methods

Samples

The samples for this content analysis consisted of the 200 most popular movie rentals and 1,000 of the most popular songs from 1996 and 1997.

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Movies

The Video Software Dealers Association rank-ordered list of home video rental income identified the

200 most popular movies for 1996 and 1997. Nine movie titles appeared in the top 100 for both years. In these cases, the titles remained in the year in which they ranked highest, and alternate titles were selected (beginning at rank 101) in order to derive a sample of 100 different movies for each year (see Appendix C). To simplify sample descriptions and analyses, movies were categorized into three genres: action adventure (30 percent); comedy, including romantic and dark/macabre comedies (35 percent); and drama (35 percent).

The sample included films with Motion Picture Association of America (MPAA) ratings: G (2 percent), PG (17 percent), PG-13 (33 percent), and R (48 percent). The Motion Picture Rating Directory, published by the MPAA's Classification and Rating Administration, noted drug-related content in 20 of the 200 movies. The absence of trade association data specific to teenage audiences, and the proportion of R-rated movies in this sample, raises some question about young audiences' exposure to the movies included in this study. According to recent teenage audience data, this study includes all 20 of the most popular video rentals among teenagers for 1997, some of which were R-rated. The audience data suggest that some R-rated videos in this sample drew between 4 percent and 35 percent of the teenage audience (1.2 to 10.9 million). Since no movie, no matter what the rating, drew more than 36 percent of the teenage audience surveyed, it is reasonable to conclude that young people's exposure to R-rated movies in this study is relatively high.

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Music

Because adolescents tend to listen to particular types of music rather than simply to music in general, the songs in the music sample were distributed evenly among five favorite genres (see Appendix D): Country-Western; Alternative Rock; Hot-100 (or Top-40); Rap; and Heavy Metal.

Just as with the video sample, considerable yearly and genre "crossover" of titles complicated the picture. For example, several hits that made the top 100 in Rap for 1996 also made the top 100 for 1997. In addition, a number of songs appeared on the charts for more than one genre. To ensure a total of 1,000 unique titles overall, alternates from the charts were selected when crossover occurred (see Appendix D for explanation).

Music industry charts were used to establish the lists of top songs for the various categories. For four of the music genres—Country-Western, Hot-100, Alternative Rock, and Rap—the year-end rankings from *Billboard* magazine were used to establish the sample (*Billboard* uses the term "Modern Rock" to refer to Alternative Rock music). Since *Billboard* does not publish a Heavy Metal or Heavy Rock chart, a hybrid list was constructed by combining year-end singles from *Radio & Records Magazine's* "Active Rock" chart and selections from *College Music Journal's* top "Loud Rock" albums (for further explanation see Appendix D).

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Coding Procedures

Describing substance portrayals in movies, which are visual and verbal, and music lyrics, which are only verbal, required different procedures. Specially trained coders watched all 200 movies or read the lyrics

of all 1,000 songs included in the study, paying particular attention to the following:

- Alcohol (beer, malt liquor, wine/champagne, hard liquor/mixed drinks, including fictional name brands).
- Tobacco (cigarettes, cigarillos, cigars, pipes, chewing tobacco, including fictional name brands).
- Illicit drugs (controlled substances, such as marijuana, cocaine, crack cocaine, heroin, PCP, crank, LSD).
- Over-the-counter medicines (legally purchased, such as aspirin, diet pills, antacids, laxatives, cough and cold serums, nicotine gum/patches).
- Prescription medication (self-administered prescription medicines, such as sleeping pills, muscle relaxants, anti-depressants, pain relievers).
- Inhalants (legal, ordinary household products used for the purpose of getting high, such as paint thinner, glue, lighter fluid, spray paint, aerosols, helium and laughing gas, also used to propel commercial whipping cream).
- Unidentified pills (any pills or capsules of unknown origin or purpose).

Coders were instructed to ignore medicines administered to patients by medical personnel in a hospital or other settings. Also excluded were fictitious drugs and substances with unrealistic, seemingly impossible effects, such as transforming one character into another, or permitting a character to experience other people's memories.

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Movie Content

All content analyses are fundamentally concerned with counting and describing particular content. In this study, counting procedures differentiated *substance use* from *substance appearance*. *Substance use* included explicit portrayals of consumption (drinking alcohol, lighting up or puffing on a cigarette, snorting cocaine, injecting drugs, swallowing pills), and depictions that implied consumption, such as buying, ordering, accepting, or possessing alcohol, tobacco, or other substances. *Substance appearance* was noted whenever substances or related paraphernalia (references to brands of alcohol, tobacco, or over-the-counter medicines, generic bar or cocktail signs, ashtrays, syringes, and the like) were seen, absent any indication of use. In either case, the counting procedure provided a conservative estimate of substance use, since it did not include every verbal reference. For example, a conversation between two characters recalling some past substance-use episode ("Boy, did I tie one on last week") was not coded.

In addition to counting the proportion of movies in which substances appeared, coding procedures attempted to describe dominant messages about substance use. Specifically, coders identified whether movies:

- Involved substance use or trafficking as important themes.
- Conveyed pro-use messages by expressing desire or longing, or advocating positive attributes of substances and their use.
- Modeled anti-use behavior by including characters that expressly refused offers to drink, smoke, or take drugs, or by statements that emphasized rules that govern use or characterize use or users in negative ways.
- Conveyed limit-setting messages that restricted where, when, and how often alcohol, tobacco, and illicit drugs were consumed.

- Associated substance use with positive (e.g., parties, humor) or negative (e.g., crime or violence, rape, risky behaviors) contexts.
- Depicted consequences of substance use to self or others that are short-term (closely linked, brief outcomes) or long-term (removed in time, enduring).

Consequences included any outcomes linked to substance use that showed what can happen to the body when substances are consumed (e.g., coughing, vomiting, blurred vision), or other significant outcomes such as social disapproval, physical harm, or arrest. Coders indicated whether consequences pertained to substance users and/or others (e.g., a woman is beaten when her husband has too much to drink).

The process of counting and describing movie content was applied to several distinct elements: the movie as a whole (as explained above), particular kinds of scenes, major characters, and 5-minute time intervals.

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Scenes

A closer examination of substance use portrayals was provided by a detailed analysis of two types of scenes: 1) those depicting illicit drug use by any character, and 2) those depicting substance use by characters known to be under 18 or who appeared to be high school age or younger. Scenes were defined as a series or sequence of dialogue and action at a single location or point in time. These scene analyses examined why substances were used, in what contexts, and with what, if any, consequences. Specifically, coders identified:

- Apparent motivations for use.
- Physical and social settings of use.
- Positive or negative associations with use.
- Short- or long-term consequences of use (to self or others).

Because scenes showing substance use by an underage character and those depicting illicit drug use by any character are not mutually exclusive, a few scenes are included in both sets of results.

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Major Characters

Determining the prevalence of substance use among movie characters required defining a relevant population of characters, and counting who did and did not use illicit drugs, tobacco, and alcohol. Previous studies have estimated prevalence by coding two characters from each movie (the major protagonist and antagonist). This procedure, however, describes a population composed of a disproportionately large number of antagonists and eliminates many characters in significant, potentially influential roles. For purposes of this study, major characters were defined as those with significant screen time and who were essential to the story.

All 748 major characters (adults and youth) were described in terms of role (protagonist vs. antagonist), gender, apparent age group, occupation, ethnicity, and socioeconomic status. In the absence of specific

information about a character's ethnic background, apparent ethnicity was coded. Socioeconomic status (SES) was coded by identifying characters who were obviously well-to-do (high SES) or destitute (low SES). All other characters were coded with a moderate SES.

The prevalence of substance use was determined by calculating the proportion of major characters who used illicit drugs, tobacco, or alcohol. In addition, the number of major characters experiencing consequences of use, attempting to quit, or describing themselves as former users, was noted.

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Time Intervals

Since movies and scenes vary in length (and characters differ in screen time and importance), none of the preceding coding units—movies, scenes, characters—is ideally suited to studying the frequency of substance use within movies. Rather, this goal is best served by defining and employing a standard coding unit that remains constant from one movie to the next. Therefore, the frequency of substance appearance was described for all 5-minute intervals of the movies, a procedure that is typical of other content analyses identified in Appendix B. The presence or absence of illicit drugs, alcohol, tobacco, and other legal drugs was coded for each 5-minute interval, beginning with the audio and/or video that uniquely identified each movie (typically, after the credits for production/distribution studios) and ending when final credits rolled.

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Lyric Content

Coders analyzed written transcripts of lyrics for the presence and nature of substance references. The coding process was similar in many respects to that used for movies, as substances of interest were identical and many of the variables overlapped, at least in broad conceptual terms. The different nature of the two media, however, led to certain differences in both coding procedures and variables.

Because lyrics contain no visual information and generally lack the narrative structure, time element, and identifiable cast of characters contained in movies, the basic unit of analysis was the complete lyric. Nothing in the music analysis corresponded to the separate analysis of movies according to scene, time interval, and characters. No attempt was made to analyze the demographic characteristics of individuals. In addition, the complete reliance on verbal cues in the analysis of song lyrics precluded the examination of physical settings, location of the "action," the historical time frame, and so on.

Conversely, the nature of contemporary popular music and youth culture led to the inclusion of certain issues for the music analysis but not for movies. For example, based on the perceived link between Heavy Metal music and Satanic/occult beliefs, music lyrics were examined for any association between such beliefs and substance use.

The first task in the analysis of lyrics was simply to identify any verbal references to illicit drugs, alcohol, or tobacco. Given the ever-changing slang that characterizes both popular music and the drug culture, this process was not as simple as it may sound. Whereas many of the substance-related terms encountered in music are obvious ("champagne," "marijuana," "stoned," "cigarette," and so on), it is

difficult to interpret contemporary slang terms. Marijuana, for instance, goes by a variety of street names—"blunt," "chronic," "ganja," "lah lah," "Phillies," "sinsemilla," and "Thai," to name a few. This problem was addressed by employing coders familiar with popular music and its terminology and by consulting published sources (many on the World Wide Web) and experts in the music and substance abuse treatment communities.

Substance references were recorded at several different levels:

- Figurative use of language (e.g., "I'm high on you").
- Mention of places or activities often or almost always associated with substance use ("painting the town," "bar-hopping").
- Literal references to substances or their use ("I'm drinkin' tonight").

Literal references were further broken down into substance categories (illicit drugs, alcohol, tobacco) and specific substances within those categories, then judged in terms of whether they were:

- "Wallpaper" references in which terminology appears but is not associated with past, present, or intended use ("the girl on the Budweiser billboard").
- Behavior or attitudes related to past, present, or intended use—that is, references made in the "normal" context of consumption ("I got wasted last night").

These categories and distinctions are not mutually exclusive; many songs contained figurative and literal mentions, wallpaper references, and actual use.

For each identified substance, a variety of contextual issues were examined. As with the movie coding, lyrics were examined for references to dealing or trafficking, pro-use and anti-use messages, refusal behavior, limit setting, brand information, motivations, consequences, and associations with use. Motivations and consequences were broken down into specific types. Motivations included peer pressure, mood management (cheering up), relief of troubles or depression, and addiction or craving. Consequences were scored on a 5-point scale ranging from 1 (very negative) to 5 (very positive), with 3 being neutral. In addition, lyrics were examined for consequences within each of these separate categories: mental, emotional, physical, social, legal, monetary/material.

Lyrics were coded for references to intoxication, expressions of a desire to quit use or seek treatment, and condemnation of the effects of substance use on the community at large. They were also reviewed for the presence of associations with sex/romance, rape, violence and crime, driving or other high-risk behaviors, images of wealth or luxury, expressions of bravado or power, and suicide. At the end of the process, coders were asked to consider the lyric as a whole and to judge, on the 5-point scale, whether the portrayal or image of substances or their use was positive or negative.

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Results

Substance Use in Popular Movies and Music explored the frequency and context of tobacco, alcohol, and legal and illicit drugs in the most popular home video rentals and music recordings of 1996 and 1997. Key questions asked in the study were: How do popular movies and songs portray these substances? How often is their use depicted? Who uses and in what context? What are the motivations and consequences?

It is important to note that *substance use* was differentiated from *substance appearance* in the analysis of movies. *Substance use* included portrayals of actual consumption or implied consumption; *appearance* was noted when substance related signs or paraphernalia (billboard ads, ashtrays, cocktail glasses, liquor bottles, syringes) were seen.

The movie analysis examined movies as a whole, scenes, characters, and time intervals. These intervals, 5-minute segments from the films, enabled an analysis of the frequency with which illicit drugs, tobacco, and alcohol appeared within movies of different lengths. They also provided more equivalent units of time so that comparisons could be made between individual songs and movies.

This section begins with some general findings that compare how movies and music treated substances.

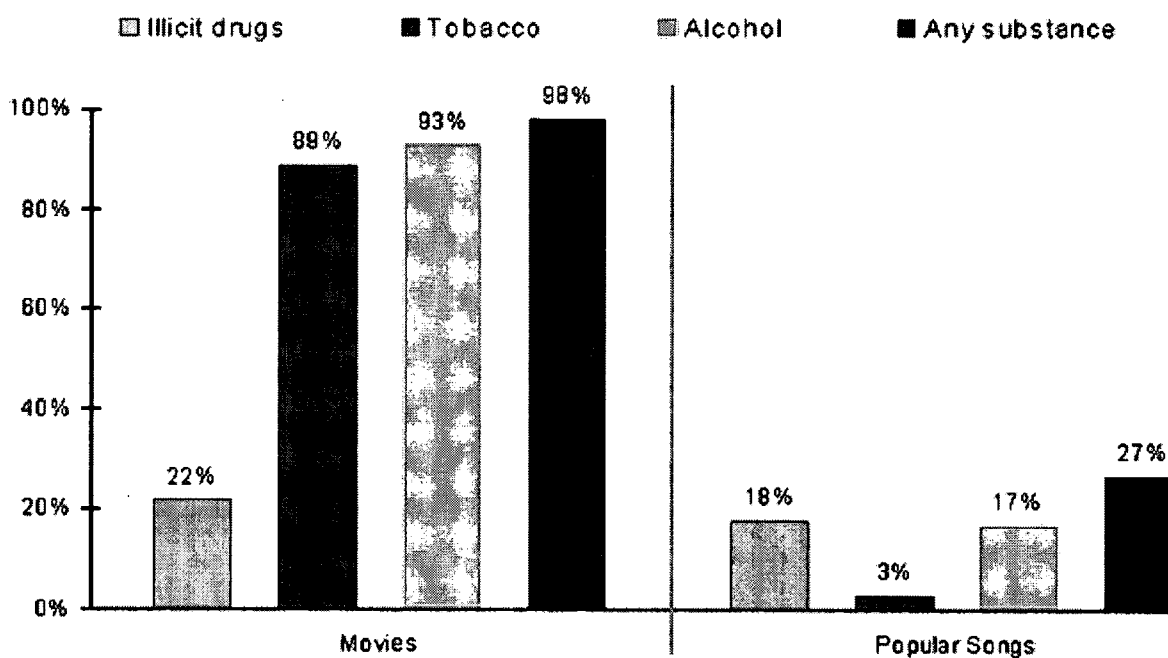
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General Findings

A. What proportion of movies and songs depict substances?

1. Movies were almost four times as likely as music lyrics to depict substances of some kind (98 percent v. 27 percent, respectively). (Figure 1)
2. Alcohol (93 percent) and tobacco (89 percent) were about four times more likely than illicit drugs (22 percent) to appear in movies; alcohol (17 percent) and illicit drugs (18 percent) were over six times more likely than tobacco (3 percent) to appear in songs. (Figure 1)
3. Alcohol and tobacco appeared in almost all movies (93 percent and 89 percent); illicit drugs appeared in over one-fifth (22 percent). Alcohol and illicit drugs appeared in just under 20 percent of all songs; tobacco was almost non-existent (3 percent). (Figure 1)

Figure 1
Substance Appearance in Popular Movies and Songs



Percentages reflect the number of movies (200 total) and songs (1,000 total) in which substances appeared, whether or not they were used.

B. When illicit drug use is depicted in movies and in songs, with what is it associated? (Figure 2)

Percentages are based on the 33 movies in which illicit drug use appeared and the 156 songs in which illicit drug use was mentioned.

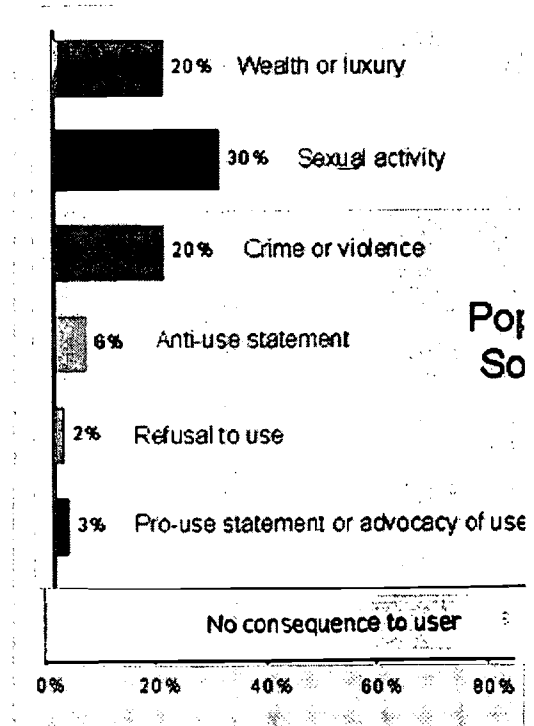
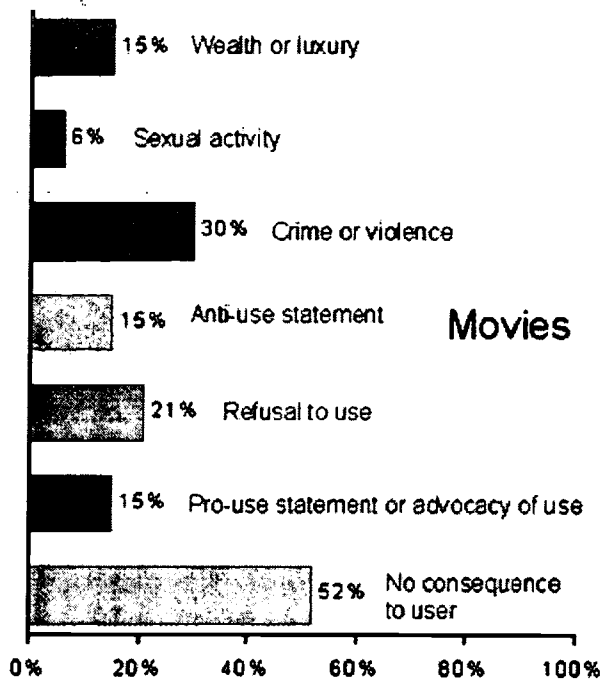
1. Illicit drugs were associated with wealth or luxury in 15 percent of movies and 20 percent of songs.
2. Sexual activity was associated with illicit drugs in 6 percent of movies and 30 percent of songs.
3. Crime and violence occurred with illicit drugs in about 30 percent of movies and 20 percent of songs.
4. Movies were more likely than music to mention consequences of illicit drug use (48 percent vs. 19 percent).
5. Anti-use statements for illicit drugs were more common in movies (15 percent) than in songs (6 percent). Refusal to take illicit drugs when offered was also more common in movies (21 percent) than in songs (2 percent).

C. When alcohol use is depicted in movies and songs, with what is it associated? (Figure 3)

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Percentages are based on the 183 movies that portrayed alcohol use and the 149 songs that mentioned alcohol use.

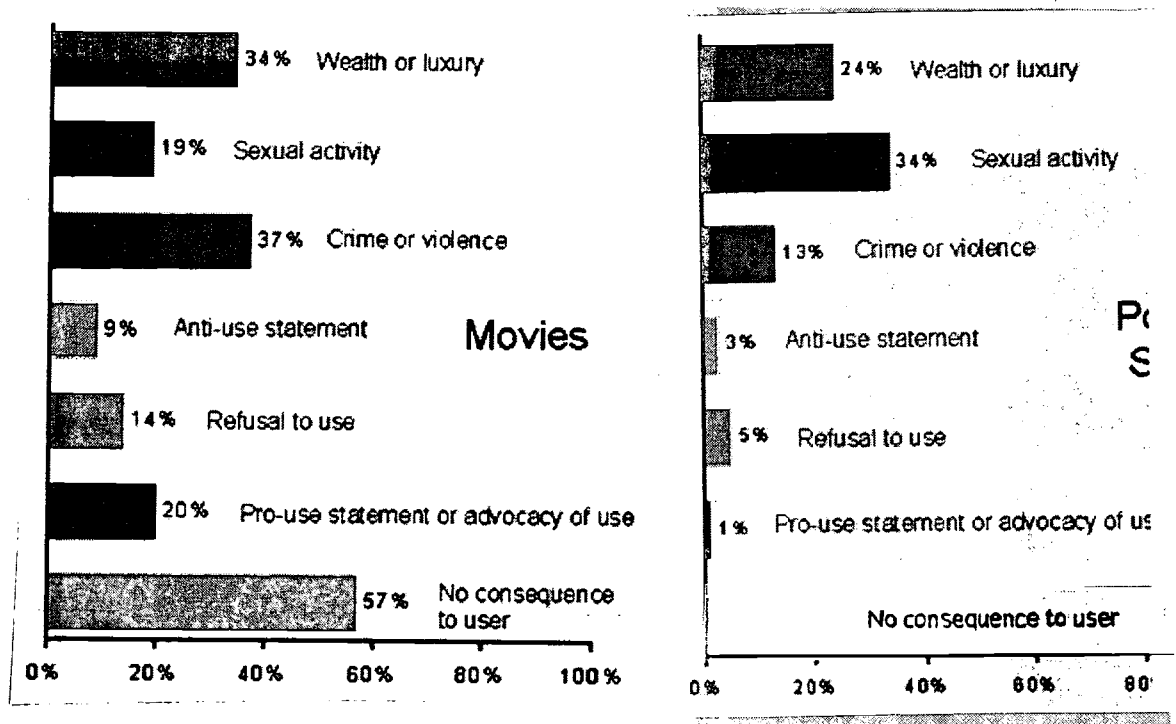
1. Wealth or luxury were associated with alcohol in about one-third of movies (34 percent) and in about one-fourth of songs (24 percent).
2. Sexual activity was associated with alcohol in 19 percent of movies and 34 percent of songs.
3. Crime or violence occurred along with alcohol consumption in more than one-third of movies (37 percent) and in 13 percent of songs.
4. Drinking alcohol was more typically associated with consequences in movies than in songs. Forty-three percent of movies, but few songs (9 percent), depicting alcohol use mentioned consequences.



Based on the 33 movies and 156 songs that portrayed illicit drug use.

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Figure 3
Percentage of Movies and Songs Associating Alcohol Use V



Based on the 183 movies and 149 songs that portrayed alcohol use.

- Anti-use statements seldom appeared in either movies or songs depicting alcohol. Nine percent of movies and 3 percent of songs contained anti-use statements; 14 percent of movies and 5 percent of songs depicted refusals to offers of alcohol.

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Comparing Movies and Songs

At first glance, the preceding results appear to show large differences in the frequency of substance use portrayals between movies, where substances appeared often, and the lyrics of popular songs, in which substances appeared considerably less often. Illicit drugs appeared in about one-fifth of the movies, and alcohol and tobacco in almost all. Illicit drugs and alcohol also appeared in about one-fifth of the lyrics, but references to tobacco were virtually non-existent.

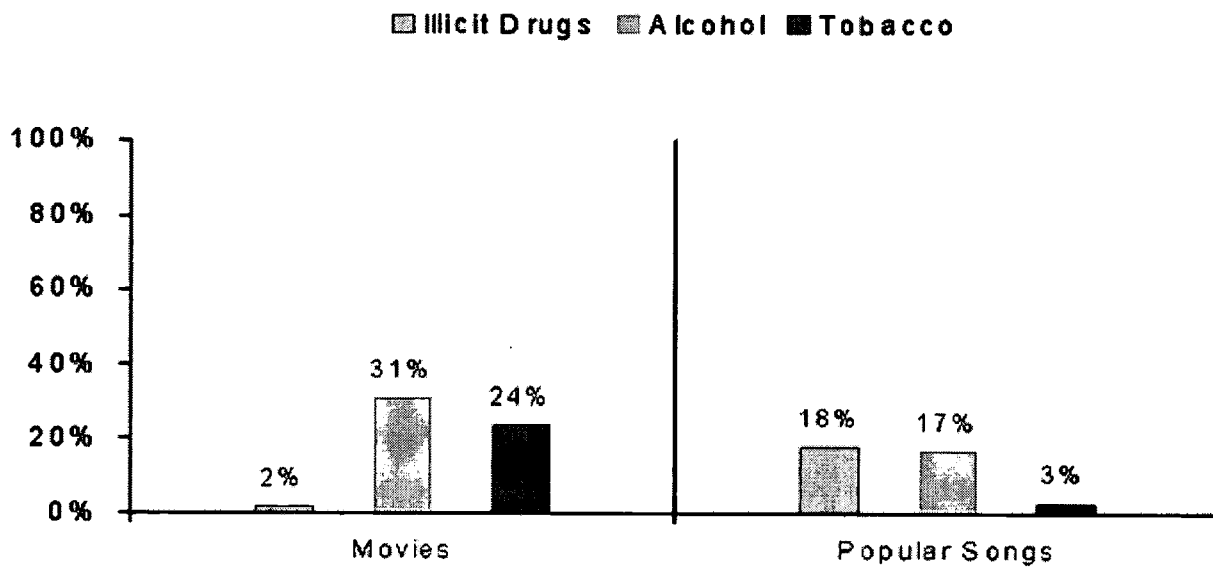
However, it should also be noted that individual songs are only a few minutes long, while movies often last 2 hours or more, raising a legitimate question about whether a single drug reference in a brief song should be compared with a single drug reference in an extended film. This time difference was taken into account by dividing movies into 5-minute segments (still somewhat longer than most popular songs) and comparing these shorter intervals to songs. Analysis using this method produced a very different pattern of results, showing that the prevalence of alcohol in songs was higher than it had

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originally appeared and that song lyrics contained a greater concentration of illicit drug references than movies (see Figures 1 and 4). Specifically, when 5-minute movie segments were compared with songs:

- o Illicit drugs appeared nine times more frequently in lyrics (18 percent) than in 5-minute movie segments (2 percent).
- o Alcohol appeared almost twice as often in movie segments (31 percent) as in songs (17 percent).
- o Tobacco appeared eight times as frequently in movie segments (24 percent) as in songs (3 percent).

Considering that young people are likely to listen to at least 25 to 30 hours of music a week, the results indicate they may easily encounter 40 or 50 songs with alcohol or illicit drug references in that time.



In order to measure the concentration of substance appearances within movies, each movie was divided into 5-minute segments, and each segment examined separately for substances. The height of the columns above represents the percentage of all 5-minute movie segments (4,372) or songs (1,000) that contained a substance appearance. The 2% above therefore means that illicit drugs appeared one or more times in the 4,372 movie segments. The percentages refer to the intervals, not the number of appearances.

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Findings Specific to Movies and Songs

Because the nature of movies (audio-visual) and song lyrics (verbal), as well as the frequency and nature of substance use depicted in each, are so fundamentally different, the findings for the two media, for the most part, are presented separately.

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In the following pages, text and figures describing the movie analysis specify whether findings pertain to:

- All 200 movies.
- Movies that portray illicit drugs (43), tobacco use (172), or alcohol use (183).
- 5-minute segments of movies.
- Major characters.
- Scenes portraying illicit drug use by any character, major or minor.
- Scenes portraying substance use by characters who appear to be underage.

Results for song lyrics are described at three different levels of analysis:

- All 1,000 songs.
- Approximately 200 songs in each of five genres.
- Songs that refer to illicit drug (156) and alcohol use (149).

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Movie Findings

D. How do movies depict substance use?

Percentages are based on all 200 movies.

1. Few movies were "substance free;" only 5 of the 200 movies portrayed no substance use whatsoever (about 2 percent). Illicit drugs appeared in 22 percent of the movies, tobacco in 89 percent, alcohol in 93 percent, and other legal drugs (prescription or over-the-counter medicines) in 29 percent. (Figure 1) [Types of illicit drugs, tobacco, and alcohol that appeared are presented in Figure 8.]
2. Movies were rarely about substance use. Use constituted an important theme in only 6 percent of the movies.
3. One or more major characters used illicit drugs in 12 percent of the movies, tobacco in 44 percent, and alcohol in 85 percent.
4. Some movies (15 percent) portrayed substance use by characters who appeared to be younger than 18 years old. These characters used illicit drugs in 3 percent of the movies, tobacco in 8 percent, and alcohol in 9 percent.
5. Negative statements about substance use (advocating abstinence or criticizing drinking, smoking, or drug use) occurred in 31 percent of the movies. Eleven percent contained statements about limits on how much, how often, where, or when substances were consumed; most of these comments referred to tobacco.
6. Positive statements about substance use (e.g., expressing longing, desire, or favorable attributes of use) occurred in 29 percent of all movies. Most pro-use statements referred to alcohol.
7. About half (49 percent) of all movies depicted one or more short-term consequences of substance use.
8. Only 7 percent of movies depicted long-term consequences; an additional 5 percent included dialogue from which long-term consequences could be inferred (e.g., references to alcoholism or to characters who overdosed).

E. How often are movies rated for substance content?

Percentages are based on 38 G and PG movies, 65 PG-13 movies, and 97 R-rated movies.

1. All movies in which illicit drugs appeared received restricted ratings (PG-13 or R). However, only half of the movies (55 percent) in which illicit drugs were used received specific remarks for drug-related content. Fifteen movies depicting illicit drug use (albeit briefly) were not identified as such in the Motion Picture Rating Directory, nor were an additional 10 movies that portrayed drug sales or trafficking.
2. Illicit drugs appeared in 33 percent of the movies rated R, 17 percent of those rated PG-13, and in no movie with a G or PG rating.
3. Illicit drugs were used in 20 percent of the movies rated R and 17 percent of those rated PG-13; they were not used in G or PG movies. (Figure 5)
4. Tobacco was used in 79 percent of G or PG movies, 82 percent of PG-13 movies, and 92 percent of R-rated movies. (Figure 5)
5. Alcohol was used in 76 percent of G or PG movies, and in virtually all PG-13 (97 percent) and R-rated movies (94 percent). (Figure 5)

F. To what extent do different movie genres portray substance use?

Percentages are based on 60 action adventures, 69 comedies, and 71 dramas.

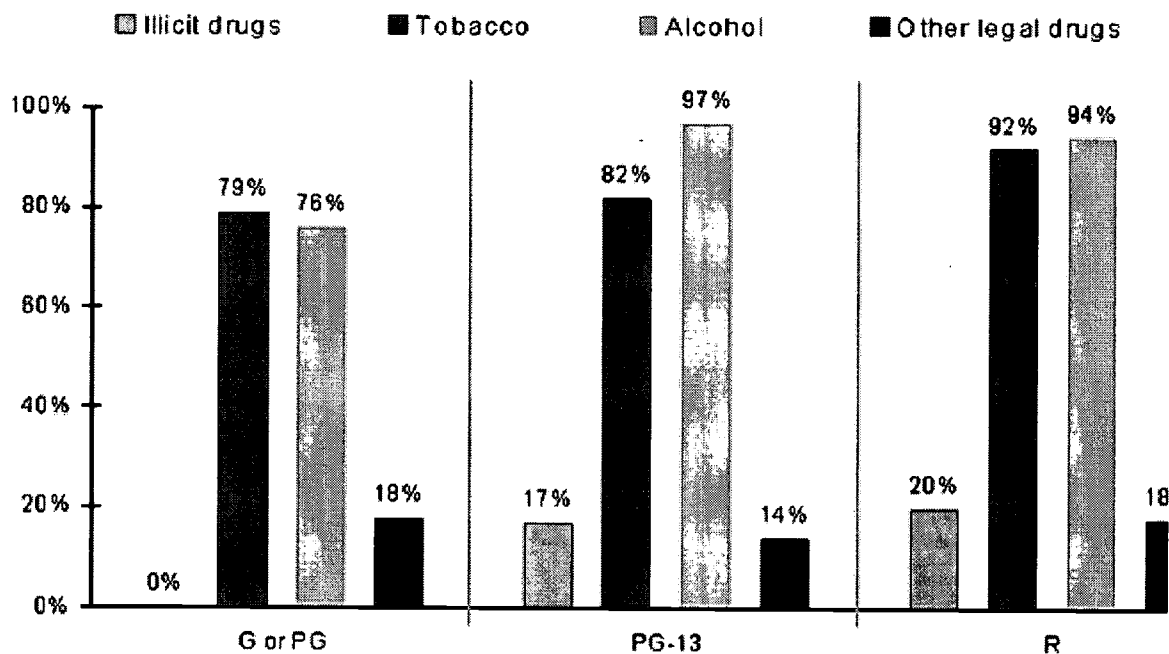
1. Illicit drugs appeared in more dramas (30 percent) than action adventures (17 percent) or comedies (17 percent).
2. Illicit drugs were used in 10 percent of action adventures, 13 percent of comedies, and 18 percent of dramas. (Figure 6)
3. Tobacco use was consistently high across the three genres: 83 percent of action adventures, 89 percent of comedies, and 89 percent of dramas. (Figure 6)
4. Alcohol use, like tobacco use, was consistently high across the three genres: 88 percent of action adventures, 93 percent of comedies, and 93 percent of dramas. (Figure 6)
5. Twelve percent of action adventures, 17 percent of comedies, and 20 percent of dramas portrayed characters using over-the-counter or prescription medicines. (Figure 6)

G. How frequently do substances appear within movies?

As noted earlier, in order to compare substance use in movies of different lengths, the movies were first divided into 5-minute intervals, yielding a total of 4,372 intervals. The presence or absence of each substance was recorded for every interval. The proportion of intervals in which each substance appeared was then calculated.

1. Illicit drugs appeared infrequently—in 2 percent of all intervals.
2. Tobacco appeared in 24 percent.

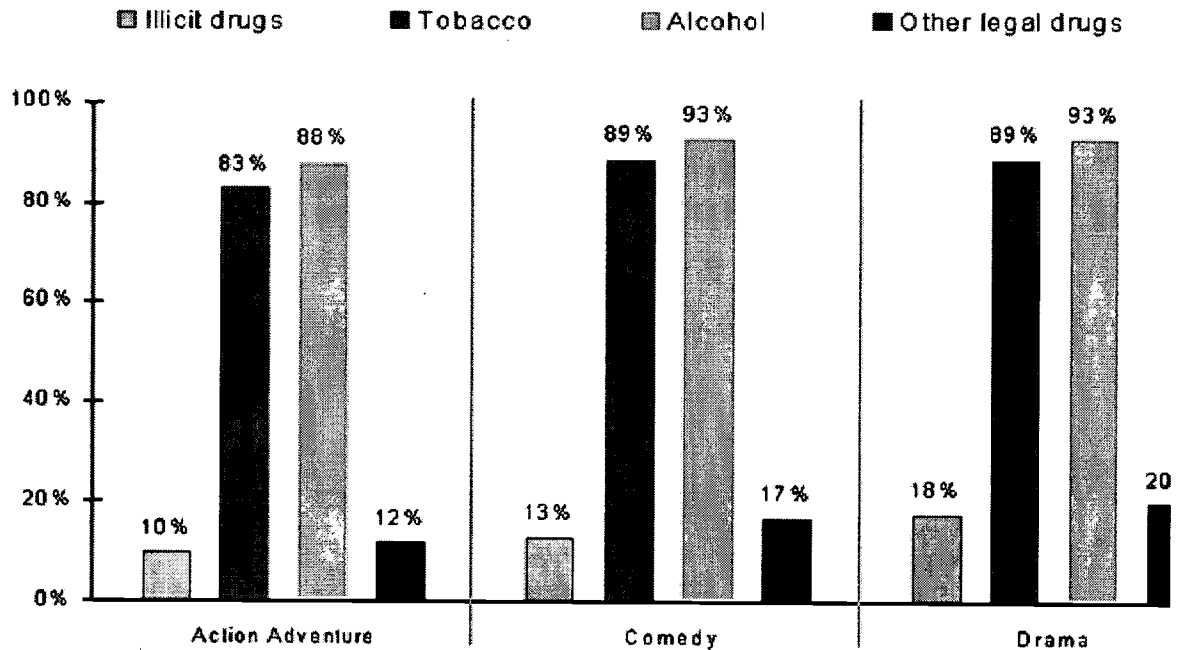
Figure 5
Substance Use in G or PG, PG-13, and R-Rated Movies



Percentages based on 38 G or PG, 65 PG-13, and 97 R-rated movies.

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Figure 6
Substance Use in Movies by Genre



Percentages based on 60 Action Adventures, 69 Comedies, and 71 Dramas.

- 3. Alcohol appeared in 31 percent.
- 4. Other legal drugs appeared in 3 percent.

Table 1
Frequency of Substance Appearance in Movies by Genre and MPAA Rating

	Genre			MPAA Rating			Overall
	Action Adventure	Comedy	Drama	G/PG	PG-13	R	
Illicit Drugs							
N	10	12	21	0	11	32	43
Average	13%	11%	7%	—	8%	10%	10%
Maximum	26%	44%	17%	—	12%	44%	44%

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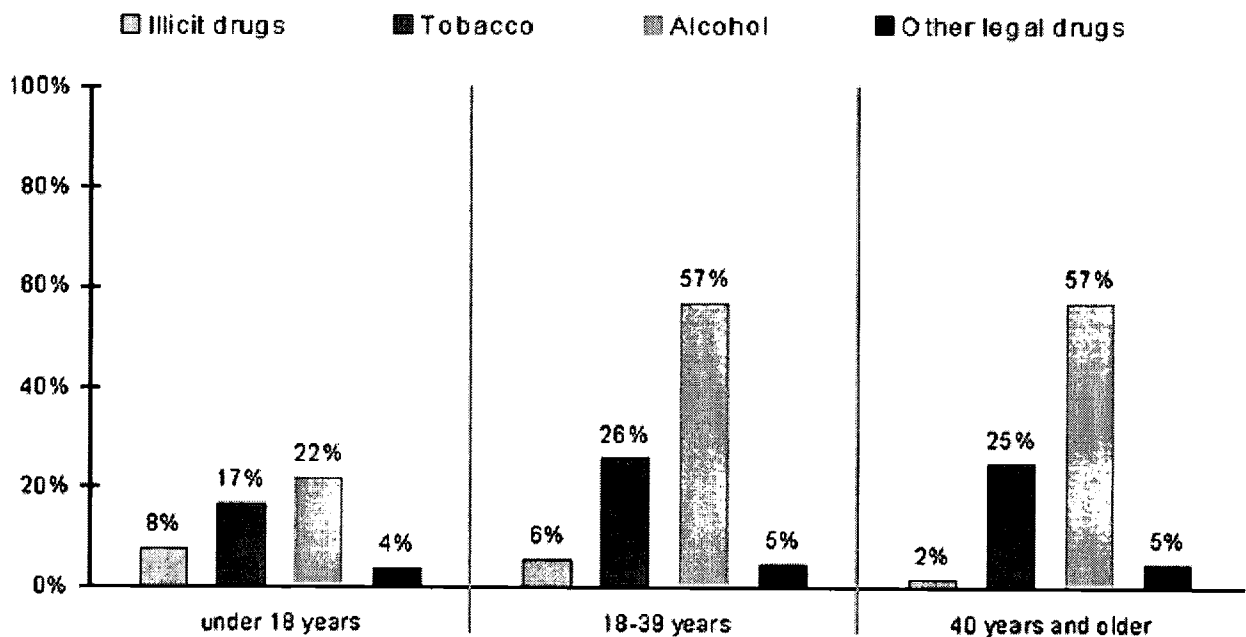
Tobacco							
N	54	60	64	30	56	92	178
Average	24%	25%	32%	25%	24%	30%	27%
Maximum	54%	95%	88%	79%	88%	95%	95%
Alcohol							
N	55	64	67	29	63	94	186
Average	29%	37%	33%	27%	31%	37%	33%
Maximum	90%	80%	100%	80%	80%	100%	100%

Table 1 conveys information about the frequency with which illicit drugs, tobacco, and alcohol appeared in 5-minute movie segments. N indicates the number of movies in which a substance appeared at least once. The Average indicates the likelihood of seeing a substance in any 5-minute interval. The Maximum describes the most pervasive case—the movie in which a substance appeared most often. For example, the numbers in the far right column show that in 43 movies in which illicit drugs appeared, the probability of seeing an illicit drug in any 5-minute segment was low (10 percent); in the worst case, illicit drugs appeared in almost half of the intervals (44 percent).

H. How common is substance use among major characters? (Figure 7)

This section describes the prevalence of substance use—that is, the proportion of major characters that used illicit drugs, tobacco, alcohol, or other substances (such as prescription or over-the-counter medicines). The results are presented separately for adult and young characters.

Figure 7
Substance Use by Age of Major Characters



Percentages based on 79 major characters under 18 years, 473 characters between 18 and 39, and 196 characters 40 and older.

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Among Adults

Of the 669 adult major characters, most were male (67 percent), between ages 18 and 39 (71 percent), and middle class (69 percent). The majority were white (81 percent), followed by African American (13 percent), Latino (3 percent), Asian (2 percent), and other groups (less than 1 percent). Only 21 percent occupied the role of antagonist or villain; the remainder were coded as protagonists.

1. Thirty-three adult characters (5 percent) used illicit drugs, 25 percent smoked, 65 percent consumed alcohol, and 5 percent used other substances.
2. Characters consumed more than one substance (often at the same time): 70 percent who smoked also drank alcohol; 85 percent who used illicit drugs also used tobacco or alcohol.
3. Few major characters described themselves as having quit or having tried to quit using illicit drugs, alcohol, or tobacco. Five characters described themselves as former drug users and one quit a drug habit during the movie. Five characters described themselves as former drinkers and three as former smokers. One character attempted to quit smoking (and she failed).
4. More white than African-American characters used illicit drugs in these movies. Although African Americans represented a small portion of all major characters, their proportional illicit drug use

- was higher (10 percent) than among white characters (5 percent). Use by characters of other ethnic groups was not portrayed.
5. Illicit drug use was more prevalent among characters with low socioeconomic status (18 percent) than middle (4 percent) or high socioeconomic status (5 percent), and more prevalent among adults under 40 than among older adults (6 percent v. 2 percent).
 6. Illicit drug use was unrelated to gender or role; drug users were as likely to be male as female, protagonist as antagonist.
 7. Smoking was more prevalent among men than women (28 percent v. 21 percent) and more prevalent among antagonists than protagonists (38 percent v. 22 percent).
 8. Smoking was more common among characters with low (36 percent) and high socioeconomic status (31 percent) than middle (23 percent) but unrelated to characters' age or ethnicity.
 9. Alcohol consumption was more prevalent among characters with lower (55 percent) and middle socioeconomic status (54 percent) than with high (44 percent). Alcohol use was unrelated to characters' gender, age, ethnicity, or role.
 10. Drinking and smoking "on the job" was not uncommon—19 percent of characters who used alcohol and 42 percent of those who used tobacco did so at their workplace or while "on duty."
 11. Forty-two percent of major characters who used illicit drugs, 7 percent who smoked, and 16 percent who drank experienced some consequence of their use.

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Among Youth

The 79 major characters who appeared to be under 18 were primarily white (85 percent), middle class (71 percent), and protagonists (92 percent). About half of these young characters were female (47 percent).

1. Of the characters who appeared to be under 18, 8 percent used illicit drugs, 17 percent smoked, 22 percent drank alcohol, and 4 percent used other substances. (Figure 7)
2. Of six major characters in this age group who used illicit drugs, five were seen smoking marijuana and one claimed to have used crack.
3. Of the young characters who smoked, 39 percent also drank alcohol. Smoking was slightly more common among girls than boys (19 percent vs. 14 percent); other substance use was unrelated to gender.
4. None of the young characters who smoked marijuana or cigarettes experienced any apparent consequences of their use.
5. Forty percent of the young characters who consumed alcohol experienced one or more consequences from drinking.

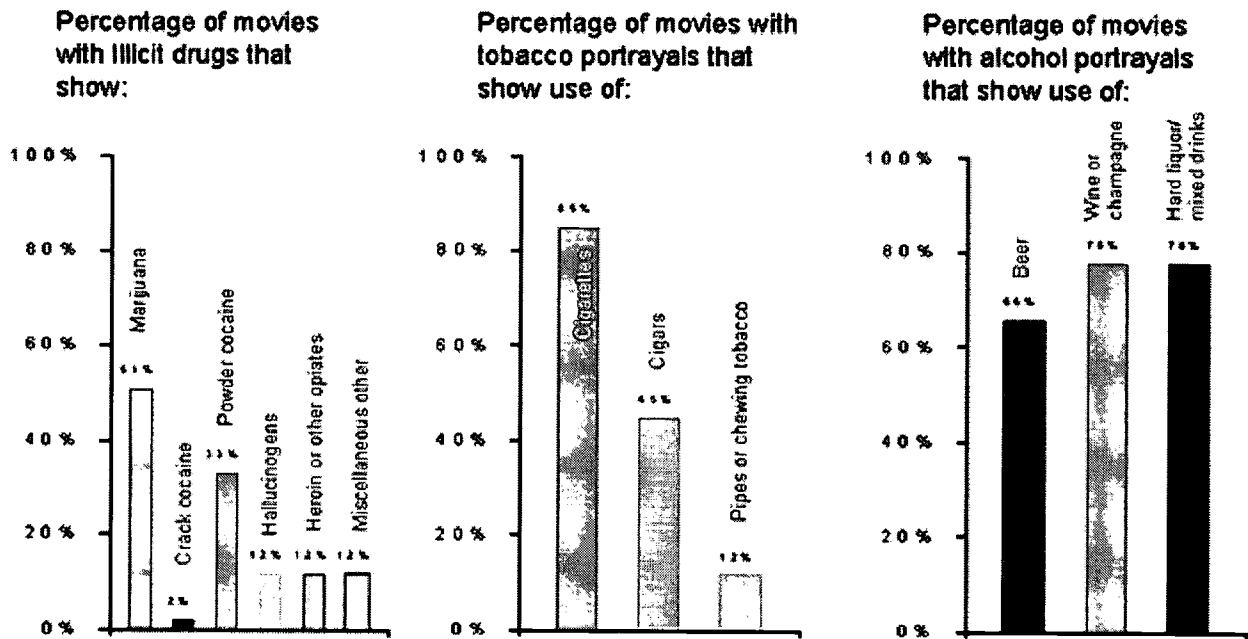
I. How do movies portray illicit drug use?

Percentages are based on 43 movies in which illicit drugs appeared or 67 scenes that portrayed illicit drug use by any character.

1. The appearance of illicit drugs was not always synonymous with use. Characters used illicit drugs in 77 percent of the movies in which illicit drugs appeared.
2. Marijuana was found more frequently (51 percent) than any other illegal drug, followed by powdered cocaine (33 percent). Heroin, crack cocaine, and other illicit drugs appeared infrequently. (Figure 8).
3. Few movies emphasized the illegal nature of drug use; only 28 percent associated illicit drugs

with crime or violence.

Figure 8
Types of Illicit Drugs, Tobacco, and Alcohol in Movies



Based on 43 movies in which illicit drugs appeared, 172 movies portraying tobacco use, and 183 movies portraying alcohol use. Percentages sum to more than 100% because multiple substances appeared in the same movie.

4. About one-fourth (26 percent) of the movies contained explicit, graphic portrayals of preparing and/or using illicit drugs. About one-fourth (23 percent) showed characters refusing specific invitations to use.
5. Twenty-six percent portrayed illicit drug use in humorous contexts, 16 percent at parties, and 12 percent in wealthy, luxurious settings.
6. Five movies contained negative statements (advocating abstinence or criticizing illicit drug use) and five contained positive statements about drug use.
7. Marijuana use was portrayed most frequently (in 57 percent of the scenes), followed by heroin or other opiates (18 percent), and powder cocaine (13 percent). The remaining 12 percent of scenes involved a variety of other illicit substances, including crack, crack, LSD, and PCP.
8. Most of the scenes (69 percent) showed illicit drug use by at least one major character.
9. Most scenes (72 percent) portrayed no clear motive for illicit drug use. When a motive was evident, addiction was the reason in 10 percent of the scenes, stress relief or mood management in another 10 percent, and circumstances of the plot in the remaining 8 percent of the scenes.
10. Few scenes (17 percent) showed people using illicit drugs while alone. Most portrayals emphasized the social nature of illicit drug use, more often showing drug use by groups of two or three characters in private rather than at gatherings such as parties or other celebrations.
11. Some scenes associated illicit drug use with risk-taking activities such as crime or violence (22 percent) and driving a car (11 percent). Sexual activity was associated with illicit drug use in 9 percent of the scenes.

12. One or more consequences of illicit drug use were portrayed in 34 percent of the scenes, typically showing how drug use alters a character's physical or mental state.
13. Few scenes emphasized the illegal nature of illicit drug use; the legal consequences of use (arrest or conviction) were rarely portrayed.

J. How are alcohol and tobacco portrayed on screen?

Percentages are based on 183 movies that depicted alcohol use or 172 movies that portrayed tobacco use.

1. Characters drank hard liquor or mixed drinks in 78 percent of the movies, wine or champagne in 78 percent, and beer in 66 percent.
2. More movies expressed positive statements about drinking alcohol (20 percent) than negative statements (9 percent). In addition, few movies (14 percent) showed characters who refused a drink, and only 6 percent explicitly advocated limits on where, when, or how much alcohol should be consumed.
3. Alcohol consumption was frequently portrayed in positive contexts. About half of the movies depicted alcohol use at parties (49 percent), 24 percent associated its use with humor, and 34 percent with images of wealth.
4. Drinking alcohol was frequently associated with taking risks—crime or violence in 38 percent of the movies, driving a car in 14 percent, and other risky behaviors in 7 percent. It was associated with sexual activity in 19 percent.
5. Characters smoked cigarettes in 85 percent of the movies, cigars in 45 percent, and pipes in 10 percent. Characters chewed tobacco in 2 percent.
6. Positive statements about smoking/smokers occurred infrequently (6 percent). Nearly one-fourth of the movies (22 percent) expressed negative statements about smoking or smokers, but few movies (7 percent) showed characters who refused to smoke.
7. More movies associated smoking with crime or violence (34 percent) than with images of wealth (18 percent), parties (18 percent), or humor (10 percent). Only 5 percent of movies associated smoking with sex.

K. How often does brand information appear in movies?

1. Alcohol brand names were identified in 43 percent of the movies in which alcohol appeared, excluding movies set in the distant past; Budweiser was identified five times more often than any other brand.
2. Cigarette brands were identified in 13 percent of the movies that portrayed tobacco use, excluding movies set in the distant past; Marlboro was identified five times more often than any other brand.

L. How do movies portray substance use by youth?

Percentages are based on all scenes depicting substance use by characters who appeared to be under 18.

1. Twenty-nine movies (15 percent) portrayed substance use by underage characters in 98 different scenes; about half of these scenes involved a major character who appeared to be under 18.
2. Most scenes portrayed young characters smoking cigarettes, drinking alcohol, or both. Characters assumed to be under 18 smoked cigarettes in 51 percent of the scenes (a cigar in one scene), and consumed alcohol (mostly beer) in 46 percent of the scenes. Illicit drug use (marijuana exclusively) was shown in six scenes.

3. Clear motives for young characters' substance use were rarely portrayed. A few scenes conveyed the idea that young people use substances to reduce stress or improve their mood or self-image. Only one scene portrayed use as a result of peer pressure.
4. Few scenes (11 percent) portrayed young people using substances alone. Use was typically a social activity—mostly boys and girls together (59 percent) or a group of boys (35 percent). These social occasions sometimes involved youth sharing the same drink or smoking the same cigarette or joint (16 percent).
5. Young characters either drank alcohol (beer or hard liquor) or smoked (cigarettes or marijuana) at school in 13 percent of these scenes.
6. No scenes showed young characters using alcohol or illicit drugs in a car, but a few scenes associated substance use with sex or other adolescent high-risk behaviors.
7. Young characters rarely experienced any consequences of substance use. Only 13 percent of scenes portrayed any consequences, and only 10 percent depicted any consequences to a major character. The instances in which consequences were shown involved physical reactions to drinking alcohol, smoking cigarettes, or marijuana (such as loss of motor control, slurred speech, headaches, or coughing).

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Music Findings

M. How often do songs refer to substances?

1. Slightly more than one-fourth (27 percent) of the 1,000 songs surveyed contained a direct reference to alcohol, tobacco, or illicit drugs. Some lyrics contained references of more than one type. (Figure 1)
2. References to activities associated with substance use (e.g., "partying") appeared in 6 percent and figurative use of drug language (e.g., "I'm high on you") in 14 percent. When these categories were included, the percentage of songs with substance-related references climbed to 35 percent.
3. The frequency of substance references varied considerably among genres. Considering direct references only, substances appeared in 75 percent of Rap songs, 20 percent of Hot-100, 20 percent of Alternative Rock, 14 percent of Country-Western, and 12 percent of Heavy Metal. (Figure 9)
4. Substance use formed the central theme of only 16 songs (2 percent) of the total 1,000 studied. Drug dealing was the central theme in six songs.

N. What substances are referred to most frequently?

1. Illicit drugs appeared in 18 percent of the 1,000 songs in the sample, alcohol in 17 percent, and tobacco in 3 percent. (Figure 1)
2. Of the 166 songs containing alcohol references, hard liquor or mixed drinks appeared in 36 percent, wine or champagne in 34 percent, and beer or malt liquor in 22 percent. About one-third (31 percent) referred to alcohol generically (e.g., "booze"). (Figure 10)
3. Marijuana was by far the most common of the illicit drugs, appearing in 63 percent of the 182 songs with an illicit drug reference. Crack cocaine appeared in 15 percent, powder cocaine in 10 percent, hallucinogens in 4 percent, and heroin or other opiates in 4 percent. Miscellaneous other drugs were mentioned in 4 percent. (Figure 10)

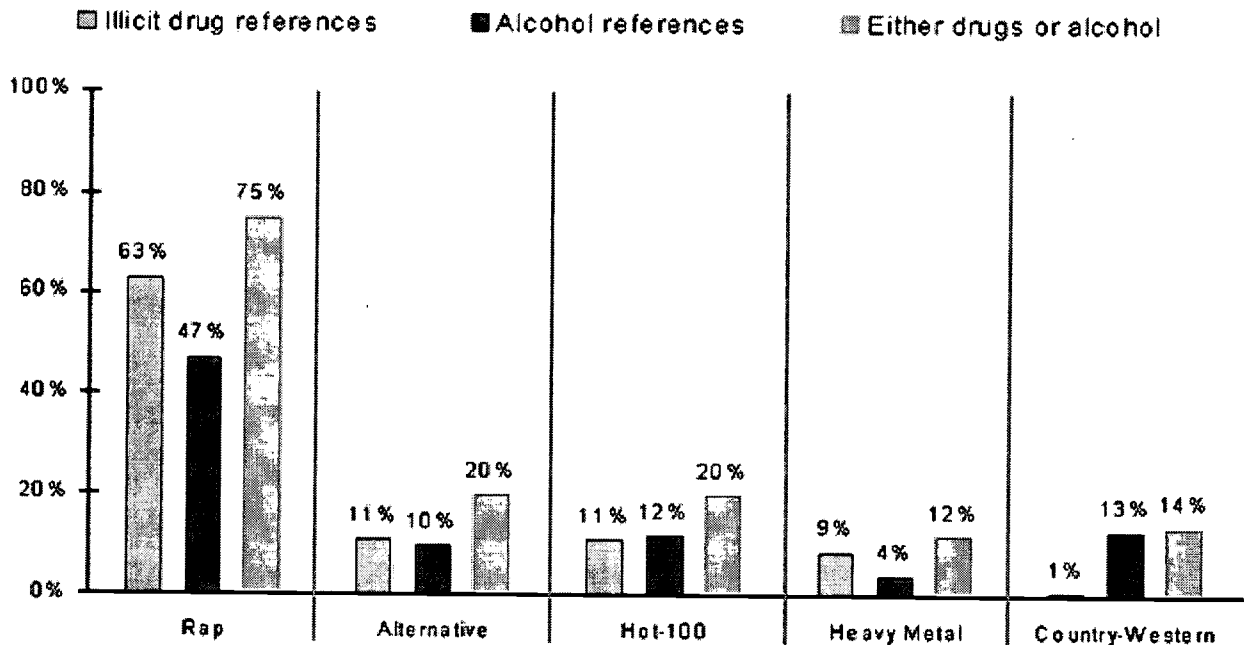
O. How does the frequency of substance portrayals vary among music genres?

1. References to illicit drugs appeared in 63 percent of Rap songs, 11 percent of both Hot-100 and Alternative Rock songs, and 9 percent of Heavy Metal. Only one Country-Western song referred to illicit drugs. (Figure 9)
2. Alcohol references were also most frequent in Rap music (47 percent) and least frequent in Heavy Metal (4 percent). Country-Western had 13 percent, Hot-100 12 percent, and Alternative Rock 10 percent. (Figure 9)
3. Though there were few tobacco references, these were also most common in Rap songs, 7 percent of which mentioned cigars or cigarettes. Alternative Rock was next at 4 percent. No other genre was above 2 percent.

P. What is the context of substance use in music lyrics?

Because there were too few tobacco use references to calculate meaningful percentages for the following variables, the results in this section only address illicit drugs and alcohol. Percentages are based on 156 songs that referred to illicit drug use and 149 that referred to alcohol use. Sixty-nine songs referred to both illicit drug and alcohol use.

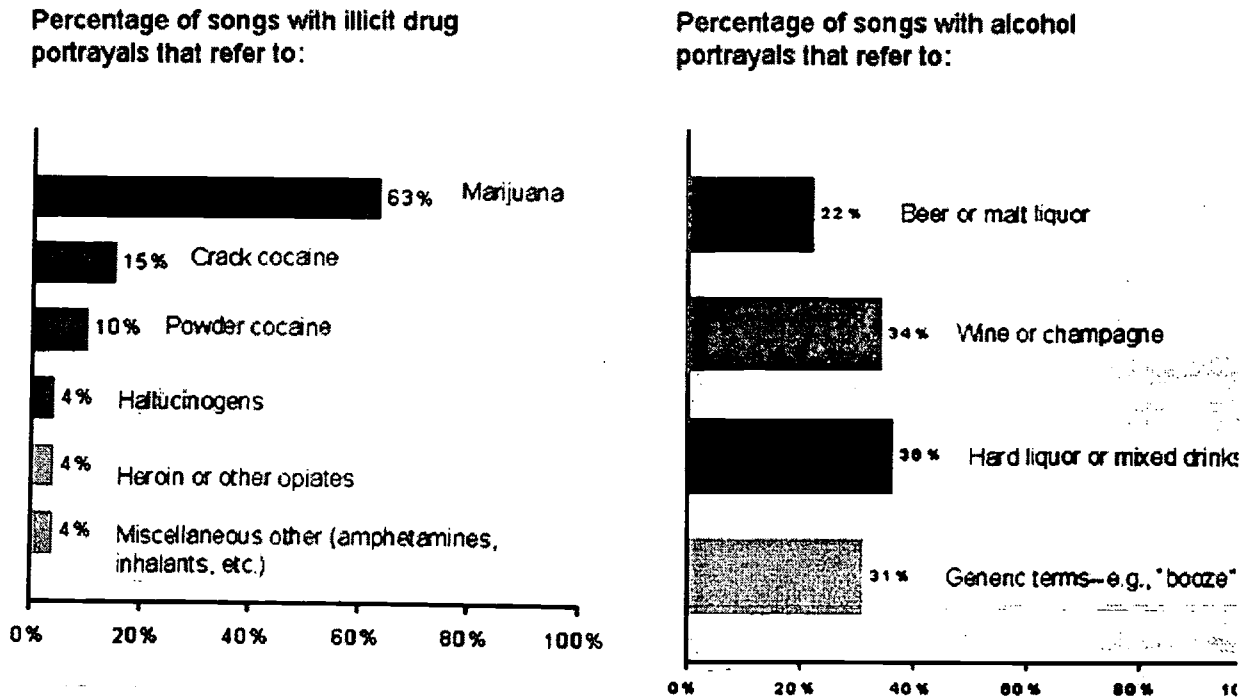
Figure 9
Percentage of Songs with Substance References by Genre



Based on 212 Rap songs, 211 Alternative Rock, 212 Hot-100, 211 Heavy Metal, and 212 Country-Western.

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Figure 10
Types of Illicit Drugs and Alcohol in Songs



Based on 182 songs with illicit drug references and 166 songs with alcohol references. This includes songs in which substances were mentioned but not used.

1. Anti-use statements occurred in 6 percent of songs with illicit drug references and 3 percent of songs with alcohol references. (Figures 2 and 3)
2. Statements condemning the effects of substance use on the community at large occurred in 8 percent of songs with illicit drug references and 1 percent of songs with alcohol references. (Table 2)
3. References to a desire or attempt to quit use occurred in 5 percent of the songs with illicit drug references and 3 percent of the songs with alcohol references. (Table 2)
4. Addiction was mentioned in 7 percent of the songs with illicit drug references and 2 percent of the songs with alcohol references. (Table 2)
5. Some sort of refusal behavior occurred in 2 percent of the songs with illicit drug references and 5 percent of the songs with alcohol references. (Figures 2 and 3)

Table 2
The Context of Substance Use in Lyrics

Percentage of songs depicting use that refer to:	Illicit Drugs	Alcohol
Negative effects of substance use on the community	8%	1%

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Desire or attempt to quit use	5%	3%
Addiction	7%	2%
Seeking treatment or help	2%	1%
Sobriety or being straight	3%	3%
Intoxication or being high	44%	24%

Percentages are based on 156 songs that referred to illicit drug use and 149 songs that referred to alcohol use. References not related to use are excluded.

6. Intoxication or "being high" was mentioned in 44 percent of the songs with illicit drug references and 24 percent of the songs with alcohol references. (Table 2) Alternative Rock songs were most likely to refer to intoxication (63 percent), followed by Rap (40 percent), Heavy Metal (35 percent), Hot-100 (34 percent), and Country-Western (12 percent).
7. Sobriety or being straight was mentioned in 3 percent of the songs with illicit drug references and 3 percent of the songs with alcohol references; few songs mentioned seeking treatment or help (2 percent for drugs, 1 percent for alcohol). (Table 2)

Q.

R. *With what other behavior is substance use associated?*

Percentages are based on 156 songs referring to illicit drug use and 149 songs referring to alcohol use.

1. Of songs referring to illicit drug use, 30 percent associated use with sexual activity or romantic relationships, 20 percent with wealth or luxury, and 20 percent with crime or violence. (Figure 2)
2. Of songs referring to alcohol use, 34 percent associated drinking with sex or romance, 24 percent with wealth or luxury, 13 percent with crime or violence, and 21 percent with expressions of bravado or power.
3. Driving or other risky behavior was associated with substance use in only three songs, suicide in two, and rape in one. There were no examples of songs that connected substance use with Satanic or occult practices or beliefs.

R. *How often does brand information appear in lyrics?*

Percentages are based on 156 songs referring to illicit drug use and 149 songs referring to alcohol use.

1. Brand names occurred in 30 percent of the songs with some sort of alcohol reference.
2. Most brand name mentions were found in Rap music, in which 48 percent of songs with an alcohol reference carried brand name information. Hot-100 had 19 percent, Country-Western 4 percent, and both Alternative Rock and Heavy Metal had 0 percent.
3. The specific brands mentioned tended to be high-end, luxury products, such as Remy Martin, Hennessy, and Dom Perignon.
4. Twenty-one percent of the tobacco references contained brand information, but this

constituted only 6 songs out of the sample of 1,000.

S. What motivations and consequences are linked to substance use?

Percentages are based on 156 songs referring to illicit drug use and 149 songs referring to alcohol use.

1. Only 9 percent of songs with references to illicit drug use and 10 percent of songs with references to alcohol use provided any information about what motivated use.
2. For both drugs and alcohol, mental avoidance of troubles (e.g., to forget a fight with a lover) was the most common motivation for use: this occurred in 6 of the 14 songs that mentioned a motivation for drinking, and in 9 of the 12 songs that referred to a motivation for illicit drug use.
3. Information relating to the consequences of use appeared in 19 percent of songs with a reference to illicit drug use (Figure 2) and 9 percent of those referring to alcohol use. (Figure 3)
4. For both illicit drug and alcohol use, consequences were judged to be slightly more negative than positive: on a scale from 1 (very negative consequences) to 5 (very positive), with 3 being neutral, the average was 2.3 for illicit drugs and 2.6 for alcohol.
5. Of the 42 songs with information relating to the consequences of either drug or alcohol use, 42 percent cited mental consequences (such as loss of ability to think clearly), and 52 percent mentioned physical consequences (e.g., disease, weight loss).
6. Other consequences appeared much less often in these 42 songs: emotional effects were mentioned in 6 (14 percent), consequences to social relationships in 3 (7 percent), and legal consequences in 2 (5 percent).

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Appendix A: Adolescents, Movies, and Music

Teenagers are major consumers of entertainment media, and so it is widely believed that they may be influenced by the depiction of substances—alcohol, tobacco, and illicit drugs—in film and music. The following statistics indicate the importance that movies and music play in the lives of young people:

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Movies and Home Video

- o U.S. movie box office receipts totaled \$6 billion in 1997. Youth ages 12 to 20 purchase 26 percent of movie tickets, although they make up only 16 percent of the population.
- o Ninety percent of 12- to 20-year-olds report going to the movies frequently or occasionally.
- o Moviegoing is considered an "in" activity among 92 percent of teens.

- Sixty-three percent of teens ages 9 to 17 say that it is important to see the latest movies.
- Watching a video is America's favorite leisure activity, with Americans spending \$7.4 billion on videotape rentals and \$7.6 billion on videotape sales in 1997.
- Sixty-two percent of youth ages 9 to 17 say they watch a video at least once a week.
- Seventy-nine percent of teens ages 10 to 17 have watched an R-rated movie with their parents on video or in a theater.

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Music

- In 1997, Americans spent \$12 billion on music.
- Listening to music is students' number one non-school activity: 87 percent of 13- to 17-year-olds report listening to music after school, and two-thirds name music as a hobby.
- Adolescents spend between 4 and 5 hours a day listening to music and watching music videos.
- American teenagers listen to an estimated 10,500 hours of rock music between the 7th and 12th grades—just 500 fewer hours than they spend in school over 12 years.
- In the last 3 months, 71 percent of teens purchased at least one full-length CD, 33 percent bought a CD single, and 35 percent bought a full-length cassette.
- More than one-third of youth between the ages of 12 and 14 watch music videos daily.
- About 90 percent of teens report knowing many or all the lyrics of their favorite songs.

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Appendix B: Review of Media Content Analyses: 1980-1998

Twenty-one content analyses that examine portrayals of illegal drugs, tobacco, alcohol, and/or legal drugs in media have been published since 1980. As the following annotated bibliography indicates, the research encompasses a variety of approaches and concerns.

The substance of primary concern has been alcohol, examined by 15 of the 21 studies. Eleven studies focused exclusively on alcohol, five on tobacco, and one on legal and over-the-counter drugs. Two studies examined both alcohol and tobacco; one looked at illegal drugs, legal drugs, and alcohol; and one looked at all four substances.

The medium most frequently studied has been television. Seventeen of the studies analyzed television content. Most concentrated on prime-time fictional content, but daytime soap operas, news and documentary programs, commercials, and music videos also received attention. Of the four studies on movies made for theatrical release, three examined only tobacco and one looked at all four substance

categories. No work concerned with substance use in popular song lyrics has been located, although one study reports on tobacco and alcohol use in music videos.

Comparisons among studies are somewhat difficult to make due to differences in units of analysis. Movies do not conveniently compare to television programs (i.e., half-hour television programs cannot be compared directly to much longer movies), but even within television, program units may range from 90-minute made-for-television movies to hour dramas to half-hour situation comedies and soap operas to even briefer music video and commercial formats. Compounding the problem, different studies often use different units of analysis within what might otherwise be comparable units. For example, tobacco use has been examined in a variety of ways, in terms of whether or not tobacco appeared in a movie or a television program, the number of scenes in which tobacco appeared or was used, its appearance per 5-minute interval, the total amount of time tobacco appeared on screen, or the number of incidents (defined as individual camera shots in which a character explicitly used tobacco). Similarly, alcohol use has been examined in movies in a variety of ways.

On still another level, some studies coded verbal references to various substances; some concentrated on the appearance of a substance regardless of whether or not it was used; others focused on use; still others paid attention to a variety of character and context attributes associated with use or the frequency of use.

Of the two studies concerned with illegal drugs, one tallied the number of television news programs, public service announcements, or documentaries that mentioned illegal drugs, and the other the number of 5-minute intervals per film in which illegal drug use appeared.

Despite large differences in variables coded and units of analysis, data from the combined studies enable a few preliminary generalizations. In general, tobacco and alcohol are consumed at relatively high rates; smoking is more prevalent in television and film than in the real world, and it is increasing still further on television. In both television and film, alcoholic beverages are more likely to be consumed than non-alcoholic beverages. Drinkers and smokers tend to be leading characters, often protagonists, and usually successful. Underage drinking and smoking are relatively uncommon in both media.

Illegal drug use is seldom portrayed on television; the one prior study that examined movies also found low rates of illegal drug references. Illegal drug users tend to be unattractive, low-status, and/or criminals. More detailed findings can be found in the following sources.

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Annotated Bibliography

Breed, W., and De Foe, J.R. (1981). "The portrayal of the drinking process on prime-time television." *Journal of Communication*, 31, pp. 58-67.

Substance(s) of interest: Alcohol. *Sample:* Top television situation comedies and dramas from 1976-77 season. *Unit of analysis:* Programs; "significant alcohol scenes" (scenes in which heavy drinking, evaluations of drinking, consequences, etc. appear). *Selected findings:* TV characters are more likely to drink alcohol than all other beverages combined. Situation comedies and dramas portray drinking/drinkers differently. Drinkers are generally "good" characters, but when they drink too much,

they seldom suffer censure or other consequences. Youth drink very rarely, but sometimes express a longing for alcohol.

Breed, W., and De Foe, J.R. (1984). "Drinking and smoking on television, 1950-1982." *Journal of Public Health Policy*, 5, pp. 257-270.

Substance(s) of interest: Alcohol, tobacco. *Sample:* Television dramas and situation comedies from the 1950's through 1982. *Unit of analysis:* Programs, drinking scenes, drinking acts. *Selected findings:* Tobacco use declined and alcohol use increased over the 3 decades. Very little smoking was portrayed in the 1981-82 season. Alcohol use increased steadily.

Cafiso, J., Goodstadt, M.S., Garlington, W.K., and Sheppard, M.A. (1982). "Television portrayal of alcohol and other beverages." *Journal of Studies on Alcohol*, 43, pp. 1232-1243.

Substance(s) of interest: Alcohol. *Sample:* Representative week of television programming and commercials from west coast television affiliates of ABC, CBS, and NBC, summer, 1975. *Unit of analysis:* "Drinking events" (alcoholic and non-alcoholic beverages), programs, time periods. *Selected findings:* Alcohol appears most frequently in motion pictures/dramas, followed by situation comedies, and daytime serials; overall alcohol consumption rate is low, but slightly more alcoholic beverages than non-alcoholic beverages are consumed during prime time; relief was the most common reason given for drinking.

Cruz, J., and Wallack, L. (1986). "Trends in tobacco use on television." *American Journal of Public Health*, 76, pp. 698-699.

Substances(s) of interest: Tobacco. *Sample:* Composite 2-week sample of regularly scheduled entertainment prime-time television programs from fall, 1984. *Unit of analysis:* Smoking acts. *Selected findings:* One smoking act per hour of programming; more smoking in dramas than situation comedies; two-thirds of smokers were lead characters with 70 percent cast in strong, enduring roles.

De Foe, J.R., and Breed, W. (1988). "Response to the alcoholic by 'the other' on prime-time television." *Contemporary Drug Problems*, 15(2), pp. 205-228.

Substance(s) of interest: Alcohol. *Sample:* Systematic samples of eight seasons of top-ranked prime-time television entertainment programs (dramas and situation comedies) between 1976 and 1986. *Unit of analysis:* Scenes in which "alcoholic" characters elicit responses from one or more other characters. *Selected findings:* Problem drinkers seldom portrayed (74 scenes in 1,417 episodes); responses of "others" were mixed. Tendency to focus on jokes, various forms of enabling and sequences of "game playing." A few scenes did portray responses that might move an alcoholic individual toward reality.

De Foe, J.R., and Breed, W. (1988). "Youth and alcohol in television stories, with suggestions to the industry for alternative portrayals." *Adolescence*, 23, pp. 533-550.

Substance(s) of interest: Alcohol. *Sample:* Systematic samples of eight seasons of top-ranked prime-time television entertainment programs (dramas and situation comedies) between 1976 and 1986. *Unit of analysis:* "Significant alcohol scenes" (scenes in which heavy drinking, evaluations of drinking, consequences of drinking, etc. appear). *Selected findings:* Less than 2 percent of drinking on television was done by underage drinkers; depictions of young persons drinking were associated with portrayals of gangs or criminal activity. Exception is portrayal of a troubled youth, who ultimately learns alcohol does not solve problems. Qualitative analysis of a few individual programs that portrayed underage drinking.

DuRant, R.H., Rome, E.S., Rich, M., Allred, E., Emans, S.J., and Woods, E.R. (1997). "Tobacco and alcohol use behaviors portrayed in music videos: A content analysis." *American Journal of Public Health*, 87, pp. 1131-1135.

Substance(s) of interest: Alcohol, tobacco. *Sample:* 518 music videos recorded from MTV, VH1, CMT, and BET in May and June, 1994. *Unit of analysis:* Videos; individual occurrences of smoking-related

and alcohol-related behavior. *Selected findings*: Tobacco use was highest on MTV, with alcohol use similar across networks. Tobacco and alcohol use were slightly higher in Rap videos. Lead performers most often use tobacco and alcohol; alcohol use is associated with a high degree of sexuality.

Fedler, F., Phillips, M., Raker, P., Schefsky, D., and Soluri, J. (1994). "Network commercials promote legal drugs: outnumber anti-drugs PSAs 45-to-1." *Journal of Drug Education*, 24(4), pp. 291-302. *Substance(s) of interest*: Illegal drugs, alcohol, legal drugs. *Sample*: One week of television commercials from ABC, CBS, CNN, and NBC in September 1990. *Unit of analysis*: Commercials; public service announcements (PSAs); news stories; documentaries. *Selected findings*: 6 percent of commercials were for over-the-counter drugs, and there were few commercials for alcoholic beverages (0.6 percent). There were 17 anti-drug PSAs, 2 news stories about the problem of illegal drugs, and 1 news story about alcohol. Commercials promoting legal drugs and alcohol outnumbered networks' news stories, documentaries, and PSAs about illegal drugs by a ratio of 39:1.

Hazan, A.R., and Glantz, S.A. (1995). "Current trends in tobacco use on prime-time fictional television." *American Journal of Public Health*, 85, pp. 116-117. *Substance(s) of interest*: Tobacco. *Sample*: Three composite weeks of fall 1992 prime-time programming on ABC, CBS, and NBC. *Unit of analysis*: Tobacco events including anti-smoking messages. *Selected findings*: 24 percent of programs contain at least one tobacco event; 92 percent were pro-tobacco events, and 8 percent were anti-smoking messages. In terms of character analysis, 55 percent of smokers were "good guys;" high-status characters were more likely than medium- or low-status characters to smoke. Higher rates of smoking occur on television than in real life.

Hazan, A.R., Lipton, H.L., and Glantz, S.A. (1994). "Popular films do not reflect current tobacco use." *American Journal of Public Health*, 84, pp. 998-999. *Substance(s) of interest*: Tobacco. *Sample*: Two randomly selected, feature length films from the top 20 list each year from 1960 to 1990. *Unit of analysis*: Five-minute intervals of film time. *Selected findings*: Rate of tobacco use did not change over the 30-year period. Smokers were generally successful, attractive white males; smoking was three times as prevalent in films as in actual population.

Heilbronn, L.M. (1988). "What does alcohol mean? Alcohol's use as a symbolic code." *Contemporary Drug Problems*, 15(2), pp. 229-248. *Substance(s) of interest*: Alcohol. *Sample*: 77 prime-time continuing episodes from 1984 television season containing "alcohol appearances" (see Wallack, Breed, and Cruz, 1986). *Unit of analysis*: Program. *Selected findings*: A qualitative (semiotic) analysis of how alcohol-related behavior is used to signify various "meanings" in television programming. Used to establish types of settings (e.g., different types of alcohol signify different life styles), types of characters (e.g., preference for beer often indicates working class status).

Lowery, S.A. (1980). "Soap and booze in the afternoon: An analysis of the portrayal of alcohol use in daytime serials." *Journal of Studies on Alcohol*, 41, pp. 829-838. *Substance(s) of interest*: Alcohol. *Sample*: Four consecutive weeks of 14 daytime soap operas and 12 daytime game shows from spring 1977. *Unit of analysis*: half-hour programs; 1-minute intervals. *Selected findings*: Alcohol-related events occurred at an average rate of 3 per program in soap operas and .3 per program in game shows. About half the alcohol-related events in soap operas were actual drinking events; drinking occurred most frequently in the home.

Mathios, A., Avery, R., Bisogni, C., and Shanahan, J. (1998). "Alcohol portrayal on prime-time television: Manifest and latent messages." *Journal of Studies on Alcohol*, 59, pp. 305-310. *Substance(s) of interest*: Alcohol. *Sample*: Two weeks of broadcast television programs from ABC, CBS, FOX, and NBC from fall 1994 and spring 1995. *Unit of Analysis*: Food and beverage episodes

within programs; characters. *Selected Findings*: Alcoholic beverages were the most frequently portrayed food or drink; alcohol appeared with characters of all ages, accounting for a significant percent of food and drink incidents for adolescents. When adolescents are involved in alcohol episodes, they are portrayed with significantly more negative personality characteristics than older characters.

Signorielli, N. (1987). "Drinking, sex, and violence on television: The cultural indicators perspective." *Journal of Drug Education*, 17(3), pp. 245-260.

Substance(s) of interest: Alcohol. *Sample*: 17 annual week-long samples of prime-time and weekend daytime network dramatic TV programs from 1969 to 1985. *Unit of analysis*: Program; major characters. *Selected findings*: References to alcohol and drinking increased steadily from 1969 to 1985. The harmful effects of drinking alcohol were rarely mentioned. Drinking was often associated with sexual behavior. About 37 percent of major characters drink, and they do not differ significantly from major characters who do not drink. Alcoholics were treated quite negatively.

Stockwell, T.F., and Glantz, S.A. (1997). "Tobacco use is increasing in popular films." *Tobacco Control*, 6, pp. 282-284.

Substance(s) of interest: Tobacco. *Sample*: Five randomly selected feature length films from the top 20 list from 1990 through 1996; two randomly selected, feature length films from the top 20 list each year from 1960 to 1990. *Unit of analysis*: 5-minute intervals of film time. *Selected findings*: Film portrayals of tobacco use bottomed out in the eighties, and have since increased to levels last seen in the sixties. Films continue to portray smokers as successful, white males, while portrayal of smoking among women is increasing.

Teens take a look at tobacco use in the top 250 movies from 1991-1996. (1997). American Lung Association of Sacramento-Emigrant Trails, Sacramento, CA.

Substance(s) of interest: Tobacco. *Sample*: Top 50 box office movies each year from 1991 through 1996. *Unit of analysis*: Individual camera shots of tobacco use. *Selected findings*: 77 percent of the movies contained at least one tobacco incident; 23 percent had no incidents; 50 percent had 10 or more incidents. Tobacco use was portrayed as attractive in 33 percent of the movies, relaxing in 38 percent of the movies, and as a means of rebellion in 16 percent. Anti-smoking messages appeared in 29 percent of the movies. Leading and/or supporting actors smoked in 75 percent of movies that portrayed smoking; men lit up more than twice as often as women.

Terre, L., Drabman, R.S., and Speer, P. (1991). "Health-relevant behaviors in media." *Journal of Applied Social Psychology*, 21, pp. 1303-1319.

Substance(s) of interest: Illegal drugs, legal drugs, tobacco, alcohol. *Sample*: 20 top box-office films each year from 1977-78 through 1987-88 (200 films). *Unit of analysis*: 5-minute intervals of film time. *Selected findings*: Overall, smoking increased over the time period. Smoking and illegal drug use were more common in R-rated movies. Alcohol consumption was greater in non-R-rated movies. Males were more likely than females to use tobacco or alcohol; low-status characters were more likely than high-status characters to engage in illegal drug use.

Tsao, J.C. (1997). "Informational and symbolic content of over-the-counter drug advertising on television." *Journal of Drug Education*, 27(2), pp. 173-197.

Substance(s) of interest: Over-the-counter drugs. *Sample*: 150 commercials for over-the-counter drugs recorded from ABC, CBS, and NBC in 1993. *Unit of analysis*: Individual ads. *Selected findings*: Drug disclosures and drug performance most common type of information, followed by drug quality, drug ingredients, and drug popularity. Of the ads, 88 percent present over-the-counter drugs as a simple solution to relieve symptoms; 25 percent depict them casually rather than as products to be used carefully.

Wallack, L, Breed, W., and De Foe, J.R. (1985). "Alcohol and soap operas: Drinking in the light of day." *Journal of Drug Education*, 15(4), pp. 365-379.

Substance(s) of interest: Alcohol. *Sample:* 4 ½ years of the daytime soap opera "All My Children," including 30 consecutive episodes from 1984. *Unit of analysis:* Characters. *Selected findings:* Depicted drinking and drinking problems realistically and accurately. There were three patterns of alcohol use identified: social facilitation; crisis management; and escape from reality. Negative discussions or consequences were associated only with drinking to escape from reality, and program may encourage drinking for purposes of social facilitation and crisis management.

Wallack, L., Breed, W., and Cruz, J. (1987). "Alcohol on prime-time television." *Journal of Studies on Alcohol*, 48(1), pp. 33-38.

Substance(s) of interest: Alcohol. *Sample:* Composite 2-week sample for all regularly scheduled, network, prime-time dramatic programming, fall 1984 (127 episodes). *Unit of analysis:* Program episodes; scenes; alcohol "appearances." *Selected findings:* 80 percent of the episodes contained one or more appearances of alcohol; 90 percent of dramas referred to alcohol; alcohol was ingested in 60 percent of programs. There were more than 10 drinking acts per hour. Alcohol was consumed almost three times more frequently than non-alcoholic beverages.

Wallack, L., Grube, J.W., Madden, P.A., and Breed, W. (1990). "Portrayals of alcohol on prime-time television." *Journal of Studies on Alcohol*, 51(5), pp. 428-437.

Substances(s) of interest: Alcohol. *Sample:* Composite 3-week sample of fictional prime-time network television programming from 1986 fall season. *Unit of analysis:* Program episodes; scenes. *Selected findings:* Alcohol appeared in 64 percent of episodes and was consumed in 50 percent; alcohol drinking acts occurred more than eight times per hour; most drinking occurred in made-for-television movies, followed by situation comedies, theatrical movies, and dramas. Regularly appearing characters were more likely to drink than non-regularly appearing characters; drinkers tended to be higher status, white, upper-class professionals.

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Appendix C: Movie Sample

Appendix C:

Movie Sample

1996 Movie Titles

Rank	Title	Rating
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1	Braveheart	R
2	Seven	R
3	The Net	PG-13
4	Twister	PG-13
5	The Nutty Professor	PG-13
6	Ace Ventura: When Nature Calls	PG-13
7	Jumanji	PG
8	Under Siege 2: Dark Territory	R
9	Get Shorty	R
10	Executive Decision	R
11	Dangerous Minds	R
12	Independence Day	PG-13
13	Mission: Impossible	PG-13
14	Copycat	R
15	Heat	R
16	The American President	PG-13
17	Babe	G
18	GoldenEye	PG-13
19	Assassins	R
20	Money Train	R
21	Showgirls	NC-17
22	Grumpier Old Men	PG-13
23	Waterworld	PG-13
24	Clueless	PG-13
25	Broken Arrow	R
26	Casino	R
27	Waiting to Exhale	R
28	The Birdcage	R
29	Eraser	R
30	The Bridges of Madison County	PG-13
31	Powder	PG-13
32	Something To Talk About	R
34	The Juror	R
35	Dead Man Walking	R
36	Desperado	R
37	Now And Then	PG-13
38	Nine Months	PG-13
39	The Usual Suspects	R
40	12 Monkeys	R
41	Mr. Holland's Opus	PG
42	First Knight	PG-13
43	Leaving Las Vegas	R
44	Mortal Kombat	PG-13
45	Virtuosity	R
46	A Walk In The Clouds	PG-13
47	Indian In The Cupboard	PG
48	Die Hard With A Vengeance	R
49	To Wong Foo, Thanks For Everything	PG-13
50	Primal Fear	R

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51	Father Of The Bride Part II	PG
52	Sabrina	PG
53	Toy Story	G
54	Eye For An Eye	R
55	To Die For	R
56	Jade	R
57	The Substitute	R
58	Vampire In Brooklyn	R
59	It Takes Two	PG
60	Apollo 13	PG
61	Congo	PG-13
62	Rumble In The Bronx	R
63	Species	R
64	Tom And Huck	PG
65	Sudden Death	R
66	Black Sheep	PG-13
67	Operation Dumbo Drop	PG
68	From Dusk Til Dawn	R
69	Never Talk To Strangers	R
70	Dead Presidents	R
71	Dunston Checks In	PG
72	Bad Boys	R
73	The Rock	R
74	Up Close & Personal	PG-13
75	Tommy Boy	PG-13
76	Fair Game	R
77	The Prophecy	R
78	Dolores Claiborne	R
79	Nick of Time	R
80	The Big Green	PG
81	Bed of Roses	PG
82	Forget Paris	PG-13
83	Sgt. Bilko	PG
84	Down Periscope	PG-13
85	Devil In A Blue Dress	R
86	City Hall	R
87	Friday	R
88	Fargo	R
89	The Craft	R
90	While You Were Sleeping	PG
91	Multiplicity	PG-13
92	Striptease	R
93	How To Make An American Quilt	PG-13
94	Crimson Tide	R
95	Bio-Dome	PG-13
96	Home For The Holidays	PG-13
97	White Squall	PG-13
98	Sense And Sensibility	PG
99	Judge Dredd	R
100	Diabolique	R

101	The Truth About Cats And Dogs	PG-13
102	Scarlet Letter	R
103	The Arrival	PG-13

1997 Movie Titles

Rank	Title	Rating
1	Jerry Maguire	R
2	Liar Liar	PG-13
3	A Time To Kill	R
4	The First Wives Club	PG
5	Ransom	R
6	Phenomenon	PG
7	Scream	R
8	Michael	PG
9	The Long Kiss Goodnight	R
10	Sleepers	R
11	The Ghost And The Darkness	R
12	Absolute Power	R
13	The Rock	R
14	Kingpin	PG-13
15	Men In Black	PG-13
16	The Devil's Own	R
17	Tin Cup	R
18	The Glimmer Man	R
19	Jack	PG-13
20	Jungle 2 Jungle	PG
21	Face/Off	R
22	The Saint	PG-13
23	Murder at 1600	R
24	The Fan	R
25	Daylight	PG-13
26	Fled	R
27	Courage Under Fire	R
28	Lost World, The: Jurassic Park	PG-13
29	Metro	R
30	Last Man Standing	R
31	Fargo	R
32	Breakdown	R
33	The Nutty Professor	PG-13
34	Donnie Brasco	R
35	Vegas Vacation	PG
36	Space Jam	PG
37	Jingle All The Way	PG
38	Sling Blade	R
39	Escape From L.A.	R
40	The Relic	R
41	Anaconda	PG-13

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42	Beverly Hills Ninja	PG-13
43	Bulletproof	R
44	One Fine Day	PG
45	My Best Friend's Wedding	PG-13
46	Maximum Risk	R
47	The Cable Guy	PG-13
48	My Fellow Americans	PG-13
49	The Island of Dr. Moreau	PG-13
50	First Kid	PG
51	Eraser	R
52	Eddie	PG-13
53	Chain Reaction	PG-13
54	The Chamber	R
55	Extreme Measures	R
56	The Fifth Element	PG-13
57	Batman & Robin	PG-13
58	Set It Off	R
59	Striptease	R
60	The Preacher's Wife	PG
61	The Mirror Has Two Faces	PG-13
62	The People vs. Larry Flynt	R
63	Fools Rush In	PG-13
64	Mars Attacks!	PG-13
65	Volcano	PG-13
66	101 Dalmatians	G
67	Turbulence	R
68	High School High	PG-13
69	Father's Day	PG-13
70	Matilda	PG
71	Mission: Impossible	PG-13
72	Star Trek: First Contact	PG-13
73	Austin Powers	PG-13
74	Honey, We Shrank Ourselves	PG
75	Fly Away Home	PG
76	Primal Fear	R
77	Beavis And Butt-Head Do America	PG-13
78	Alaska	PG
79	Independence Day	PG-13
80	Private Parts	R
81	George of The Jungle	PG
82	Thinner	R
83	Romeo & Juliet	PG-13
84	Dragonheart	PG-13
85	Con Air	R
86	D3: The Mighty Ducks	PG
87	A Family Thing	PG-13
88	Dante's Peak (Exclusive Footage)	PG-13
89	That Thing You Do!	PG
90	The Associate	PG-13
91	Booby Call	R

92	Multiplicity	PG-13
93	The Craft	R
94	Supercop	R
95	The Frighteners	R
96	The Birdcage	R
97	Ghosts of Mississippi	PG-13
98	2 Days In The Valley	R
99	In Love And War	PG-13
100	Jackie Chan's First Strike	PG-13
101	She's The One	R
102	The Spitfire Grill	PG-13
103	Larger Than Life	PG
104	Romy & Michele's High School Reunion	R
105	Fear	R
106	Happy Gilmore	PG-13
107	The Rich Man's Wife	R
108	Grosse Pointe Blank	R
109	The English Patient	R
110	Marvin's Room	PG-13
111	Dante's Peak	PG-13

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Appendix D: Music Sample *Composition*

Because adolescents tend to listen to a certain type of music rather than simply "popular music" in general, the 1,000 songs in the music sample were distributed evenly among 5 popular genres: Country-Western, Alternative Rock, Hot-100 (or Top-40), Rap, and Heavy Metal. The study design called for the inclusion of the top 200 songs (100 for each year) within each of these categories; however, the existence of considerable yearly and genre "crossover" complicated the general picture. For example, a list of songs that made the top 100 in Rap for 1996 and 1997 included several that were popular in both years, thus yielding an overall sample somewhat smaller than 200.

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Heavy Metal Sample

Billboard charts were used for all music types except Heavy Metal. Because *Billboard* does not publish a Heavy Metal chart, song titles in this category were derived from a two-step process. The first songs included were those that appeared on *Radio and Records* magazine's Active Rock singles chart, without at the same time appearing (or "crossing over") on *Billboard's* Modern Rock chart (used to define the Alternative Music list for this study). This process yielded 94 songs. The remaining songs—the number

needed to achieve the total Heavy Metal sample—were taken from *College Music Journal's* list of top Loud Rock albums. Cuts were randomly selected from the top 58 albums of 1996 and the top 59 of 1997. While this hybrid selection procedure deviated from the method used for other music categories, it nonetheless achieved the end result of accumulating a list of songs representative of the core of rock music's "heavy" edge.

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Genre Crossovers with Hot-100

Billboard's Hot-100 chart represents mainstream or pop music as well as certain songs from other genres that became popular enough to break into the Hot-100 charts for 1996 or 1997. The following figures indicate the extent of this "crossover" phenomenon.

- o 31 songs appeared on both the Hot-100 and Rap lists (15 percent crossover).
- o 21 songs appeared on both the Hot-100 and Alternative Rock lists (10 percent crossover).
- o 2 songs appeared on both the Hot-100 and Heavy Metal lists (1 percent crossover).
- o 1 song appeared on both the Hot-100 and Country lists (0.5 percent crossover).

The following pages identify all of the song titles that were included in this study.

Appendix D:

Music Sample

1996 Alternative Rock Titles

Title	Artist	Label
<i>13th, The</i>	The Cure	Fiction
<i>1979</i>	Smashing Pumpkins	Virgin
<i>#1 Crush</i>	Garbage	Capitol
<i>6th Avenue Heartache</i>	Wallflowers	Interscope
<i>Aeroplane</i>	Red Hot Chili Peppers	Warner Bros.
<i>All I Know</i>	Screaming Trees	Epic
<i>All Mixed Up</i>	311	Capricorn
<i>Aneurysm</i>	Nirvana	Geffen
<i>Angels of the Silences</i>	Counting Crows	DGC/Geffen
<i>Angry Johnny</i>	Poe	Modern
<i>Banditos</i>	The Refreshments	Mercury
<i>Big Bang Baby</i>	Stone Temple Pilots	Atlantic
<i>Big Me</i>	Foo Fighters	Roswell/Capitol
<i>Bittersweet Me</i>	R.E.M.	Warner Bros.

<i>Blow Up the Outside World</i>	Soundgarden	A&M
<i>Bound for the Floor</i>	Local H	Island
<i>Brain Stew</i>	Green Day	Reprise
<i>Bullet with Butterfly Wings</i>	Smashing Pumpkins	Virgin
<i>Bulls on Parade</i>	Rage Against the Machine	Epic
<i>Burden in My Hand</i>	Soundgarden	A&M
<i>But Anyway</i>	Blues Traveler	A&M
<i>Caught a Lite Sneeze</i>	Tori Amos	Atlantic
<i>Champagne Supernova</i>	Oasis	Epic
<i>Common Disaster, A</i>	Cowboy Junkies	Geffen
<i>Counting Blue Cars</i>	Dishwalla	A&M
<i>Cumbersome</i>	7 Mary 3	Mammoth/Atlantic
<i>Desperately Wanting</i>	Better than Ezra	Swell/Elektra/EEG
<i>Distance, The</i>	Cake	Capricorn
<i>Don't Look Back in Anger</i>	Oasis	Epic
<i>Don't Speak</i>	No Doubt	Trauma
<i>Down</i>	311	Capricorn/Mercury
<i>E-Bow the Letter</i>	R.E.M.	Warner Bros.
<i>El Scorcho</i>	Weezer	DGC
<i>Everything Falls Apart</i>	Dog's Eye View	Columbia
<i>Fire Water Burn</i>	Bloodhound Gang	Republic
<i>Flood</i>	Jars of Clay	Silvertone
<i>Follow You Down</i>	Gin Blossoms	A&M
<i>Free to Decide</i>	Cranberries	Island
<i>Glycerine</i>	Bush	Trauma/Interscope
<i>Hail Hail</i>	Pearl Jam	Epic
<i>Heartspark Dollarsign</i>	Everclear	Capitol
<i>Heaven beside You</i>	Alice in Chains	Columbia
<i>Hello</i>	Poe	Modern
<i>Here in Your Bedroom</i>	Goldfinger	Mojo
<i>High n' Dry</i>	Radiohead	Capitol
<i>I Got Id</i>	Pearl Jam	Atlantic
<i>I Hate My Generation</i>	Cracker	Virgin
<i>I Was Wrong</i>	Social Distortion	550 Music
<i>If I Could Talk I'd Tell You</i>	Lemonheads	TAG
<i>If It Makes You Happy</i>	Sheryl Crow	A&M
<i>In the Meantime</i>	Spacehog	HiFi/Sire/EEG
<i>Ironic</i>	Alanis Morissette	Maverick/Reprise
<i>Just a Girl</i>	No Doubt	Trauma
<i>King of New Orleans</i>	Better than Ezra	Swell/Elektra/EEG
<i>Kitty</i>	Presidents of the U.S. of A	Columbia
<i>Lady Picture Show</i>	Stone Temple Pilots	Atlantic
<i>Ladykillers</i>	Lush	4AD
<i>Long December, A</i>	Counting Crows	DGC
<i>Love Rollercoaster</i>	Red Hot Chili Peppers	Geffen
<i>Lump</i>	Presidents of the U.S. of A	Columbia
<i>Mach5</i>	Presidents of the U.S. of A	Columbia
<i>Machinehead</i>	Bush	Trauma/Interscope
<i>Mighty K.C.</i>	For Squirrels	550 Music
<i>Mint Car</i>	The Cure	Fiction

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<i>Mother Mother</i>	Tracy Bonham	Island
<i>Muzzle</i>	Smashing Pumpkins	Virgin
<i>My Friends</i>	Red Hot Chili Peppers	Warner Bros.
<i>Naked</i>	Goo Goo Dolls	Metal Blade/WB
<i>Natural One</i>	Folk Implosion	London/Island
<i>Novocaine for the Soul</i>	Eels	DreamWorks
<i>One Headlight</i>	Wallflowers	Interscope
<i>One of Us</i>	Joan Osborne	Blue Gorilla
<i>Only Happy When It Rains</i>	Garbage	Almo Sounds
<i>Peaches</i>	Presidents of the U.S. of A	Columbia
<i>Photograph</i>	Verve Pipe	RCA
<i>Popular</i>	Nada Surf	Elektra
<i>Possum Kingdom</i>	Toadies	Interscope
<i>Pretty Noose</i>	Soundgarden	A&M
<i>Radiation Vibe</i>	Fountains of Wayne	Scratchie
<i>Ready to Go</i>	Republica	deConstruction
<i>Ruby Soho</i>	Rancid	Epitaph
<i>Salvation</i>	Cranberries	Island
<i>Santa Monica Watch the World</i>	Everclear	Capitol
<i>Satellite</i>	Dave Matthews Band	RCA
<i>Scooby Snacks</i>	Fun Loving Criminals	EMI
<i>Shame</i>	Stabbing Westward	Columbia
<i>Sister</i>	The Nixons	MCA
<i>So Much to Say</i>	Dave Matthews Band	RCA
<i>Spiderwebs</i>	No Doubt	Trauma
<i>Standing Outside a Broken Phone Booth with Money in My Hand</i>	Primitive Radio Gods	Ergo/Columbia
<i>Stinkfist</i>	Tool	Zoo
<i>Swallowed</i>	Bush	Trauma/Interscope
<i>Stupid Girl</i>	Garbage	Almo Sounds
<i>Sweet Lover Hangover</i>	Love and Rockets	Beggars Banquet
<i>Tahitian Moon</i>	Porno for Pyros	Warner Bros.
<i>Tatva</i>	Kula Shaker	Columbia
<i>Thirty-three</i>	Smashing Pumpkins	Virgin
<i>Tonight, Tonight</i>	Smashing Pumpkins	Virgin
<i>Too Much</i>	Dave Matthews Band	RCA
<i>Trippin' on a Hole in a Paper Heart</i>	Stone Temple Pilots	Atlantic
<i>Wax Ecstatic (To Sell Angelina)</i>	Sponge	Columbia
<i>What Do I Have to Do</i>	Stabbing Westward	Columbia
<i>What I Got</i>	Sublime	Gasoline Alley/MCA
<i>Where It's at</i>	Beck	DGC
<i>Who Will Save Your Soul</i>	Jewel	Atlantic
<i>Who You Are</i>	Pearl Jam	Epic
<i>Whoever You Are</i>	Gaggy Tah	Luaka Bop
<i>Wonder</i>	Natalie Merchant	Elektra
<i>Wonderwall</i>	Oasis	Epic
<i>World I Know, The</i>	Collective Soul	Atlantic
<i>You Learn</i>	Alanis Morissette	Maverick/Reprise
<i>Zero</i>	Smashing Pumpkins	Virgin

1997 Alternative Rock Titles

Title	Artist	Label
<i>3:00 am</i>	Matchbox 20	Lava
<i>#1 Crush</i>	Garbage	Capitol
<i>6 Underground</i>	Sneaker Pimps	Clean Up
<i>Abuse Me</i>	Silver Chair	Epic
<i>All I Want</i>	The Offspring	Columbia
<i>All Mixed Up</i>	311	Capricorn
<i>Barrel of a Gun</i>	Depeche Mode	Mute
<i>Battle of Who Could Care Less</i>	Ben Fold's Five	550 Music
<i>Bitch</i>	Meredith Brooks	Capitol
<i>Bittersweet Symphony</i>	The Verve	VC
<i>Blow Up the Outside World</i>	Soundgarden	A&M
<i>Bound for the Floor</i>	Local H	Island
<i>Breath</i>	Prodigy	XL Mute
<i>Brick</i>	Ben Fold's Five	550 Music
<i>Building a Mystery</i>	Sarah McLachlan	Arista
<i>Clumsy</i>	Our Lady Peace	Columbia
<i>Cold Contagious</i>	Bush	Trauma/Interscope
<i>Come Down</i>	Toad the Wet Sprocket	Columbia
<i>Crash into Me</i>	Dave Matthews Band	RCA
<i>Criminal</i>	Fiona Apple	Clean Slate
<i>D' You Know What I Mean</i>	Oasis	Epic
<i>Damnit</i>	Blink 182	Cargo
<i>Daylight Fading</i>	Counting Crows	DGC/Geffen
<i>Deadweight</i>	Beck	London
<i>Desperately Wanting</i>	Better than Ezra	Swell
<i>Difference, The</i>	Wallflowers	Interscope
<i>Discotheque</i>	U2	Island
<i>Distance, The</i>	Cake	Capricorn
<i>Don't Go Away</i>	Oasis	Epic
<i>Don't Speak</i>	No Doubt	Trauma
<i>Dream</i>	Forest for the Trees	DreamWorks
<i>Elegantly Wasted</i>	INXS	Mercury
<i>End Is the Beginning Is the End, The</i>	Smashing Pumpkins	Warner Sunset
<i>Everlong</i>	Foo Fighters	Roswell
<i>Everyday Is a Winding Road</i>	Sheryl Crow	A&M
<i>Everything to Everyone</i>	Everclear	Capitol
<i>Excuse Me Mr.</i>	No Doubt	Trauma
<i>Eye</i>	Smashing Pumpkins	Nothing
<i>Female of the Species</i>	Space	Gut Reaction
<i>Fire Water Burn</i>	Bloodhound Gang	Republic
<i>Firestarter</i>	Prodigy	XL Mute
<i>Fly</i>	Sugar Ray	Trauma
<i>Freaks</i>	Live	Radioactive
<i>Freshmen, The</i>	Verve Pipe	RCA
<i>Gone Away</i>	The Offspring	Columbia
<i>Good Riddance (Time of Your Life)</i>	Green Day	Reprise

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<i>Greedy Fly</i>	Bush	Trauma
<i>Hell</i>	Squirrel Nut Zippers	Mammoth
<i>Hello</i>	Poe	Modern
<i>Hello, Hello</i>	Talk Show	Atlantic
<i>Hey Dude</i>	Kula Shaker	Columbia
<i>Hitchin' a Ride</i>	Green Day	Reprise
<i>How's It Gonna Be</i>	Third Eye Blind	Elektra
<i>If You Could Only See</i>	Tonic	Polydor
<i>Impression That I Get, The</i>	Mighty Mighty Bosstones	Big Rig
<i>It's No Good</i>	Depeche Mode	Mute
<i>Jack-ass</i>	Beck	DGC
<i>Lady Picture Show</i>	Stone Temple Pilots	Atlantic
<i>Lakini's Juice</i>	Live	Radioactive
<i>Last Night on Earth</i>	U2	Island
<i>Lazy Eye</i>	Goo Goo Dolls	Warner Sunset
<i>Listen</i>	Collective Soul	Atlantic
<i>Long December, A</i>	Counting Crows	DGC
<i>Love Rollercoaster</i>	Red Hot Chili Peppers	Geffen
<i>Lovefool</i>	The Cardigans	Trampolene
<i>Lucky</i>	7 Mary 3	Mammoth
<i>Mach5</i>	Presidents of the U.S. of A	Columbia
<i>Monkey Wrench</i>	Foo Fighters	Roswell
<i>Most Precarious</i>	Blues Traveler	A&M
<i>Mouth</i>	Bush	Trauma
<i>Naked Eye</i>	Luscious Jackson	Grand Royal
<i>New Pollution, The</i>	Beck	DGC
<i>Not an Addict</i>	K's Choice	550 Music
<i>On and on</i>	Longpigs	Mother
<i>One Headlight</i>	Wallflowers	Interscope
<i>Perfect Drug, The</i>	Nine Inch Nails	Nothing
<i>Precious Declaration</i>	Collective Soul	Atlantic
<i>Push</i>	Matchbox 20	Lava
<i>Radiation Vibe</i>	Fountains of Wayne	Scratchie
<i>Rascal King, The</i>	Mighty Mighty Bosstones	Big Rig
<i>Rattlesnake</i>	Live	Radioactive
<i>Santeria</i>	Sublime	Gasoline Alley
<i>Sellout</i>	Reel Big Fish	Mojo
<i>Semi-Charmed Life</i>	Third Eye Blind	Elektra
<i>Sex and Candy</i>	Marcy Playground	Capitol
<i>Sick and Beautiful</i>	Artificial Joy Club	Crunchy
<i>So What</i>	Jane's Addiction	WEA/Warner Bros.
<i>Song 2</i>	Blur	Food
<i>Staring at the Sun</i>	U2	Island
<i>Stuck on You</i>	Failure	WEA/Warner Bros.
<i>Sugar Cane</i>	Space Monkeys	Factory
<i>Summertime</i>	The Sundays	DGC
<i>Super Bon Bon</i>	Soul Coughing	WEA/Warner Bros.
<i>Superman's Dead</i>	Our Lady Peace	Columbia
<i>Swallowed</i>	Bush	Trauma
<i>Sweet Surrender</i>	Sarah McLachlan	Arista

<i>Tattva</i>	Kula Shaker	Columbia
<i>Thirty-three</i>	Smashing Pumpkins	Virgin
<i>This Lonely Place</i>	Goldfinger	Mojo
<i>Three Marlenas</i>	Wallflowers	Interscope
<i>Touch, Peel, and Stand</i>	Days of the New	Outpost
<i>Transistor</i>	311	Capricorn
<i>Tripping Billies</i>	Dave Matthews Band	RCA
<i>Tubthumping</i>	Chumbawamba	Republic
<i>Turn My Head</i>	Live	Radioactive
<i>Volcano Girls</i>	Veruca Salt	Minty Fresh
<i>Walkin' on the Sun</i>	Smash Mouth	Interscope
<i>Walking Contradiction</i>	Green Day	Reprise
<i>What Do You Want from Me</i>	Monaco	PGD/A&M
<i>What I Got</i>	Sublime	Gasoline Alley
<i>Where You Get Love</i>	Matthew Sweet	Zoo
<i>Wrong Number</i>	The Cure	Fiction
<i>Wrong Way</i>	Sublime	Gasoline Alley
<i>Your Woman</i>	White Town	Brilliant

1996 Country-Western Titles

Title	Artist	Label
<i>Ain't Got Nothing on Us</i>	John Michael Montgomery	Atlantic
<i>All I Want</i>	Tim McGraw	Curb
<i>All You Ever Do Is Bring Me Down</i>	The Mavericks	MCA
<i>The Beaches of Cheyenne</i>	Garth Brooks	Capitol Nashville
<i>Believe Me Baby (I Lied)</i>	Trisha Yearwood	MCA
<i>Big Love</i>	Tracy Byrd	MCA Nashville
<i>Bigger Than the Beatles</i>	Joe Diffie	Epic
<i>Blue</i>	Leann Rimes	Curb
<i>Blue Clear Sky</i>	George Strait	MCA
<i>Can't Be Really Gone</i>	Tim McGraw	Curb
<i>Car, The</i>	Jeff Carson	Curb
<i>Change My Mind</i>	John Berry	Capitol Nashville
<i>Cowboy Love</i>	John Michael Montgomery	Atlantic
<i>Daddy's Money</i>	Ricochet	Columbia
<i>Deep Down</i>	Pam Tillis	Arista
<i>Does That Blue Moon Ever Shine on You</i>	Toby Keith	Mercury
<i>Don't Get Me Started</i>	Rhett Akins	Decca
<i>Every Light in the House</i>	Trace Adkins	Capitol Nashville
<i>Every Time I Get Around You</i>	David Lee Murphy	MCA
<i>Everybody Knows</i>	Trisha Yearwood	MCA Nashville
<i>Fear of Being Alone, The</i>	Reba McEntire	MCA Nashville
<i>Friends</i>	John Michael Montgomery	Atlantic
<i>Goodnight Sweetheart</i>	David Kersh	Curb
<i>Guys Do It All the Time</i>	Mindy McCready	BNA
<i>Heads Carolina, Tails California</i>	Jo Dee Messina	Curb
<i>Heart's Desire</i>	Lee Roy Parnell	Career

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<i>Heaven Help My Heart</i>	Wynonna	Curb
<i>Heaven in My Woman's Eyes</i>	Tracy Byrd	MCA
<i>High Lonesome Sound</i>	Vince Gill	MCA
<i>Holding on to Something</i>	Jeff Carson	Curb
<i>Home</i>	Alan Jackson	Arista
<i>Hypnotize the Moon</i>	Clay Walker	Giant
<i>I Am That Man</i>	Brooks and Dunn	Arista
<i>I Can Still Make Cheyenne</i>	George Strait	MCA Nashville
<i>I Do</i>	Paul Brandt	Reprise
<i>I Don't Think I Will</i>	James Bonamy	Epic
<i>I Get Carried Away</i>	George Strait	MCA
<i>I Know She Still Loves Me</i>	George Strait	MCA
<i>I Think About You</i>	Collin Raye	Epic
<i>If I Were You</i>	Terri Clark	Mercury
<i>If You Loved Me</i>	Tracy Lawrence	Atlantic
<i>I'll Try</i>	Alan Jackson	Arista
<i>I'm Not Supposed to Love You Anymore</i>	Bryan White	Asylum
<i>I'm Outta Here</i>	Shania Twain	Mercury
<i>Is That a Tear</i>	Tracy Lawrence	Atlantic
<i>It Matters to Me</i>	Faith Hill	Warner Bros.
<i>It Wouldn't Hurt You to Have Wings</i>	Mark Chesnutt	Decca
<i>It's a Little Too Late</i>	Mark Chesnutt	Decca
<i>It's All in Your Head</i>	Diamond Rio	Arista Nashville
<i>It's Lonely Out There</i>	Pam Tillis	Arista
<i>It's What I Do</i>	Billy Dean	Capitol Nashville
<i>Jacob's Ladder</i>	Mark Wills	Mercury
<i>Learning as You Go</i>	Rick Trevino	Columbia
<i>Let Me Into Your heart</i>	Mary Chapin Carpenter	Columbia
<i>Life Gets Away</i>	Clint Black	RCA
<i>Like the Rain</i>	Clint Black	RCA
<i>Like There Ain't No Yesterday</i>	Blackhawk	Arista
<i>Little Bitty</i>	Alan Jackson	Arista Nashville
<i>Living in a Moment</i>	Ty Herndon	Epic
<i>Lonely Too Long</i>	Patty Loveless	Epic
<i>Long as I live</i>	John Michael Montgomery	Atlantic
<i>Love Lessons</i>	Tracy Byrd	MCA
<i>Love Remains</i>	Collin Raye	Epic
<i>Maker Said Take Her, The</i>	Alabama	RCA
<i>Mama Don't Get Dressed Up for Nothin'</i>	Brooks and Dunn	Arista Nashville
<i>Me and You</i>	Kenny Chesney	BNA
<i>Meant to Be</i>	Sammy Kershaw	Mercury
<i>More Than You'll Ever Know</i>	Travis Tritt	Warner Bros.
<i>My Heart Has a History</i>	Paul Brandt	Reprise
<i>My Maria</i>	Brooks and Dunn	Arista
<i>No News</i>	Lonestar	BNA
<i>No One Needs to Know</i>	Shania Twain	Mercury
<i>Nobody Knows</i>	Kevin Sharp	148
<i>Not Enough Hours in the Night</i>	Doug Supernaw	Giant
<i>Not That Different</i>	Collin Raye	Epic
<i>On a Good Night</i>	Wade Hayes	Columbia

<i>One Way Ticket</i>	Leann Rimes	Curb
<i>Only on Days That End in "Y"</i>	Clay Walker	Giant
<i>Out with a Bang</i>	David Lee Murphy	MCA
<i>Poor, Poor Pitiful Me</i>	Terri Clark	Mercury
<i>Pretty Little Adriana</i>	Vince Gill	MCA Nashville
<i>Rebecca Lynn</i>	Bryan White	Asylum
<i>River and the Highway, The</i>	Pam Tillis	Arista
<i>Road You Leave Behind, The</i>	David Lee Murphy	MCA Nashville
<i>Runnin' Away with My Heart</i>	Lonestar	BNA
<i>She Never Lets It Go to Her Heart</i>	Tim McGraw	Curb
<i>So Much For Pretending</i>	Bryan White	Asylum
<i>Some Things Are Meant to Be</i>	Linda Davis	Arista
<i>Someone Else's Dream</i>	Faith Hill	Warner Bros.
<i>Stars over Texas</i>	Tracy Lawrence	Atlantic
<i>Strawberry Wine</i>	Deana Carter	Capitol Nashville
<i>Ten Thousand Angels</i>	Mindy McCready	BNA
<i>That Girl's Been Spyin' on Me</i>	Billy Dean	Capitol Nashville
<i>That Ol' Wind</i>	Garth Brooks	Capitol Nashville
<i>That's as Close as I'll Get to Loving You</i>	Aaron Tippin	RCA
<i>That's What I Get For Loving You</i>	Diamond Rio	Arista
<i>Then You Can Tell Me Goodbye</i>	Neil McCoy	Atlantic
<i>Time Marches On</i>	Tracy Lawrence	Atlantic
<i>To Be Loved By You</i>	Wynonna	Curb
<i>Too Much Fun</i>	Daryle Singletary	Giant
<i>Treat Her Right</i>	Sawyer Brown	Curb
<i>Vidalia</i>	Sammy Kershaw	Mercury
<i>Walkin' Away</i>	Diamond Rio	Arista
<i>What Do I Know</i>	Ricochet	Columbia
<i>When Boy Meets Girl</i>	Terri Clark	Mercury
<i>Wild Angels</i>	Martina McBride	RCA
<i>Woman's Touch, A</i>	Toby Keith	Mercury
<i>Worlds Apart</i>	Vince Gill	MCA
<i>You Can Feel Bad</i>	Patty Loveless	Epic
<i>You Can't Lose Me</i>	Faith Hill	Warner Bros.
<i>You Gotta Love That</i>	Neil McCoy	Atlantic
<i>You Win My Love</i>	Shania Twain	Mercury
<i>You're Not in Kansas Anymore</i>	Jo Dee Messina	Curb

1997 Country-Western Titles

Title	Artist	Label
<i>All the Good Ones Are Gone</i>	Pam Tillis	Arista Nashville
<i>Amen Kind of Love</i>	Daryle Singletary	Giant
<i>Angel in My Eyes</i>	John Michael Montgomery	Atlantic
<i>Another You</i>	David Kersh	Curb
<i>Better Man Better Off, A</i>	Tracy Lawrence	Atlantic
<i>Between the Devil and Me</i>	Alan Jackson	Arista Nashville
<i>Big Love</i>	Tracy Byrd	MCA Nashville

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<i>Broken Wing, A</i>	Martina McBride	RCA
<i>Carrying Your Love With Me</i>	George Strait	MCA Nashville
<i>Come Cryin' to Me</i>	Lonestar	BNA
<i>Count Me In</i>	Deana Carter	Capitol Nashville
<i>Dancin', Shaggin' on the Blvd.</i>	Alabama	RCA
<i>Day In, Day Out</i>	David Kersh	Curb
<i>Don't Take Her, She's All I Got</i>	Tracy Byrd	MCA Nashville
<i>Drink, Swear, Steal, and Lie</i>	Michael Peterson	Reprise
<i>Emotional Girl</i>	Terri Clark	Mercury
<i>Every Light in the House</i>	Trace Adkins	Capitol Nashville
<i>Everybody Knows</i>	Trisha Yearwood	MCA Nashville
<i>Everything I Love</i>	Alan Jackson	Arista Nashville
<i>Everywhere</i>	Tim McGraw	Curb
<i>Fear of Being Alone, The</i>	Reba McEntire	MCA Nashville
<i>Fool, The</i>	Lee Ann Womack	Decca
<i>Friends</i>	John Michael Montgomery	Atlantic
<i>From Here to Eternity</i>	Michael Peterson	Reprise
<i>Girl's Gotta Do, A</i>	Mindy McCready	BNA
<i>Go Away</i>	Lorri Morgan	BNA
<i>Good as I Was to You</i>	Lorri Morgan	BNA
<i>Half Way Up</i>	Clint Black	RCA
<i>Her Man</i>	Gary Allan	Decca
<i>He's Got You</i>	Brooks and Dunn	Arista Nashville
<i>Holdin'</i>	Diamond Rio	Arista Nashville
<i>Honky Tonk Truth</i>	Brooks and Dunn	Arista Nashville
<i>How Do I Get There</i>	Deana Carter	Capitol Nashville
<i>How Do I Live</i>	Trisha Yearwood	MCA Nashville
<i>How Was I To Know</i>	Reba McEntire	MCA Nashville
<i>How Was I To Know</i>	John Michael Montgomery	Atlantic
<i>How Your Love Makes Me Feel</i>	Diamond Rio	Arista Nashville
<i>I Can't Do That Anymore</i>	Faith Hill	Warner Bros.
<i>I Left Something Turned on at Home</i>	Trace Adkins	Capitol Nashville
<i>I Miss You a Little</i>	John Michael Montgomery	Atlantic
<i>I Only Get This Way with You</i>	Rick Trevino	Columbia
<i>I'd Rather Ride Around With You</i>	Reba McEntire	MCA Nashville
<i>If She Don't Love You</i>	Buffalo Club	Rising Tide
<i>If You Love Somebody</i>	Kevin Sharp	148
<i>I'm So Happy I Can't Stop Cryin'</i>	Toby Keith	Mercury
<i>Imagine That</i>	Diamond Rio	Arista Nashville
<i>In Another's Eyes</i>	Trisha Yearwood	MCA Nashville
<i>Is That a Tear</i>	Tracy Lawrence	Atlantic
<i>It's a Little Too Late</i>	Mark Chesnutt	Decca
<i>It's Your Love</i>	Tim McGraw w/ Faith Hill	Curb
<i>Just to See You Smile</i>	Tim McGraw	Curb
<i>Land of the Living</i>	Pam Tillis	Arista Nashville
<i>Let It Rain</i>	Mark Chesnutt	Decca
<i>Let Me into Your Heart</i>	Mary Chapin Carpenter	Columbia
<i>Light in Your Eyes, The</i>	Leann Rimes	Curb
<i>Little Bitty</i>	Alan Jackson	Arista Nashville
<i>Little More Love, A</i>	Vince Gill	MCA Nashville

<i>Little Things</i>	Tanya Tucker	Capitol Nashville
<i>Longneck Bottle</i>	Garth Brooks	Capitol
<i>Love Gets Me Every Time</i>	Shania Twain	Mercury
<i>Love Is the Right Place</i>	Bryan White	Asylum
<i>Love of My Life</i>	Sammy Kershaw	Mercury
<i>Loved Too Much</i>	Ty Herndon	Epic
<i>Man This Lonely, A</i>	Brooks and Dunn	Arista Nashville
<i>Maybe We Should Just Sleep on It Tonight</i>	Tim McGraw	Curb
<i>Me Too</i>	Toby Keith	Mercury
<i>No Thinkin' Thing</i>	Trace Adkins	Capitol Nashville
<i>Nobody Knows</i>	Kevin Sharp	148
<i>On the Side of Angels</i>	Leann Rimes	Curb
<i>On the Verge</i>	Collin Raye	Epic
<i>One Night at a Time</i>	George Strait	MCA Nashville
<i>One Way Ticket</i>	Leann Rimes	Curb
<i>Places I've Never Been</i>	Mark Wills	Mercury
<i>Please</i>	The Kinleys	Epic
<i>Pretty Little Adriana</i>	Vince Gill	MCA Nashville
<i>Rest of Mine, The</i>	Trace Adkins	Capitol Nashville
<i>Rumor Has It</i>	Clay Walker	Giant
<i>Running Out of Reasons to Run</i>	Rick Trevino	Columbia
<i>Sad Lookin' Moon</i>	Alabama	RCA
<i>Shake, The</i>	Neil McCoy	Atlantic
<i>She Drew a Broken Heart</i>	Patty Loveless	Epic
<i>She's Got It All</i>	Kenny Chesney	BNA
<i>She's Sure Takin' it Well</i>	Kevin Sharp	148
<i>She's Takin' a Shine</i>	John Berry	Capitol Nashville
<i>Shut Up and Drive</i>	Chely Wright	MCA Nashville
<i>Sittin' on Go</i>	Bryan White	Asylum
<i>Six Days on the Road</i>	Sawyer Brown	Curb
<i>Something That We Do</i>	Clint Black	RCA
<i>Thank God for Believers</i>	Mark Chesnutt	Decca
<i>That Ol' Wind</i>	Garth Brooks	Capitol Nashville
<i>That's Another Song</i>	Bryan White	Asylum
<i>That's How a Cowgirl Says Goodbye</i>	Tracy Lawrence	Atlantic
<i>There Goes</i>	Alan Jackson	Arista Nashville
<i>This Night Won't Last Forever</i>	Sawyer Brown	Curb
<i>Today My World Slipped Away</i>	George Strait	MCA Nashville
<i>Trouble with the Truth, The</i>	Patty Loveless	Epic
<i>Unchained Melody</i>	Leann Rimes	Curb
<i>Watch This</i>	Clay Walker	Giant
<i>We Danced Away</i>	Deana Carter	Capitol Nashville
<i>We Were in Love</i>	Toby Keith	Mercury
<i>What If It's You</i>	Reba McEntire	MCA Nashville
<i>What The Heart Wants</i>	Collin Raye	Epic
<i>Whatever Comes First</i>	Sons of the Desert	Epic
<i>When I Close My Eyes</i>	Kenny Chesney	BNA
<i>When Love Starts Talkin'</i>	Wynonna	Curb
<i>Where Corn Don't Grow</i>	Travis Tritt	Warner Bros.

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<i>Who's Cheatin' Who</i>	Alan Jackson	Arista Nashville
<i>Why Would I Say Goodbye</i>	Brooks and Dunn	Arista Nashville
<i>You and You Alone</i>	Vince Gill	MCA Nashville
<i>You Don't Seem to Miss Me</i>	Patty Loveless	Epic
<i>You Walked In</i>	Lonestar	BNA

1996 Hot 100 Titles

Title	Artist	Label
1979	Smashing Pumpkins	Virgin
<i>1,2,3,4 (Sumpin' New)</i>	Coolio	Tommy Boy
<i>All the Things (Your Man Won't Do)</i>	Joe	Island
<i>Always Be My Baby</i>	Mariah Carey	Columbia
<i>Anything</i>	3T	MJJ
<i>As I Lay Me Down</i>	Sophie B. Hawkins	Columbia
<i>Back for Good</i>	Take That	Arista
<i>Be My Lover</i>	La Bouche	RCA
<i>Beautiful Life</i>	Ace of Base	Arista
<i>Because You Loved Me</i>	Celine Dion	550 Music
<i>Before You Walked Out of My Life</i>	Monica	Rowdy
<i>Breakfast at Tiffany's</i>	Deep Blue Something	RainMaker
<i>Bullet With Butterfly Wings</i>	Smashing Pumpkins	Virgin
<i>California Love</i>	2Pac w/ K.C., JoJo	Death Row
<i>Change the World</i>	Eric Clapton	Reprise
<i>Closer to Free</i>	The Bodeans	Slash
<i>C'mon N' Ride It (The Train)</i>	Quad City DJ's	QuadraSound/BigBeat
<i>Count on Me</i>	Whitney Houston	Arista
<i>Counting Blue Cars</i>	Dishwalla	A&M
<i>Diggin' on You</i>	TLC	LaFace
<i>Doin' It</i>	LL Cool J	Def Jam
<i>Don't Cry</i>	Seal	ZTT
<i>Down Low</i>	R Kelly	Jive
<i>Earth, the Sun, the Rain, The</i>	Color Me Badd	Giant
<i>Elevators</i>	ATLiens	LaFace
<i>Exhale (Shoop Shoop)</i>	Whitney Houston	Arista
<i>Fantasy</i>	Mariah Carey	Columbia
<i>Fastlove</i>	George Michael	Dream Works
<i>Feels So Good (Show Me Your Love)</i>	Lina Santiago	K-Tel
<i>Gangsta's Paradise</i>	Coolio	MCA Soundtracks
<i>Get Money</i>	Junior M.a.f.i.a.	Undeas/Big Beat
<i>Give Me One Reason</i>	Tracy Chapman	Electra
<i>Hay</i>	Crucial Conflict	Pallas
<i>Hey Lover</i>	LL Cool J	Def Jam
<i>Hit Me Off</i>	New Edition	MCA
<i>Hook</i>	Blues Traveler	A&M
<i>I Can't Sleep Baby (If I)</i>	R Kelly	Jive
<i>I Got It</i>	Pearl Jam	Epic
<i>I Like</i>	Montell Jordan	Def Jam/Mercury

<i>I Love You Always Forever</i>	Donna Lewis	Atlantic
<i>I Want to Come Over</i>	Melissa Etheridge	Island
<i>I Will Survive</i>	Chantay Savage	RCA
<i>If It Makes You Happy</i>	Sheryl Crow	A&M
<i>If Your Girl Only Knew</i>	Aaliyah	Blackground
<i>Insensitive</i>	Jann Arden	A&M
<i>Ironic</i>	Alanis Morissette	Maverick
<i>It's All Coming Back to Me Now</i>	Celine Dion	550 Music
<i>Jealousy</i>	Natalie Merchant	Elektra
<i>Jesus to a Child</i>	George Michael	DreamWorks
<i>Just a Girl</i>	No Doubt	Trauma
<i>Keep on Keepin' on</i>	MC Lyte	Flavor Unit/EastWest
<i>Key West Intermezzo (I Saw You First)</i>	John Mellencamp	Mercury
<i>Kissin' You</i>	Total	Bad Boy
<i>Lady</i>	D'Angelo	EMI
<i>Last Night</i>	Az Yet	LaFace
<i>Let It Flow</i>	Toni Braxton	LaFace
<i>Let's Make a Night to Remember</i>	Bryan Adams	A&M
<i>Loungin'</i>	LL Cool J	Def Jam
<i>Macarena</i>	Los Del Rio	Ariolo
<i>Missing</i>	Everything but the Girl	Atlantic
<i>Missing You</i>	Brandy	Arista
<i>Mouth</i>	Merril Bainbridge	Universal
<i>My Boo</i>	Ghost Town DJ's	So So Def
<i>Name</i>	Goo Goo Dolls	Warner Bros.
<i>No Diggity</i>	Blackstreet	Interscope
<i>No One Else</i>	Total	Bad Boy
<i>Nobody</i>	Keith Sweat	Elektra
<i>Nobody Knows</i>	Tony Rich Project	LaFace
<i>Old Man and Me</i>	Hootie and the Blowfish	Atlantic
<i>One of Us</i>	Joan Osborne	Blue Gorilla
<i>One Sweet Day</i>	Mariah Carey	Columbia
<i>Only Wanna Be With You</i>	Hootie and the Blowfish	Atlantic
<i>Only You</i>	112 and Notorious B.I.G.	Bad Boy
<i>Please Don't Go</i>	Immature	MCA
<i>Po Pimp</i>	Do or Die	Rap-A-Lot
<i>Pony</i>	Ginuwine	550 Music
<i>Roll to Me</i>	Del Amitri	A&M
<i>Runaway</i>	Janet Jackson	A&M
<i>Set U Free</i>	Planet Soul	Strictly Rhythm
<i>Sittin' up in My Room</i>	Brandy	Arista
<i>Someday</i>	All-4-One	Disney/Duplicate Numbers
<i>Soon As I Get Home</i>	Faith Evans	Bad Boy
<i>Sweet Dreams</i>	La Bouche	RCA
<i>Tell Me</i>	Groove Theory	Epic
<i>Tha Crossroads</i>	Bone Thugs-N-Harmony	Ruthless
<i>That Girl</i>	Maxi Priest	Virgin
<i>They Don't Care About Us</i>	Michael Jackson	Sony Music
<i>Thin Line Between Love and Hate, A</i>	H-Town	Warner Bros.
<i>This Is Your Night</i>	Amber	Tommy Boy

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<i>Till I Hear It from You</i>	Gin Blossoms	A&M
<i>Time</i>	Hootie and the Blowfish	Atlantic
<i>Tonight's tha Night</i>	Kris Kross	Ruffhouse
<i>Touch Me, Tease Me</i>	Case w/ Foxy Brown	Spoiled Rotten/Def Jam
<i>Tucker's Town</i>	Hootie and the Blowfish	Atlantic
<i>Twisted</i>	Keith Sweat	Elektra
<i>Unbreak My Heart</i>	Toni Braxton	LaFace
<i>Until It Sleeps</i>	Metallica	Elektra
<i>Use Your Heart</i>	SWV	RCA
<i>Where Do You Go</i>	No Mercy	Arista
<i>Who Can I Run to</i>	Xscape	Sony Music
<i>Who Do You Love</i>	Deborah Cox	Arista
<i>Who Will Save Your Soul</i>	Jewel	Atlantic
<i>Why I Love You So Much</i>	Monica	Rowdy
<i>Wonder</i>	Natalie Merchant	Elektra
<i>Wonderwall</i>	Oasis	Epic
<i>Woo-hah Got You All in Check</i>	Busta Rhymes	Elektra
<i>World as I Know, The</i>	Collective Soul	Atlantic
<i>You Oughta Know</i>	Alanis Morissette	Maverick
<i>You Remind Me of Something</i>	R Kelly	Jive
<i>You'll See</i>	Madonna	Maverick
<i>You're the One</i>	SWV	RCA

1997 Hot 100 Titles

Title	Artist	Label
<i>2 Become 1</i>	Spice Girls	Virgin
<i>4 Seasons of Loneliness</i>	Boyz II Men	Motown
<i>All By Myself</i>	Celine Dion	550 Music
<i>All Cried Out</i>	Allure	Track Masters/Crave
<i>All for You</i>	Sister Hazel	Universal
<i>Barbie Girl</i>	Aqua	MCA
<i>Barely Breathing</i>	Duncan Sheik	Atlantic
<i>Big Daddy</i>	Heavy D	Uptown/Universal
<i>Bitch</i>	Meredith Brooks	Capitol
<i>Building a Mystery</i>	Sarah McLachlan	Arista
<i>Butta Love</i>	Next	Arista
<i>Butterfly Kisses</i>	Raybon Brothers	MCA Nashville
<i>C U When U Get There</i>	Coolio	Tommy Boy
<i>Candle in the Wind '97</i>	Elton John	Rocket/A&M
<i>Can't Nobody Hold Me Down</i>	Puff Daddy	BadBoy/Arista
<i>Change the World</i>	Eric Clapton	Reprise
<i>Coco Jambo</i>	Mr. President	Warner Bros.
<i>Cold Rock a Party</i>	MC Lyte	East West/EEG
<i>Cupid</i>	112	Bad Boy/Arista
<i>Da' Dip</i>	Freak Nasty	Hard Hood/Power/Triad
<i>Discoteque</i>	U2	Island
<i>Do You know (What It Takes)</i>	Robyn	RCA

<i>Don't Cry for Me Argentina</i>	Madonna	Warner Bros.
<i>Don't Let Go (Love)</i>	En Vogue	East West/EEG
<i>Don't Wanna Be a Player</i>	Joe	Jive
<i>ESPN Jock Jam</i>	Various Artists	Tommy Boy
<i>Every Day Is a Winding Road</i>	Sheryl Crow	A&M
<i>Every Time I Close My Eyes</i>	Babyface	Epic
<i>Fly Like an Eagle</i>	Seal	ZTT/Warner Sunset/Atlantic
<i>Foolish Games</i>	Jewel	Atlantic
<i>For You I Will</i>	Monica	Rowdy/Warner/Sunset/ Atlantic
<i>Free to Decide</i>	Cranberries	Island
<i>Freshmen, The</i>	Verve Pipe	RCA
<i>G.h.e.t.t.o.u.t.</i>	Changing Faces	Big Beat/Atlantic
<i>Get It Together</i>	702	Biv 10/Motown
<i>Go the Distance</i>	Michael Bolton	Columbia
<i>Gotham City</i>	R Kelly	Jive
<i>Hard to Say I'm Sorry</i>	Az Yet	LaFace/Arista
<i>Honey</i>	Mariah Carey	Columbia
<i>How Do I Live</i>	Leann Rimes	Curb
<i>Hypnotize</i>	Notorious B.I.G.	Bad Boy/Arista
<i>I Believe I Can Fly</i>	R Kelly	Warner/Sunset/Atlantic/ Jive
<i>I Believe in You and Me</i>	Whitney Houston	Arista
<i>I Belong to You (Every Time I See Your Face)</i>	Rome	Grand Jury/RCA
<i>I Don't Want to</i>	Toni Braxton	LaFace/Arista
<i>I Don't Want to Wait</i>	Paula Cole	Imago/Warner Bros.
<i>I Finally Found Someone</i>	Barbra Streisand	Columbia
<i>I Like It (Like That)</i>	Blackout All-Stars	Columbia
<i>I Love Me Some Him</i>	Toni Braxton	LaFace/Arista
<i>I Love You Always Forever</i>	Donna Lewis	Atlantic
<i>I Miss My Homies</i>	Master P	Priority
<i>I Shot the Sheriff</i>	Warren G	G-Funk/Def Jam/ Mercury
<i>I Want You</i>	Savage Garden	Columbia
<i>If It Makes You Happy</i>	Sheryl Crow	A&M
<i>I'll Be</i>	Foxy Brown	Violator/Def Jam/ Mercury
<i>I'll Be Missing You</i>	Puff Daddy	Bad Boy/Arista
<i>I'm Still in Love with You</i>	New Edition	MCA
<i>In My Bed</i>	Dru Hill	Island
<i>Invisible Man</i>	98 degrees	Motown
<i>It's All Coming Back to Me Now</i>	Celine Dion	550 Music
<i>It's Your Love</i>	Tim McGraw	Curb
<i>Ladies Night</i>	Lil' Kim	Undeas/Atlantic/ Tommy Boy
<i>Last Night</i>	Az Yet	LaFace/Arista
<i>Let It Flow</i>	Toni Braxton	LaFace/Arista
<i>Let It Go</i>	Ray J	East West/EEG
<i>Let Me Clear My Throat</i>	DJ Kool	CLR/American/Warner
<i>Look into My Eyes</i>	Bone Thugs-N- Harmony	Ruthless/Relativity

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<i>Macarena</i>	Los Del Rio	RCA
<i>Mmmmbop</i>	Hanson	Mercury
<i>Mo Money Mo Problems</i>	Notorious B.I.G.	Bad Boy/Arista
<i>Mouth</i>	Merril Bainbridge	Universal
<i>My Baby Daddy</i>	B-Rock and the Bizz	Tony Mercedes/ LaFace/ Arista
<i>My Love Is the Shh!</i>	Something for the People	Warner Bros.
<i>Naked Eye</i>	Luscious Jackson	Grand Royal/Capitol
<i>Never Make a Promise</i>	Dru Hill	Island
<i>No Diggity</i>	Blackstreet	Interscope
<i>No Time</i>	Lil' Kim	Undeas/Big Beat/Atlantic
<i>Nobody</i>	Keith Sweat	Elektra/EEG
<i>On and on</i>	Erykah Badu	Kedar/Universal
<i>One I Gave My Heart to, The</i>	Aaliyah	Blackground/Atlantic
<i>One More Time</i>	Real McCoy	Arista
<i>Ooh Aah . . . Just a Little Bit</i>	Gina G.	Eternal/Warner Bros.
<i>Pony</i>	Genuine	550 Music
<i>Quit Playing Games (With My Heart)</i>	Backstreet Boys	Jive
<i>Return of the Mack</i>	Mark Morrison	Atlantic
<i>Say You'll Be There</i>	Spice Girls	Virgin
<i>Secret Garden</i>	Bruce Springsteen	Columbia
<i>Semi-Charmed Life</i>	Third Eye Blind	Elektra/EEG
<i>Smile</i>	Scarface	Rap-A-Lot/NooTrybe/ Virgin
<i>Someone</i>	SW V w/ Puff Daddy/ Mase	RCA
<i>Something About the Way You Look Tonight</i>	Elton John	Rocket/A&M
<i>Sunny Came Home</i>	Shawn Colvin	Columbia
<i>Tubthumping</i>	Chumbawamba	Republic/Universal
<i>Twisted</i>	Keith Sweat	Elektra/EEG
<i>Unbreak My Heart</i>	Toni Braxton	LaFace/Arista
<i>Up Jumps Da' Boogie</i>	Timbaland and Magoo	Blackground/Atlantic
<i>Wannabe</i>	Spice Girls	Virgin
<i>What About Us</i>	Total	LaFace/Arista
<i>What Kind of A Man Would I Be</i>	Mint Condition	A&M
<i>What's on Tonight</i>	Montell Jordan	Def Jam/Mercury
<i>When You Love a Woman</i>	Journey	Columbia
<i>When You're Gone</i>	Cranberries	Island
<i>Where Do You Go</i>	No Mercy	Arista
<i>Where Have All the Cowboys Gone</i>	Paula Cole	Imago/Warner Bros.
<i>You Make Me Wanna</i>	Usher	LaFace/Arista
<i>You Must Love Me</i>	Madonna	Warner Bros.
<i>You Should Be Mine (Don't Waste Your Time)</i>	Brian McKnight	Mercury
<i>You Were Meant for Me</i>	Jewel	Atlantic
<i>Your Woman</i>	White Town	Brilliant/Chrysalis/Virgin
<i>You're Makin' Me High</i>	Toni Braxton	LaFace/Arista

1996 Heavy Metal Titles

Title	Artist	Label
<i>Abducted</i>	Hypocrisy	Nuclear Blast/Relapse
<i>Abraxas Annihilation</i>	Integrity	Victory
<i>Again</i>	Alice in Chains	Columbia
<i>Ain't My Bitch</i>	Metallica	Elektra/EEG
<i>Away</i>	Toadies	Interscope
<i>Ballbreaker</i>	AC/DC	East West/EEG
<i>Beautiful People, The</i>	Marilyn Manson	Nothing/Interscope
<i>Big Chair</i>	Recharound	Trauma/Interscope
<i>Bit, The</i>	The Melvins	Mammoth/Atlantic
<i>Black Hill Sanitarium</i>	King Diamond	Metal Blade
<i>Blackdevil</i>	Danzig	Hollywood
<i>Blur the Technicolor</i>	White Zombie	Geffen
<i>Brainchild</i>	Bloodlet	Victory
<i>Burn You Down to Ashes</i>	Overkill	CMC
<i>Charlie Brown's Parents</i>	Dishwalla	A&M
<i>Comedown</i>	Bush	Trauma/Interscope
<i>Controller</i>	Prong	East West/EEG
<i>Cover You in Oil</i>	AC/DC	East West/EEG
<i>Crush</i>	Pro Pain	Energy
<i>Cry of Mankind, The</i>	My Dying Bride	Mayhem/Fierce
<i>Cup of Tea</i>	Verve Pipe	RCA
<i>Demufacture</i>	Fear Factory	Roadrunner
<i>Demonstrating My Style</i>	Madball	Roadrunner
<i>Devoured by Vermin</i>	Cannibal Corpse	Metal Blade
<i>Diatribes</i>	Napalm Death	Earecho
<i>Dogma</i>	KMFDM	Wax-Traxi/TVT
<i>Doom Patrol</i>	Deadguy	Victory
<i>Dopesick</i>	Eyehategod	Century Media
<i>Download (I Will)</i>	Expanding Man	Sony Music
<i>Drive Boy, Shooting</i>	Geezer	TVT
<i>Drown</i>	Son Volt	Warner Bros.
<i>Drowning in a Daydream</i>	Corrosion Of Conformity	Columbia-CRG
<i>Elegy</i>	Amorphis	Relapse
<i>Eyes Shut Tight</i>	Downset	Mercury
<i>Falcon Has Landed, The</i>	Fu Manchu	Mammoth
<i>Feel the Rage</i>	Galactic Cowboys	Metal Blade
<i>Filth Pig</i>	Ministry	Warner Bros.
<i>Gomorrah's Season Ends</i>	Earth Crisis	Victory
<i>Good Friday</i>	Black Crowes	Sony Music
<i>Gray Race, The</i>	Bad Religion	Atlantic
<i>Great Southern Trendkill, The</i>	Pantera	East West-EEG
<i>Guilty</i>	Gravity Kills	TVT
<i>Hands of Reason</i>	Paradise Lost	Relativity
<i>Hang Time</i>	Kilgore Smudge	Unsound-WB
<i>Harvey Korman Is Gay</i>	A*** C***	Earache
<i>Haunted</i>	Type O Negative	Roadrunner
<i>Heal</i>	Sacred Reich	Metal Blade
<i>Hero of the Day</i>	Metallica	Elektra-EEG

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<i>Humans Being</i>	Van Halen	Warner Sunset/WB
<i>I'm Your Boogiemán</i>	White Zombie	Hollywood
<i>Insect</i>	VoiVoid	Mausoleum
<i>Into the Unknown</i>	Mercyful Fate	Metal Blade
<i>Kingdom Come</i>	Godflesh	Earache
<i>Leave Me Alone</i>	Jerry Cantrell	Work
<i>Lie on Lie</i>	Chalk Farm	Columbia
<i>Long Day</i>	Matchbox 20	Lava/Atlantic
<i>Long Way Down</i>	Goo Goo Dolls	Metal Blade/WB
<i>Unknown</i>	Massacra	Dwell
<i>Master Killer</i>	Merauder	Century Media
<i>Me Wise Magic</i>	Van Halen	Warner Bros.
<i>More Human Than Human</i>	Biohazard	Warner Bros.
<i>My My</i>	7 Mary 3	Mammoth/Atlantic
<i>Nailed to Gold</i>	Immolation	Metal Blade
<i>Name</i>	Goo Goo Dolls	Metal Blade/WB
<i>No Eden</i>	Only Living Witness	Century Media
<i>Odyssey Of the Mind</i>	Die Krupps	Cleopatra
<i>One More Astronaut</i>	I Mother Earth	Capitol
<i>Open Up Your Eyes</i>	Tonic	Polydor/A&M
<i>Over Now</i>	Alice in Chains	Columbia
<i>Parole</i>	Piston	Fierce-FLG
<i>People of the Sun</i>	Rage Against the Machine	Epic
<i>Pigwalk</i>	Stuck Mojo	Century Media
<i>Plugged in (Abuser Friendly)</i>	Headcrash	Discovery
<i>Process</i>	Skinny Puppy	American
<i>Punch Drunk</i>	Far	Immortal-Epic
<i>Pure Massacre</i>	Silverchair	Epic
<i>Rain</i>	Samael	Century Media
<i>Retribution-Storm of the Lightsbane</i>	Dissection	Nuclear Blast
<i>Roots Bloody Roots</i>	Sepultura	Roadrunner
<i>Ruin & Misery</i>	Moonspell	Century Media
<i>Scars</i>	Overdose	Fierce/FLG
<i>See You on the Other Side</i>	Ozzy Osbourne	Epic
<i>She Said</i>	Skrew	Metal Blade
<i>Skin & Bones</i>	The Hazies	EMI
<i>Slaughter of the Soul</i>	At The Gates	Earache
<i>Suffer</i>	Vision Of Disorder	Supersoul Roadrunner
<i>Sweet Dreams (Are Made of These)</i>	Marilyn Manson	Nothing-Interscope
<i>Teknowhore</i>	Bile	Energy
<i>Test for Echo</i>	Rush	Atlantic
<i>Third Eye</i>	Tool	Zoo
<i>Through Silver in Blood</i>	Neurosis	Relapse
<i>Tomorrow Belongs to Nobody</i>	Carcass	Earache
<i>Tragic</i>	Orange 9mm	Atlantic
<i>Plastic Green Head</i>	Trouble	Century Media/Caroline
<i>Two of Me</i>	Grave	Century Media
<i>Ugly</i>	Life of Agony	Roadrunner
<i>Underachiever</i>	Pitch Shifter	Earache
<i>Until It Sleeps</i>	Metallica	Elektra/EEG

<i>Vanishing Cream</i>	Hunger	Universal
<i>Violent Pacification</i>	Slayer	American
<i>Water's Edge</i>	7 Mary 3	Mammoth/Atlantic
<i>Way Down</i>	Core	Atlantic
<i>Where the River Flows</i>	Collective Soul	Atlantic
<i>Wicked</i>	Korn	Immortal-Epic
<i>Wire</i>	Nixons	MGA
<i>Work It out</i>	Def Leppard	Mercury

1997 Heavy Metal Titles

Title	Artist	Label
<i>Dirty Eyes</i>	AC/DC	East West/EEG
<i>Accident of Birth</i>	Bruce Dickinson	CMC International
<i>Afraid</i>	Motley Crue	Elektra/EEG
<i>Almost Honest</i>	Megadeth	Capitol
<i>American Psycho</i>	Misfits	Geffen
<i>Angel</i>	Stir	Aware-Capitol
<i>Anybody Seen My Baby</i>	Rolling Stones	Virgin
<i>Back on Earth</i>	Ozzy Osbourne	Epic
<i>Baton Rouge</i>	Nixons	MCA
<i>Birth in Regress</i>	Napalm Death	Earache
<i>Blame</i>	Collective Soul	Atlantic
<i>Built to Last</i>	Sick of It All	East West-EEG
<i>By the Light</i>	Obituary	Roadrunner
<i>Caboose</i>	Snapcase	Victory
<i>Carnal Voyage</i>	Oppressor	MIA
<i>Carolina Blues</i>	Blues Traveler	A&M
<i>Casual Affair</i>	Tonic	Polydor/A&M
<i>Cold Contagious</i>	Bush	Trauma/Interscope
<i>Crack the Liar's Smile</i>	Drain Sth	The Enclave
<i>Demonic Refusal</i>	Testament	Mayhem/Fierce
<i>Diet Aftertaste</i>	Helmut	Interscope
<i>Different Kind of War</i>	November 17	Slipdisc
<i>Don't Wanna Be Here</i>	Cool for August	Warner Bros.
<i>Dusk and Here Embrace</i>	Cradle Of Filth	Mayhem/Fierce
<i>Element</i>	Vision Of Disorder	Supersoul/Roadrunner
<i>Enema</i>	Tool	Zoo/Freeworld
<i>Episode 666</i>	In Flames	Nuclear Blast America
<i>Fall, The</i>	Nixons	MCA
<i>Falling in Love (Is Hard on the Knees)</i>	Aerosmith	Columbia
<i>Fifteen Stories (Live Through This)</i>	Mighty Joe Plum	Atlantic
<i>Final Step</i>	Flotsam and Jetsam	Metal Blade
<i>Fires of Sorrow</i>	Crisis	Metal Blade
<i>Freak</i>	Silverchair	Epic
<i>Get a Life</i>	Queensryche	EMI
<i>Going to Panic</i>	Handsome	Epic
<i>H</i>	Tool	Zoo/Freeworld

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<i>Hacked Up for Barbecue</i>	Mortician	Relapse
<i>Have You Seen Mary</i>	Sponge	Columbia
<i>Hell Is Where the Heart Is</i>	Edge of Sanity	Black Mark (North America)
<i>Hero of the Day</i>	Metallica	Elektra/EEG
<i>High</i>	Jimmy's Chicken Shack	Rocket/A&M
<i>Hole in My Soul</i>	Aerosmith	Columbia
<i>Hope in a Hopeless World</i>	Widespread Panic	Capricorn/Mercury
<i>I Can't Hide</i>	Pantera	East-West/EEG
<i>I Choose</i>	Offspring	Columbia
<i>II</i>	Fates Warning	Metal Blade
<i>Jenny Says</i>	Cowboy Mouth	MCA
<i>Jungle, The</i>	Kiss	Mercury
<i>Kill F*** Die</i>	W.A.S.P.	Castle
<i>King Nothing</i>	Metallica	Elektra/EEG
<i>Last Cup of Sorrow</i>	Faith No More	Slash/Reprise
<i>Lie to Me</i>	Johnny Lang	A&M
<i>Like Gods of the Sun</i>	My Dying Bride	Mayhem/Fierce
<i>Little White Lie</i>	Sammy Hagar	MCA
<i>Locked and Loaded</i>	Jackyl	Epic
<i>Long Day</i>	Matchbox 20	Lava/Atlantic
<i>Looking For</i>	Stir	Aware/Capitol
<i>Magnolia</i>	Screamin' Cheetah Wheelies	Capricorn/Mercury
<i>Man in the Suitcase</i>	Geezer	TVT
<i>Mann's Chinese</i>	Naked	BMG/Red A.N.T.
<i>Marching to Mars</i>	Sammy Hagar	MCA
<i>Medicine (Baby Come Back)</i>	Orbit	A&M
<i>Mega!! Kung Fu Radio</i>	Powerman 5000	DreamWorks
<i>Mental Melt Down</i>	Stuck Mojo	Century Media
<i>Misanthropic</i>	Dismember	Nuclear Blast America
<i>My Generation</i>	Bile	Energy
<i>My Mind Is Dangerous</i>	Life Of Agony	Roadrunner
<i>My Own Prison</i>	Creed	Wind-Up
<i>No Place to Hide</i>	Korn	Epic
<i>Nobody Loves Me</i>	Limp Bizkit	Flip/Interscope
<i>Open Up Your Eyes</i>	Tonic	Polydor/A&M
<i>Organized</i>	Powerman 5000	BMG/Red A.N.T.
<i>Outcast</i>	Kreator	F.A.D.
<i>Paint It Black</i>	Glenn Tipton	Atlantic
<i>Penguin</i>	GWAR	Metal Blade
<i>Pink</i>	Aerosmith	Columbia
<i>Reborn in Flames</i>	Vader	Conquest
<i>Reconstructed</i>	Fueled	Energy
<i>Resignation Superman</i>	Big Head Todd & the Monsters	Revolution
<i>Revenge of the Zombie</i>	Six Feet Under	Metal Blade
<i>Rhinosaur</i>	Soundgarden	A&M
<i>Roots Bloody Roots</i>	Sepultura	Roadrunner
<i>Shake Hands with Beef</i>	Primus	Interscope
<i>Shame</i>	Rollins Band	DreamWorks
<i>Siamese Screams</i>	Broken Hope	Metal Blade

<i>Sickness</i>	Downset	Mercury
<i>Sign of the Times</i>	Queensryche	EMI
<i>Slaves and Masters</i>	Monstrosity	Conquest
<i>Slow Ride</i>	Kenny Shepherd Band	Revolution
<i>Spawn</i>	Silverchair	Immortal/Epic
<i>Stick Up Kid</i>	Will Haven	Crisis/Revolution
<i>Stoopid</i>	Snot	Geffen
<i>Struck a Nerve</i>	Machine Head	Roadrunner
<i>Summer Romance (Anti-Gravity Love Song)</i>	Incubus	Epic/Sony Music
<i>Technology is Gay</i>	A*** C***	Earache
<i>The Night Masquerade</i>	Dimmu Borgir	Nuclear Blast America
<i>The Rip n' Tear</i>	Overkill	CMC International
<i>Trust</i>	Megadeth	Capitol
<i>Tumble in the Rough</i>	Stone Temple Pilots	Atlantic
<i>United States of Narcolepsy</i>	El Dopa	Conscience-Never
<i>Villains</i>	Verve Pipe	RCA
<i>Waiting</i>	Strife	Victory
<i>Welcome</i>	Outhouse	Mercury
<i>Wiseblood</i>	Corrosion of Conformity	CRG
<i>You</i>	Queensryche	EMI
<i>You're F***in' with BC</i>	Body Count	Virgin

1996 Rap Titles

Title	Artist	Label
<i>1,2,3,4 (Sumpin' New)</i>	Coolio	Tommy Boy
<i>5 O'Clock</i>	Non Chalant	MCA
<i>Ain't No Nigga</i>	Jay-Z	Freeze
<i>Ain't No Playa (Playaz Shit)</i>	Rappin 4-Tay	Chrysalis
<i>All I See</i>	A+	Kedar
<i>Anything Goes</i>	Ras Kass	Priority
<i>ATLiens</i>	Outkast	LaFace
<i>Bizness, The</i>	De La Soul	Tommy Boy
<i>Boom Biddy Bye Bye</i>	Cypress Hill	Ruffhouse
<i>Bow Down</i>	Westside Connection	Lench Mob
<i>Broken Language</i>	Smoothe Da Hustla w/ Triggam tha Gambler	Profile
<i>California Love</i>	2Pac w/ K.C., JoJo	Death Row
<i>Can You Feel Me</i>	Dru Down	Relativity
<i>Can't Knock the Hustle</i>	Jay-Z w/ Mary J. Blige	Freeze
<i>Cell Therapy</i>	Goodie Mob	LaFace
<i>Clones</i>	The Roots	DGC
<i>C'mon Ride It (The Train)</i>	Quad City DJ's	QuadraSound
<i>Cold Rock a Party</i>	Mc Lyte	East West
<i>Cold World</i>	The Genius/GZA w/ Inspectah Deck (AKA Rollie Fingers)	Geffen
<i>Crossroads, Tha</i>	Bone Thugs-N-Harmony	Ruthless
<i>Da' Dip</i>	Freak Nasty	Hard Hood

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<i>Danger</i>	Blahzay Blahzay	Fader
<i>Dead n' Gone (Battle Version)</i>	M.O.P.	Relativity
<i>Dirty South</i>	Goodie Mob	LaFace
<i>Doin' It</i>	LL Cool J	Def Jam
<i>Drop/Runnin'</i>	The Pharcyde	Delicious Vinyl
<i>East 1999</i>	Bone Thugs-N-Harmony	Ruthless
<i>Elevators (Me and You)</i>	Outkast	LaFace
<i>Fades 'Em All</i>	Jamal	Rowdy
<i>Fast Life</i>	Kool G Rap with Nas	Cold Chillin'
<i>Firewater/Envy</i>	Fat Joe w/ Raekwon, Punisher	Violator
<i>Foundation</i>	Xzibit	Loud
<i>Front Lines (Hell on Earth)</i>	Mobb Deep	Loud
<i>Fugee-la</i>	Fugees	Ruffhouse
<i>Funkorama</i>	Redman	Interscope
<i>Gangsta's Paradise</i>	Coolio	MCA Soundtracks
<i>Get Money</i>	Junior M.a.f.i.a.	Undeas
<i>Get Ready Here It Comes</i>	Southsyde B.O.I.Z	LaFace
<i>Gettin' It</i>	Too \$hort w/ Parliament/ Funkadelic	Dangerous
<i>Goin' up Yonder</i>	MC Hammer	Giant
<i>Hang 'Em High</i>	Sadat X w/ DV Alias Christ	Loud
<i>Hay</i>	Crucial Conflict	Pallas
<i>Hey Lover</i>	LL Cool J	Def Jam
<i>Hoop in Yo Face</i>	69 Boyz w/ Quad City DJ's	Flavor unit
<i>Hurricane</i>	The Click	Sick Wid' It
<i>I Confess</i>	Bahamadia	Chrysalis
<i>I Must Stand</i>	Ice T	Priority
<i>I Need You Tonight</i>	Junior M.a.f.i.a. w/ Aaliyah	Undeas
<i>If Headz Only Knew</i>	Heather B	Pendulum
<i>If I Ruled the World</i>	Nas with Lauryn Hill	Columbia
<i>Illegal Life</i>	Capone-N-Noreaga w/ Havoc, Khadafi	Penalty
<i>Incarcerated Scarfaces</i>	Raekwon the Chef	Loud
<i>It's a Party</i>	Busta Rhymes	Elektra
<i>It's All the Way Live (Now)</i>	Coolio	Tommy Boy
<i>Itzoweezee</i>	De La Soul	Tommy Boy
<i>Jeeps, Lex Coups, Bimaz and Benz</i>	Lost Boyz	Universal
<i>Just Tah Let U Know</i>	Eazy-E	Ruthless
<i>Keep It Real</i>	Jamal	Rowdy
<i>Keep on Keepin' on</i>	MC Lyte	Flavor Unit
<i>Leflah Leflour Eshkoshka</i>	Helter Skelter w/ Originoo Gun Clapazz	Duck Down
<i>Let Me Clear My Throat</i>	DJ Kool	CLR
<i>Let's Play House</i>	Tha Dogg Pound w/ Michel'le, Nate Dogg	Death Row
<i>Let's Ride</i>	Richie Rich	Oakland Hills 41510
<i>Lil' Some'em Some'em, A</i>	Rappin 4-Tay	Chrysalis
<i>Live and Die for Hip Hop</i>	Kris Kross	Ruffhouse
<i>Loungin'</i>	LL Cool J	Def Jam
<i>Luchini (This Is It)</i>	Camp Lo	Profile
<i>Lump Lump, The</i>	Sadat X	Loud

<i>Microphone Master</i>	Das EFX	East West
<i>Mr. Ice Cream Man</i>	Master P	No Limit
<i>Music Makes Me High</i>	Lost Boyz	Universal
<i>No Fear</i>	Originoo Gun Clappas	Duck Down
<i>No More Tears</i>	Master P	No Limit
<i>No Time</i>	Lil' Kim w/ Puff Daddy	Undeas
<i>Nothin' But the Cavi Hit</i>	Mack 10 & Tha Dogg Pound	Buzz Tone
<i>Operation Lockdown</i>	Heltah Skeltah	Duck Down
<i>Paparazzi</i>	Xzibit	Loud
<i>Physical Funk</i>	Domino	Outburst
<i>Po Pimp</i>	Do or Die w/ Tung Twista, Johnny P	Rap-A-Lot
<i>Renee</i>	Lost Boyz	Island
<i>Rhyme, The</i>	Keith Murray	Jive
<i>Riddler, The</i>	Method Man	Atlantic
<i>Ridin' Low</i>	L.A.D	Hollywood
<i>Rugged-N-Raw</i>	PMD	Relativity
<i>Runnin'</i>	2Pac, Notorious B.I.	Mergela
<i>Scandalous</i>	The Click	Sick Wid' It
<i>Shadowboxin'</i>	The Genius (Maximillion) w/ Method Man (Johnny Blaze)	Geffen
<i>Shake a Lil' Somethin'</i>	2 Live Crew	Lil' Joe
<i>Sittin' on Top of the World</i>	Da Brat	So So Def
<i>So Fly</i>	Domino	Outburst
<i>Soul Food</i>	Goodie Mob	LaFace
<i>Space Jam</i>	Quad City DJ's	Warner Sunset
<i>Street Dreams (Remix)</i>	Nas w/ R Kelly	Columbia
<i>Stressed Out</i>	A Tribe Called Quest	Jive
<i>Suki Suki Now</i>	DJ Trans	Attitude
<i>That's How It Is</i>	Redman w/ K-solo	Def Jam
<i>Therapy</i>	Heltah Skeltah	Duck Down
<i>Throw It Up</i>	Killaformia Organization	Killa Cali
<i>Throw Your Set in the Air</i>	Cypress Hill	Ruffhouse
<i>Tonight's tha Night (Radio Edit)</i>	Kris Kross	Ruffhouse
<i>Too Short</i>	Too \$hort w/ Parliament/ Funkadelic	Dangerous
<i>Too Hot</i>	Coolio	Tommy Boy
<i>Tres Delinquentes</i>	Delinquent Habits	PMP
<i>Uknowhowwedu</i>	Bahamadia	Chrysalis
<i>Wake Up</i>	Killarmy w/ Sunz of Man	Wu-Tang
<i>Welcome</i>	Erick Sermon	Def Jam
<i>What They Do</i>	The Roots w/ Raphael Saadiq	DGC
<i>White Horse</i>	Kilo	Ichiban/Wrap
<i>Wings of De Morning</i>	Capleton w/ Method Man	African Star
<i>Woo-hah!! Got You All in Check</i>	Busta Rhymes w/ Ol' Dirty Bastard	Elektra
<i>World is a Ghetto, The</i>	Geto Boys w/ Flaj	Rap-A-Lot
<i>Wu-Wear: The Garment Renaissance</i>	RZA w/ Cappadonna, Method Man	Big Beat
<i>Ya Playin' Yaself</i>	Jeru the Damaja	Payday
<i>Y'all Ain't Ready Yet</i>	Mystikal	Big Boy
<i>You Could Be My Boo</i>	The Almighty RSO w/ Faith	Rap-A-Lot

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	Evans	
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1997 Rap Titles

Title	Artist	Label
<i>4,3,2,1</i>	LL Cool J	Def Jam
<i>Ain't Nobody</i>	LL Cool J	Geffen
<i>ATLiens</i>	Outkast	LaFace
<i>Avenues</i>	Refugee Camp All Star	Arista
<i>Backyard Boogie</i>	Mack 10	Priority
<i>Be the Realist</i>	Trapp w/ 2Pac / Notorious B.I.G.	Deff Trapp
<i>Been around the World</i>	Puff Daddy w/ Mase, Notorious B.I.G.	Bad Boy
<i>Big Bad Mama</i>	Foxy Brown	Violator
<i>Big Daddy</i>	Heavy D	Uptown
<i>Bounce Baby Bounce</i>	Fraze	Before Dawn
<i>Bow Down</i>	Westside Connection	Lench Mob
<i>Brain</i>	Jungle Brothers	BMG/V2/Gee Street
<i>Breaks, The</i>	Nad Anuf	Reprise
<i>Bumpin' in Your Trunk</i>	Mad Dog Clique	Crosstown
<i>C U When U Get There</i>	Coolio	Tommy Boy
<i>California Love</i>	2Pac w/ K.C., JoJo	Death Row
<i>Can't Nobody Hold Me Down</i>	Puff Daddy w/ Mase	Bad Boy
<i>Closer</i>	Capone-N-Noreaga	Penalty
<i>Cold Rock a Party</i>	MC Lyte	East West
<i>Crooked Green Papers</i>	Kinfusion	Before Dawn
<i>Da' Dip</i>	Freak Nasty	Hard Hood
<i>Deja Vu</i>	Lord Tariq & Peter Gunz	Codeine
<i>Do G's Get to Go to Heaven</i>	Richie Rich	Oakland Hills 41510
<i>Down for Yours</i>	Nastyboy Klick	NastyBoy
<i>Emotions</i>	Twista	Creator's Way
<i>Far from Yours</i>	O.C. w/ Yvette Michelle	Payday
<i>Feel So Good</i>	Mase	Bad Boy
<i>Feelin' It</i>	Jay-Z	Roc-A-Fella
<i>Foundation</i>	Xzibit	Loud
<i>G.O.D Part III</i>	Mobb Deep	Loud
<i>Gangstas Make the World Go Round</i>	Westside Connection	Lench Mob
<i>Get It Wet</i>	Twista w/ Ms. Kane	Creator's Way
<i>Get up</i>	Lost Boyz	Universal
<i>Ghetto Love</i>	Da Brat	So So Def
<i>Going Back to Cali</i>	Notorious B.I.G.	Bad Boy
<i>Gonna Let U Know</i>	Lil' Bud & Tizone	Island
<i>Hey AZ</i>	AZ The Visualiza w/ SWV	Noo Trybe
<i>Hip Hop Drunkies</i>	Tha Alkaholiks	Loud
<i>Hip Hopera</i>	Bounty Killers	Blunt
<i>Hypnotize</i>	Notorious B.I.G.	Bad Boy

<i>I Always Feel Like (Somebody's Watching Me)</i>	Tru (Master P, Slick the Shocker, Mia X)	No Limit
<i>I Got Dat Feelin'</i>	DJ Kool	CLR
<i>I Miss My Homies</i>	Master P w/ Pimp C, Silkk the Shocker	No Limit
<i>I Shot the Sheriff</i>	Warren G	G-Funk
<i>I Wonder If Heaven Got a Ghetto</i>	2 Pac	Amaru
<i>If I Could Change</i>	Master P	No Limit
<i>If I Could Teach the World</i>	Bone Thugs-N-Harmony	Ruthless
<i>If You Stay Ready</i>	Suga Free	Sheppard Lane
<i>I'll Be</i>	Foxy Brown	Violator
<i>I'll Be Missing You</i>	Puff Daddy w/ 112, Faith Evans	Bad Boy
<i>I'm Not a Player</i>	Big Punisher	Loud
<i>Imma Rolla</i>	Mr. Money Loc	Loc-N-Up
<i>It's Yourz</i>	Wu Tang Clan	BMG/RCA
<i>Jazzy Belle</i>	Outkast	LaFace
<i>Joint, The</i>	EPMD	Def Jam
<i>Just Another Case</i>	CRU w/ Slick Rick	Violator
<i>Just Because</i>	Shaqueen	Mighty
<i>Just Clownin'</i>	W.C.	Payday
<i>Keep It on the Real</i>	3X Krazy	Noo Trybe
<i>Let Me Clear My Throat</i>	DJ Kool	CLR
<i>Let's Ride</i>	Richie Rich	Oakland Hills 4151C
<i>Listen (Five Minutes)</i>	DFC	Big Beat
<i>Look into My Eyez</i>	Bone Thugs-N-Harmony	Ruthless
<i>Luchini</i>	Camp Lo	Profile
<i>Man Behind the Music</i>	Queen Pen w/ Teddy Riley	Lil' Man
<i>MC, The</i>	KRS one	Jive
<i>Me and My Crazy World</i>	Lost Boyz	Universal
<i>Me or the Papes</i>	Jeru The Damaja	Full Frequency Range
<i>Men of Steel</i>	Shaquille O'Neil	T.W.I.S.M.
<i>Mo' Money Mo' Problems</i>	Notorious B.I.G	Bad Boy
<i>Mourn You Till I Join You</i>	Naughty by Nature	Tommy Boy
<i>Music Makes Me High (Remix)</i>	Lost Boyz w/ Canibus, Tha Dogg Pound	Universal
<i>My Baby Daddy</i>	B Rock and the Bizz	Tony Mercedes
<i>No Time</i>	Lil' Kim	Undeas
<i>Not Tonight</i>	Lil' Kim	Undeas
<i>Nothin' but the Cavi Hit</i>	Mack 10 & Tha Dogg	Buzz Tone
<i>Off the Books</i>	Beatnuts f/ Cuban Link	Relativity
<i>Phenomenon</i>	LL Cool J	Def Jam
<i>Po Pimp</i>	Do or Die w/ Tung Twista, Johnny P	Rap-A-Lot
<i>Reminding Me (of Sef)</i>	Common	Relativity
<i>Roxanne ('97 Puff Daddy Mix)</i>	Puff Daddy f/Sting	A&M
<i>Runnin'</i>	2 Pac and Notorious B.I.G.	Mergela
<i>Sho' Nuff</i>	Tela w/ Eight ball & MJG	Suave House
<i>Showdown</i>	E-A-Ski	Relativity
<i>Sittin' on Top of the World</i>	Da Brat	So So Def
<i>Smile</i>	Scarface w/ 2Pac, Jonny P	Rap-A-Lot
<i>Smokin' Me Out</i>	Warren G w/ Ron Isley	G-Funk

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<i>Somebody Else</i>	Hurricane G	H.O.L.A.
<i>Space Jam</i>	Quad City DJ's	Warner Bros.
<i>Step into a World</i>	KRS one	Jive
<i>Stop the Gunfight</i>	Trapp w/ 2Pac and Notorious B.I.G.	Deff Trapp
<i>Street Dreams</i>	Nas	Columbia
<i>Stressed out</i>	A Tribe Called Quest w/ Faith Evans	Jive
<i>Suki Suki Now</i>	DJ Trans	Attitude
<i>Sunshine</i>	Jay-Z w/ Babyface, Foxy Brown	Roc-A-Fella
<i>Swing My Way</i>	KP & Envyi	East West
<i>T.O.N.Y</i>	Capone-N-Noreaga	Penalty
<i>Take It to the Streets</i>	Rampage the Last Boy Scout	Violator
<i>Talkin' Bout Bank</i>	Whoridas	Southpaw
<i>Tha Hop</i>	Kinsu	Blunt
<i>That's How It Is</i>	Redman f/ K-solo	Def Jam
<i>That's Right</i>	DJ Taz w/ Neka, Raheem the Dream	Success/Breakaway**
<i>Theme (It's Just a Party), The</i>	Tracey Lee	ByStorm
<i>Things'll Never Change</i>	E-40	Sick Wid' It
<i>Up Jumps Da Boogie (Remix)</i>	Timbaland and Magoo w/ Missy	Blackground
<i>We Tryin' to Stay Alive</i>	Wyclef Jean w/ John Forte, Prazwell (Dirty Cash)	Ruffhouse
<i>What I Need</i>	Craig Mack	Street Life
<i>What They Do</i>	The Roots w/ Raphael Saadiq	DGC
<i>Whateva Man</i>	Redman w/ Erick Sermon	Def Jam
<i>What's Love Got to Do With It</i>	Warren G	BMG
<i>Who You Wit</i>	Jay-Z	Qwest
<i>Wu-Renegades</i>	Killarmy	Wu-Tang
<i>Yardcore</i>	Born Jamericans	Delicious Vinyl
<i>You Could Be My Boo</i>	The Almighty RSO w/ Faith Evans	Rap-A-Lot
<i>You Know My Steez</i>	GangStarr	Noo Trybe

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