SUBSTANCE USE

76359





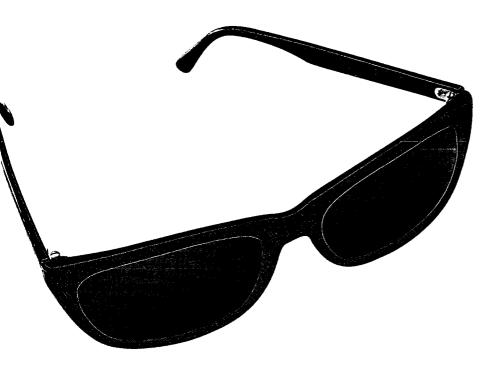
E OF NATIONAL DRUG CONTROL POLICY

&

EPARTMENT OF HEALTH AND HUMAN SERVICES

Substance Abuse and Mental Health Services Administration, Center for Substance Abuse Prevention

APRIL 1999



"THIS STUDY WAS PERFORMED WITH FUNDING BY THE OFFICE OF NATIONAL DRUG CONTROL POLICY UNDER DIRECTION OF DIRECTOR BARRY R. MCCAFFREY AND PURSUANT TO CONTRACT NO. 277-95-4013 FOR THE SUBSTANCE ABUSE AND MENTAL HEALTH SERVICES ADMINISTRATION."

OFFICE OF NATIONAL DRUG CONTROL POLICY

Washington, DC 20503 1-800-666-3332 E-mail: ondcp@ncjrs.org http://www.whitehousedrugpolicy.gov

Copies also available at:

NATIONAL CLEARINGHOUSE FOR ALCOHOL AND DRUG INFORMATION (NCADI)

P.O. Box 2345 Rockville, MD 20847-2345

1-800-729-6686 TDD 1-800-487-4889

E-mail: info@health.org http://www.health.org no. BKD305



Substance Use in Popular Movies and Music

Sponsored by

Office of National Drug Control Policy

Department of Health and Human Services
Substance Abuse and Mental Health Services Administration

Research conducted by

Donald F. Roberts, Ph.D. Professor of Communication Stanford University

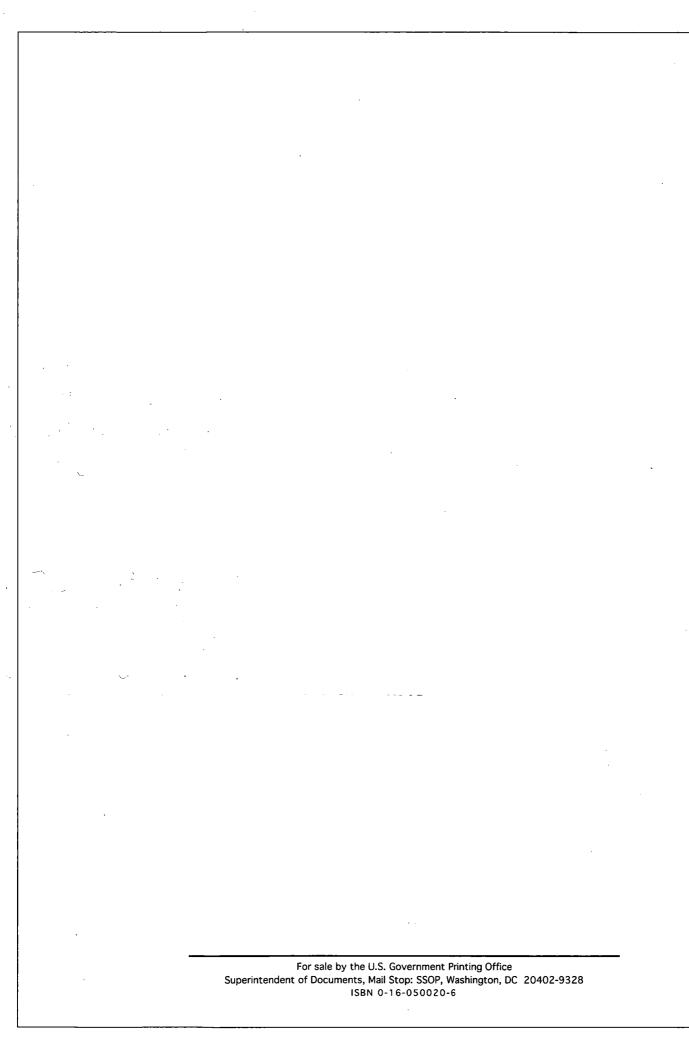
Lisa Henriksen, Ph.D.
Research Associate
Stanford Center for Research in Disease Prevention

Peter G. Christenson, Ph.D. Professor of Communication Lewis and Clark College

with

Marcy Kelly, President, Mediascope Stephanie Carbone, Research Manager Adele B. Wilson, Project Coordinator

April 1999



Substance Use in Popular Movies and Music

Table of Contents

| SUBSTANCE USE IN POPULAR MOVIES AND MUSIC |] |
|--|-----|
| TABLE OF CONTENTS | i |
| EXECUTIVE SUMMARY | 1 |
| Illicit Drugs | 2 |
| TOBACCO AND ALCOHOL | 3 |
| COMPARING MOVIES AND MUSIC IN EQUIVALENT UNITS OF TIME | 4 |
| RATIONALE AND BACKGROUND | 5 |
| | |
| | |
| | |
| Theoretical Context | |
| RESEARCH METHODS | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| Among Adults | 31 |
| Among Youth | 32 |
| MUSIC FINDINGS. | 36 |
| APPENDIX A: ADOLESCENTS, MOVIES, AND MUSIC | A-1 |
| MOVIES AND HOME VIDEO | A-1 |
| Music | A-2 |
| APPENDIX B: REVIEW OF MEDIA CONTENT ANALYSES: 1980-1998 | В-1 |
| TONALE AND BACKGROUND JESTANCE USE AMONG AMERICA'S YOUTH DOLESCENTS, MOVIES, AND MUSIC REVIOUS STUDIES ON SUBSTANCE USE IN MEDIA. Theoretical Context EARCH METHODS AMPLES Movies. Music Coding Procedures. GOVIE CONTENT Scenes. Major Characters Time Intervals YRIC CONTENT ULTS ENERAL FINDINGS Comparing Movies and Songs Findings Specific to Movies and Songs GOVIE FINDINGS Among Adults Among Youth ULIS INDINGS ENDIX A: ADOLESCENTS, MOVIES, AND MUSIC OVIES AND HOME VIDEO Music | B-3 |
| | |

| APPENDIX C: MOVIE SAMPLE | |
|-------------------------------|-----|
| APPENDIX D: MUSIC SAMPLE | D-1 |
| COMPOSITION | D-1 |
| Heavy Metal Sample | |
| Genre Crossovers with Hot-100 | D-2 |

Executive Summary

his 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, 1 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.

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).

¹ Published by the Classification and Rating Administration (CARA) of the Motion Picture Association of America (MPAA).

- 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).

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.

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).

Rationale and Background

his 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.^{2 3 4 5 6}

² Christenson, P.G., and Roberts, D.F. (1998). It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents. Cresskill, NJ: Hampton Press.

³ Comstock, G., and Paik, H. (1991). Television and the American Child. London: Academic Press.

⁴ Huston, A., Donnerstein, E., Fairchild, H., Feshbach, N., Katz, P., Murray, J., Rubenstein, E., Wilcox, B., Zuckerman, D. (1992). *Big World, Small Screen: The Role of Television in American Society*. Lincoln, NE: University of Nebraska Press.

⁵ National Television Violence Study Scientic Papers 1994-95. (1996). Studio City, CA: Mediascope.

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. ¹¹ 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. ¹²

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

⁶ Van Evra, J.P. (1998). *Television and Child Development*, 2nd Edition. Mahwah, NJ: Lawrence Erlbaum Associates.

⁷ Johnston, L.D., O'Malley, P.M., and Bachman, J.G. (1998). *National Survey/Results on Drug Use from the Monitoring the Future Study, 1975-1997*. Rockville, MD: U.S. Department of Health and Human Services, National Institute on Drug Abuse.

⁸ National Household Survey on Drug Abuse. (1997). Rockville, MD: Office of Applied Studies, Substance Abuse and Mental Health Services Administration.

⁹ Ozer, E.M., Brindis, C.D., Millstein, S.G., Knopf, D.K., and Irwin, C.E., Jr. (1997). *America's Adolescents: Are They Healthy?* San Francisco, CA: University of California at San Francisco, National Adolescent Health Information Center.

¹⁰ Pierce, J.P., Fiore, M.C., Novotny, T.E., Hatziandreu, E.J, Davis, R.M. (1989). "Trends in cigarette smoking in the United States: Projections to the Year 2000." *Journal of the American Medical Association*, 261(1), pp. 61-65.

¹¹ Johnston, L.D., O'Malley, P.M., and Bachman, J.G., op cit.

¹² Substance Abuse and the American Adolescent: A Report by the Commission on Substance Abuse Among America's Adolescents. (1997). New York: National Center on Addiction and Substance Abuse at Columbia University.

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. 15

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. ¹⁶

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.

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.¹⁷ 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.¹⁸ For instance, a recent study of high

¹³ Rauzi, R. "The teen factor: Today's media-savvy youths influence what others are seeing and hearing." Los Angeles Times, June 6, 1998.

¹⁴ The 1998 Yankelovich/VSDA Home Entertainment Study. Video Software Dealers Association, January, 1998.

¹⁵ An Annual Report on The Home Video Market, 1997. Video Software Dealers Association, 1997.

¹⁶ Christenson, P.G., and Roberts, D.F. (1998). It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents. Cresskill, NJ: Hampton Press.

¹⁷Roberts, D.F., and Maccoby, N. (1985). "Effects of mass communication." In G. Lindzey and E. Aronson (Eds.), Handbook of Social Psychology, Vol. 2, Special Fields and Applications, 3rd edn. New York: Random House, pp. 539-598.

¹⁸ Gerbner, G., Gross, L., Morgan, M., and Signorielli, N. (1994). "Growing up with television: The cultivation perspective." In J. Bryant and D. Zillmann (Eds.), *Media Effects: Advances in Theory and Research*. Hillsdale, NJ: Lawrence Erlbaum, pp.17-41.

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.²⁰ 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. ²¹

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.²²

¹⁹ Davis, S., and Mares, M. (1998). "Effects of talk show viewing on adolescents." *Journal of Communication*, 48(3), pp. 69-83.

²⁰ Bandura, A. (1986). Social Foundations of Thought & Action: A Social Cognitive Theory. Englewood Cliffs, NJ: Prentice Hall.

²¹ Ibid.

²² Ibid.

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.

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.

²³ One movie rated NC-17 was included with R-rated films in the analyses.

²⁴ Simmons Teenage Research Study, Simmons Market Research Bureau, under agreement with Social & Health Services, Ltd., 1998.

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.²⁵ ²⁶

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).

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).

²⁵ Although the term "heavy metal" is used here, this category also included songs that could more properly be called "hard rock" or "heavy rock."

²⁶ Christenson, P.G., and Roberts, D.F. (1998). It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents. New Jersey: Hampton Press, Inc.

- 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.

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.

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.

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.

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.

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.

²⁷ 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.

²⁸ Stockwell, T.F., and Glantz, S.A. (1994). "Tobacco use is increasing in popular films." *Tobacco Control*, 6, pp. 282-284.

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.

Results

Less 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.

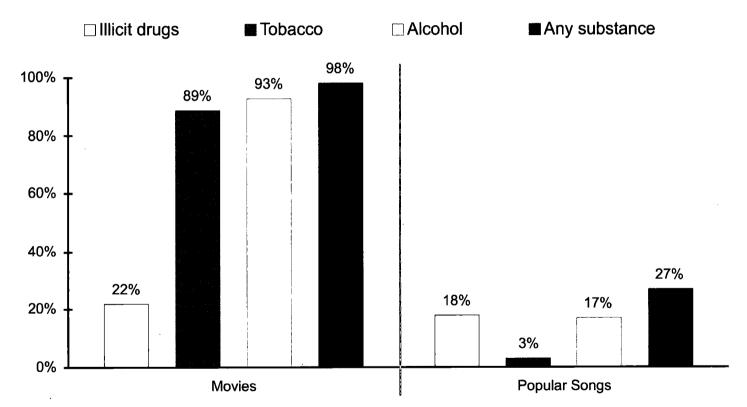
This section begins with some general findings that compare how movies and music treated substances.

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)

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.

Figure 2
Percentage of Movies and Songs Associating Illicit Drug Use With:

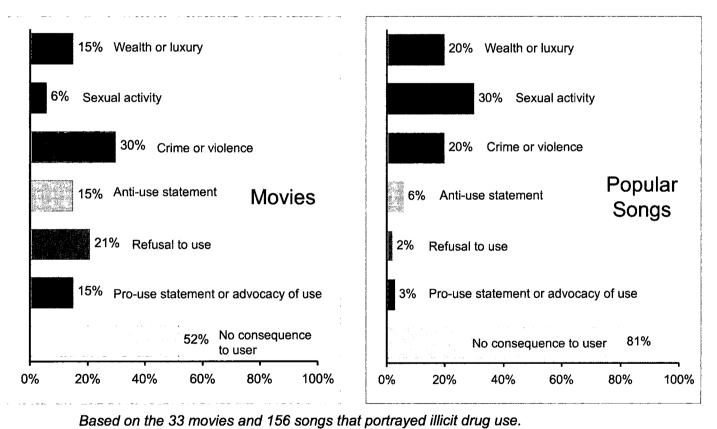
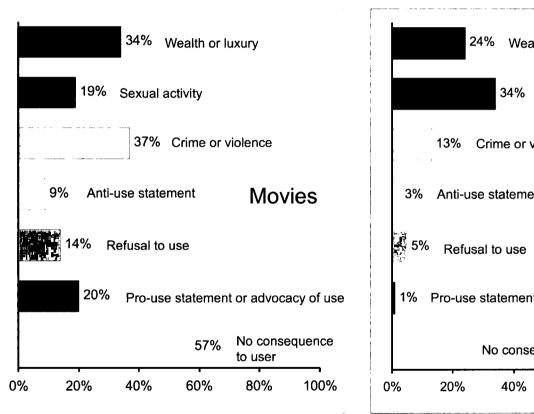
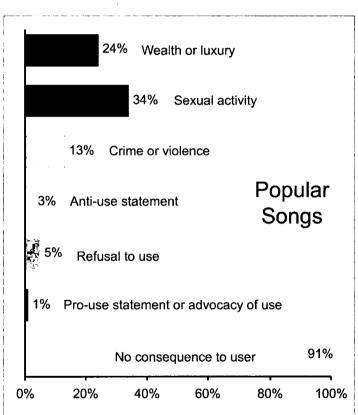


Figure 3
Percentage of Movies and Songs Associating Alcohol Use With:





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

5. 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.

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 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:

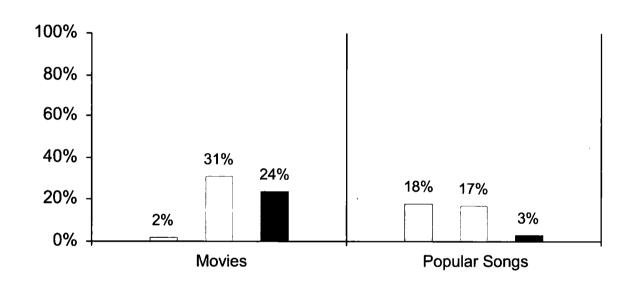
- Illicit drugs appeared nine times more frequently in lyrics (18 percent) than in 5-minute movie segments (2 percent).
- Alcohol appeared almost twice as often in movie segments (31 percent) as in songs (17 percent).
- Tobacco appeared eight times as frequently in movie segments (24 percent) as in songs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

Considering that young people are likely to listen to at least 25 to 30 hours of music a week,²⁹ the results indicate they may easily encounter 40 or 50 songs with alcohol or illicit drug references in that time.

²⁹ Christenson, P.G., and Roberts, D.F. (1998). It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents. New Jersey: Hampton Press, Inc.

Figure 4
Percentage of Songs and 5-Minute Movie Segments
with Substance Appearance

☐ Illicit Drugs ☐ Alcohol ■ Tobacco



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.

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.

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).

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 Directory³⁰, 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.

³⁰ Published by the Classification and Rating Administration (CARA) of the Motion Picture Association of America (MPAA).

- 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

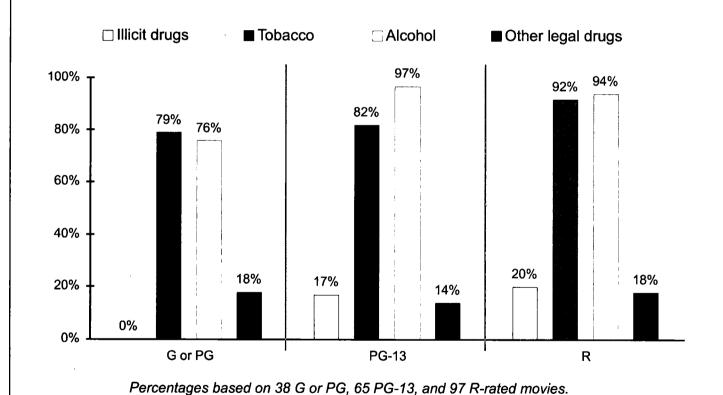
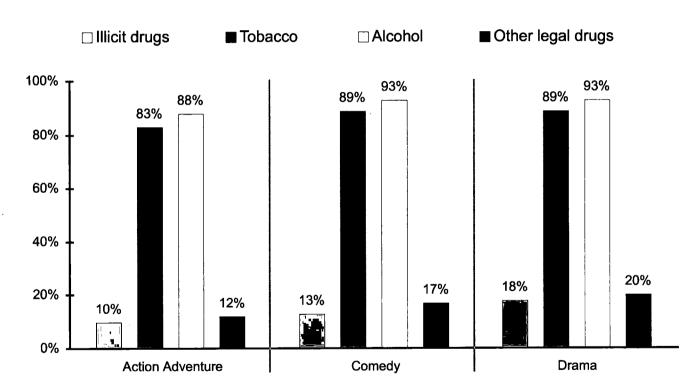


Figure 6 **Substance Use in Movies by Genre**



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

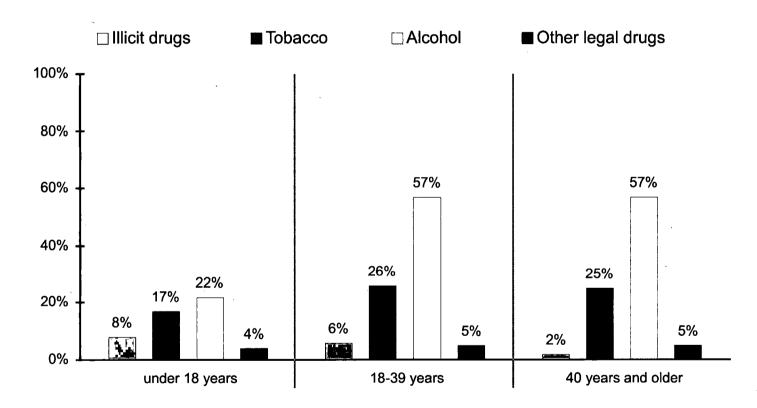
| | Genre | | | MPAA Rating | | | |
|------------------|---------------------|--------|-------|-------------|-------|------|---------|
| | Action Adventure | Comedy | Drama | G/PG | PG-13 | R | Overail |
| Illicit Drugs | | | | | | | |
| N | 10 | 12 | 21 | 0 | 11 | 32 | 43 |
| Average | 13% | 11% | 7%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

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.
- 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.

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.

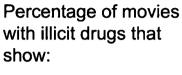
I. How do movies portray illicit drug use?

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



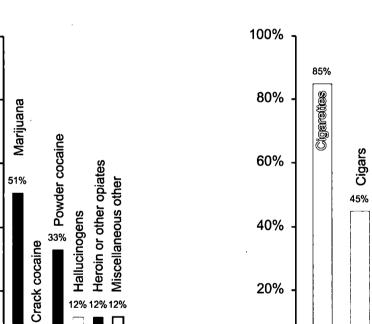
0%

.0%

0%

0%

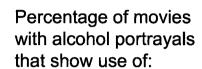
:0%

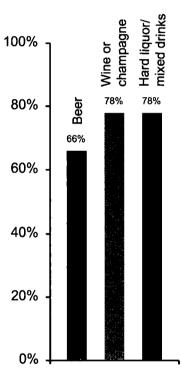


Percentage of movies with tobacco portrayals that show use of:

Pipes or chewing tobacco

12%





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.

0%

- 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 crank, crack, LSD, and PCP.
- 8. Most of the scenes (69 percent) showed illicit drug use by at least one major character.
- 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.
- 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).

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 CountryWestern, 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)
- 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)

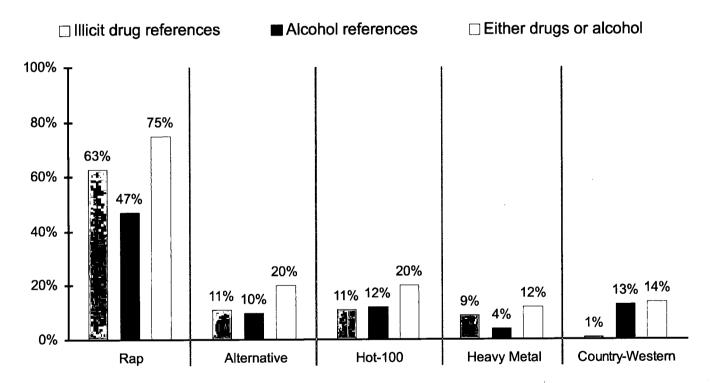
O. How does the frequency of substance portrayals vary among music genres?

- 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?

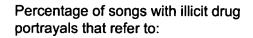
Because there were too few tobacco use references to calculate meaningful percentages for the following variables, the results in this section only address illicit drugs and alcohol. Percentages are based on 156 songs that referred to illicit drug use and 149 that referred to alcohol use. Sixty-nine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

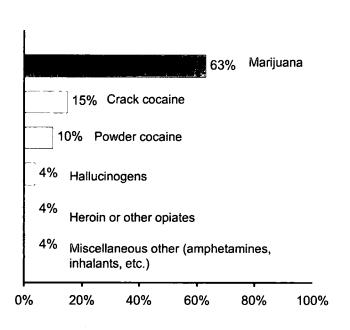
Figure 9 Percentage of Songs with Substance References by Genre



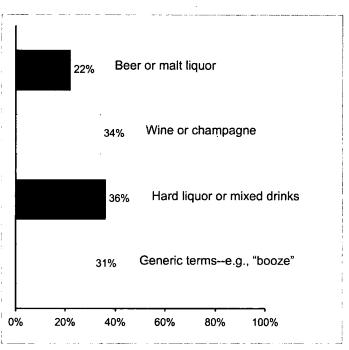
Based on 212 Rap songs, 211 Alternative Rock, 212 Hot-100, 211 Heavy Metal, and 212 Country-Western.

Figure 10
Types of Illicit Drugs and Alcohol in Songs





Percentage of songs with alcohol portrayals that refer to:



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% |
| 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. 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).

Appendix A: Adolescents, Movies, and Music

eenagers 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:

Movies and Home Video

- 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.²
- Ninety percent of 12- to 20-year-olds report going to the movies frequently or occasionally.³
- Moviegoing is considered an "in" activity among 92 percent of teens.⁴
- Sixty-three percent of teens ages 9 to 17 say that it is important to see the latest movies.⁵
- 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.

¹ Top 250 of 1997. Daily Variety, March 9, 1998.

² Rauzi, R., "The teen factor: Today's media-savvy youths influence what others are seeing and hearing." Los Angeles Times, June 9, 1998.

³ Ibid.

⁴ Ibid.

⁵ The 1998 Yankelovich/VSDA Home Entertainment Study. Yankelovich Partners, January 1998.

⁶ VSDA White Paper: On the Future of Home Video Entertainment. Video Software Dealers Association, 1996.

⁷ Research Department, Video Software Dealers Association. Telephone correspondence, July 22, 1998.

- Sixty-two percent of youth ages 9 to 17 say they watch a video at least once a week.⁸
- Seventy-nine percent of teens ages 10 to 17 have watched an R-rated movie with their parents on video or in a theater.

Music

- In 1997, Americans spent \$12 billion on music. 10
- Listening to music is students' number one non-school activity: 1 87 percent of 13- to 17-year-olds report listening to music after school, and two-thirds name music as a hobby. 12
- Adolescents spend between 4 and 5 hours a day listening to music and watching music videos.¹³
- 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. 14
- 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. 15
- More than one-third of youth between the ages of 12 and 14 watch music videos daily. 16
- About 90 percent of teens report knowing many or all the lyrics of their favorite songs.¹⁷

⁸ The 1998 Yankelovich/VSDA Home Entertainment Study, op.cit.

⁹ Stern, C. "Gore slams TV for spate of violence." Daily Variety, May 28, 1998.

¹⁰ Recording Industry Releases 1997 Consumer Profile. Washington, D.C.: Recording Industry Association of America, March 23, 1998.

¹¹ Christenson, P.G., and Roberts, D.F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*. New Jersey: Hampton Press, Inc.

¹² Ibid.

¹³ Ibid.

¹⁴ Entertainment Monitor. December 1995.

¹⁵ Rauzi, R., op.cit.

¹⁶ St. Lawrence, J.S., and Joyner, D.J. (1991). "The effects of sexually violent rock music on males' acceptance of violence against women." *Psychology of Women Quarterly*, 15, pp. 49-63.

¹⁷ Christenson, P.G., and Roberts, D.F., op. cit.

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

wenty-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.

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.

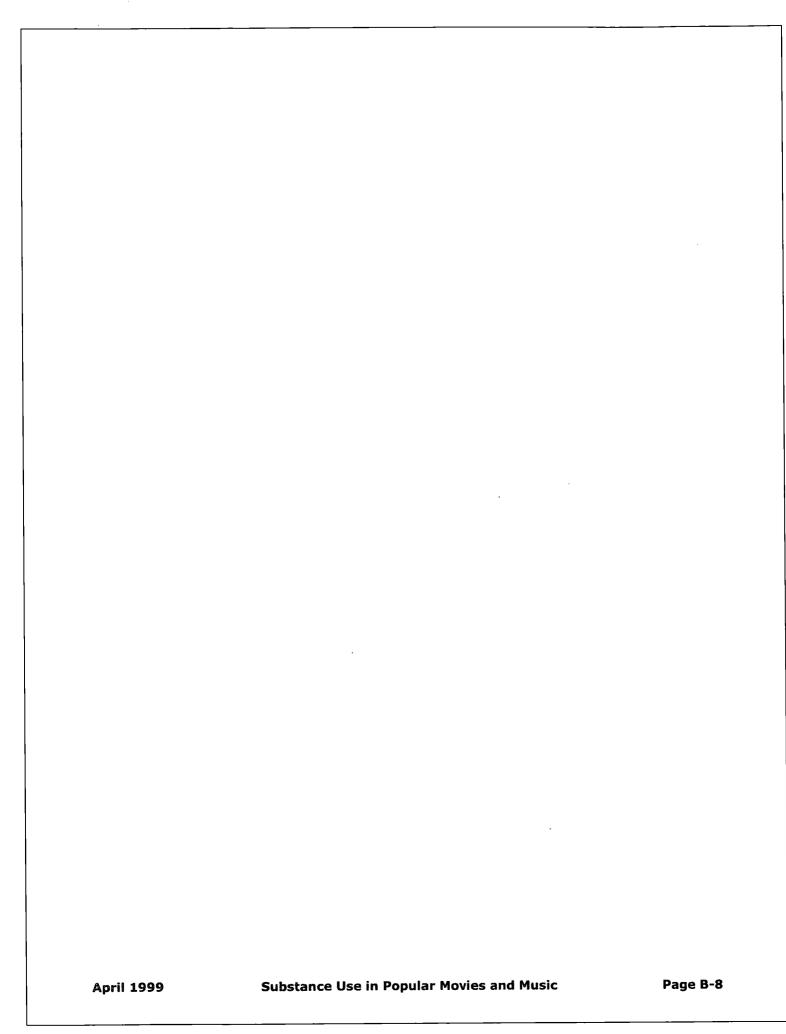
Substance(s) of interest: Alcohol. Sample: 4½ years of the daytime soap opera "All My Children," including 30 consecutive episodes from 1984. Unit of analysis: Characters. Selected findings: Depicted drinking and drinking problems realistically and accurately. There were three patterns of alcohol use 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 primetime television." *Journal of Studies on Alcohol*, 51(5), pp. 428-437.

Substances(s) of interest: Alcohol. Sample: Composite 3-week sample of fictional primetime 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.



Appendix C: Movie Sample

Appendix C:

Movie Sample

1996 Movie Titles

| Rank | Title | Rating | Rank | Title | Rating | Rank | Title | Rating |
|------|--------------------------------|--------|------|------------------------------------|--------|------|-------------------------------|--------|
| 1 | Braveheart | R | 37 | Now And Then | PG-13 | 70 | Dead Presidents | R |
| 2 | Seven | R | 38 | Nine Months | PG-13 | 71 | Dunston Checks In | PG |
| 3 | The Net | PG-13 | 39 | The Usual Suspects | R | 72 | Bad Boys | R |
| 4 | Twister | PG-13 | 40 | 12 Monkeys | R | 73 | The Rock | R |
| 5 | The Nutty Professor | PG-13 | 41 | Mr. Holland's Opus | PG | 74 | Up Close & Personal | PG-13 |
| 6 | Ace Ventura: When Nature Calls | PG-13 | 42 | First Knight | PG-13 | 75 | Tommy Boy | PG-13 |
| 7 | Jumanji | PG | 43 | Leaving Las Vegas | R | 76 | Fair Game | R |
| 8 | Under Siege 2: Dark Territory | R | 44 | Mortal Kombat | PG-13 | 77 | The Prophecy | R |
| 9 | Get Shorty | R | 45 | Virtuosity | R | 78 | Dolores Claiborne | R |
| 10 | Executive Decision | R | 46 | A Walk In The Clouds | PG-13 | 79 | Nick of Time | R |
| 11 | Dangerous Minds | R | 47 | Indian In The Cupboard | PG | 80 | The Big Green | PG |
| 12 | Independence Day | PG-13 | 48 | Die Hard With A Vengeance | R | 81 | Bed of Roses | PG |
| 13 | Mission: Impossible | PG-13 | 49 | To Wong Foo, Thanks For Everything | PG-13 | 82 | Forget Paris | PG-13 |
| 14 | Copycat | R | 50 | Primal Fear | R | 83 | Sgt. Bilko | PG |
| 15 | Heat | R | 51 | Father Of The Bride Part II | PG | 84 | Down Periscope | PG-13 |
| 16 | The American President | PG-13 | 52 | Sabrina | PG | 85 | Devil In A Blue Dress | R |
| 17 | Babe | G | 53 | Toy Story | G | 86 | City Hall | R |
| 18 | GoldenEye | PG-13 | 54 | Eye For An Eye | R | 87 | Friday | R |
| 19 | Assassins | R | 55 | To Die For | R | 88 | Fargo | R |
| 20 | Money Train | R | 56 | Jade | R | 89 | The Craft | R |
| 21 | Showgirls | NC-17 | 57 | The Substitute | R | 90 | While You Were Sleeping | PG |
| 22 | Grumpier Old Men | PG-13 | 58 | Vampire In Brooklyn | R | 91 | Multiplicity | PG-13 |
| 23 | Waterworld | PG-13 | 59 | It Takes Two | PG | 92 | Striptease | R |
| 24 | Clueless | PG-13 | 60 | Apollo 13 | PG | 93 | How To Make An American Quilt | PG-13 |
| 25 | Broken Arrow | R | 61 | Congo | PG-13 | 94 | Crimson Tide | R |
| 26 | Casino | R | 62 | Rumble In The Bronx | R | 95 | Bio-Dome | PG-13 |
| 27 | Waiting to Exhale | R | 63 | Species | R | 96 | Home For The Holidays | PG-13 |
| 28 | The Birdcage | R | 64 | Tom And Huck | PG | 97 | White Squall | PG-13 |
| 29 | Eraser | R | 65 | Sudden Death | R | 98 | Sense And Sensibility | PG |
| 30 | The Bridges of Madison County | PG-13 | 66 | Black Sheep | PG-13 | 99 | Judge Dredd | R |
| 31 | Powder | PG-13 | 67 | Operation Dumbo Drop | PG | 100 | Diabolique | R |
| 32 | Something To Talk About | R | 68 | From Dusk Til Dawn | R | 101 | The Truth About Cats And Dogs | PG-13 |
| 34 | The Juror | R | 69 | Never Talk To Strangers | R | 102 | Scarlet Letter | R |
| 35 | Dead Man Walking | R | | - | | 103 | The Arrival | PG-13 |
| 36 | Desperado | R | | | | | | |

1997 Movie Titles

| Rank | Title | Rating | Rank | Title | Rating | Rank | Title | Rating |
|------|--------------------------------|------------|------|---------------------------------|--------|------|--------------------------------------|--------|
| ·1 | Jerry Maguire | R | 42 | Beverly Hills Ninja | PG-13 | 83. | Romeo & Juliet | PG-13 |
| 2 | Liar Liar | PG-13 | 43 | Bulletproof | R | 84 | Dragonheart | PG-13 |
| 3 | A Time To Kill | R | 44 | One Fine Day | PG | 85 | Con Air | R |
| 4 | The First Wives Club | PG | 45 | My Best Friend's Wedding | PG-13 | 86 | D3: The Mighty Ducks | PG |
| 5 | Ransom | R | 46 | Maximum Risk | R | 87 | A Family Thing | PG-13 |
| 6 | Phenomenon | PG | 47 | The Cable Guy | PG-13 | 88 | Dante's Peak (Exclusive Footage) | PG-13 |
| 7 | Scream | R | 48 | My Fellow Americans | PG-13 | 89 | That Thing You Do! | PG |
| 8 | Michael | PG | 49 | The Island of Dr. Moreau | PG-13 | 90 | The Associate | PG-13 |
| 9 | The Long Kiss Goodnight | R | 50 | First Kid | PG | 91 | Booty Call | R |
| 10 | Sleepers | R | 51 | Eraser | R | 92 | Multiplicity | PG-13 |
| 11 | The Ghost And The Darkness | R | 52 | Eddie | PG-13 | 93 | The Craft | R |
| 12 | Absolute Power | R | 53 | Chain Reaction | PG-13 | 94 | Supercop | R |
| 13 | The Rock | R | 54 | The Chamber | R | 95 | The Frighteners | R |
| 14 | Kingpin | PG-13 | 55 | Extreme Measures | R | 96 | The Birdcage | R |
| 15 | Men In Black | PG-13 | 56 | The Fifth Element | PG-13 | 97 | Ghosts of Mississippi | PG-13 |
| 16 | The Devil's Own | R | 57 | Batman & Robin | PG-13 | 98 | 2 Days In The Valley | R |
| 17 | Tin Cup | R | 58 | Set It Off | R | 99 | In Love And War | PG-13 |
| 18 | The Glimmer Man | . R | 59 | Striptease | R | 100 | Jackie Chan's First Strike | PG-13 |
| 19 | Jack | PG-13 | 60 | The Preacher's Wife | PG | 101 | She's The One | R |
| 20 | Jungle 2 Jungle | PG | 61 | The Mirror Has Two Faces | PG-13 | 102 | The Spitfire Grill | PG-13 |
| 21 | Face/Off | R | 62 | The People vs. Larry Flynt | R | 103 | Larger Than Life | PG |
| 22 | The Saint | PG-13 | 63 | Fools Rush In | PG-13 | 104 | Romy & Michele's High School Reunion | R |
| 23 | Murder at 1600 | R | 64 | Mars Attacks! | PG-13 | 105 | Fear | R |
| 24 | The Fan | R | 65 | Volcano | PG-13 | 106 | Happy Gilmore | PG-13 |
| 25 | Daylight | PG-13 | 66 | 101 Dalmatians | G | 107 | The Rich Man's Wife | R |
| 26 | Fled | R | 67 | Turbulence | R | 108 | Grosse Pointe Blank | R |
| 27 | Courage Under Fire | R | 68 | High School High | PG-13 | 109 | The English Patient | R |
| 28 | Lost World, The: Jurassic Park | PG-13 | 69 | Father's Day | PG-13 | 110 | Marvin's Room | PG-13 |
| 29 | Metro | R | 70 | Matilda | PG | 111 | Dante's Peak | PG-13 |
| 30 | Last Man Standing | R | 71 | Mission: Impossible | PG-13 | | | |
| 31 | Fargo · | R | 72 | Star Trek: First Contact | PG-13 | | | |
| 32 | Breakdown | R | 73 | Austin Powers | PG-13 | | | |
| 33 | The Nutty Professor | PG-13 | 74 | Honey, We Shrunk Ourselves | PG | | | |
| 34 | Donnie Brasco | R | 75 | Fly Away Home | PG | | | |
| 35 | Vegas Vacation | PG | 76 | Primal Fear | R | | | |
| 36 | Space Jam | PG | 77 | Beavis And Butt-Head Do America | PG-13 | | | |
| 37 | Jingle All The Way | PG | 78 | Alaska | PG | | | |
| 38 | Sling Blade | R | 79 | Independence Day | PG-13 | | | |
| 39 | Escape From L.A. | R | 80 | Private Parts | R | | | |
| 40 | The Relic | R | 81 | George of The Jungle | PG | | | |
| 41 | Anaconda | PG-13 | 82 | Thinner | R | | | |

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.

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.

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.

- 31 songs appeared on both the Hot-100 and Rap lists (15 percent crossover).
- 21 songs appeared on both the Hot-100 and Alternative Rock lists (10 percent crossover).
- 2 songs appeared on both the Hot-100 and Heavy Metal lists (1 percent crossover).
- 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 | Title | Artist | Label |
|-----------------------------|--------------------------|-------------------|------------------------------|-----------------------------|-------------------|
| 13th, The | The Cure | Fiction | E-Bow the Letter | R.E.M. | Warner Bros. |
| 1979 | Smashing Pumpkins | Virgin | El Scorcho | Weezer | DGC |
| #1 Crush | Garbage | Capitol | Everything Falls Apart | Dog's Eye View | Columbia |
| 6th Avenue Heartache | Wallflowers | Interscope | Fire Water Burn | Bloodhound Gang | Republic |
| Aeroplane | Red Hot Chili Peppers | Warner Bros. | Flood | Jars of Clay | Silvertone |
| All I Know | Screaming Trees | Epic | Follow You Down | Gin Blossoms | A&M |
| All Mixed Up | 311 | Capricorn | Free to Decide | Cranberries | Island |
| Aneurysm | Nirvana | Geffen | Glycerine | Bush | Trauma/Interscope |
| Angels of the Silences | Counting Crows | DGC/Geffen | Hail Hail | Pearl Jam | Epic |
| Angry Johnny | Poe | Modern | Heartspark Dollarsign | Everclear | Capitol |
| Banditos | The Refreshments | Mercury | Heaven beside You | Alice in Chains | Columbia |
| Big Bang Baby | Stone Temple Pilots | Atlantic | Hello | Poe | Modern |
| Big Me | Foo Fighters | Roswell/Capitol | Here in Your Bedroom | Goldfinger | Mojo |
| Bittersweet Me | R.E.M. | Warner Bros. | High n' Dry | Radiohead | Capitol |
| Blow Up the Outside World | Soundgarden | A&M | I Got Id | Pearl Jam | Atlantic |
| Bound for the Floor | Local H | Island | I Hate My Generation | Cracker | Virgin |
| Brain Stew | Green Day | Reprise | I Was Wrong | Social Distortion | 550 Music |
| Bullet with Butterfly Wings | Smashing Pumpkins | Virgin | If I Could Talk I'd Tell You | Lemonheads | TAG |
| Bulls on Parade | Rage Against the Machine | Epic | If It Makes You Happy | Sheryl Crow | A&M |
| Burden in My Hand | Soundgarden | A&M | In the Meantime | Spacehog | HiFi/Sire/EEG |
| But Anyway | Blues Traveler | A&M | Ironic | Alanis Morissette | Maverick/Reprise |
| Caught a Lite Sneeze | Tori Amos | Atlantic | Just a Girl | No Doubt | Trauma |
| Champagne Supernova | Oasis | Epic | King of New Orleans | Better than Ezra | Swell/Elektra/EEG |
| Common Disaster, A | Cowboy Junkies | Geffen | Kitty | Presidents of the U.S. of A | Columbia |
| Counting Blue Cars | Dishwalla | A&M | Lady Picture Show | Stone Temple Pilots | Atlantic |
| Cumbersome | 7 Mary 3 | Mammoth/Atlantic | Ladykillers | Lush | 4AD |
| Desperately Wanting | Better than Ezra | Swell/Elektra/EEG | Long December, A | Counting Crows | DGC |
| Distance, The | Cake | Capricorn | Love Rollercoaster | Red Hot Chili Peppers | Geffen |
| Don't Look Back in Anger | Oasis | Epic | Lump | Presidents of the U.S. of A | Columbia |
| Don't Speak | No Doubt | Trauma | Mach5 | Presidents of the U.S. of A | Columbia |
| Down | 311 | Capricorn/Mercury | Machinehead | Bush | Trauma/Interscope |

| Title | Artist | Label |
|------------------------------|-----------------------------|----------------|
| Mighty V.C | For Squirrels | 550 Music |
| Mighty K.C. Mint Car | The Cure | Fiction |
| | Tracy Bonham | Island |
| Mother Mother | • | Virgin |
| Muzzle | Smashing Pumpkins | Warner Bros. |
| My Friends | Red Hot Chili Peppers | |
| Naked | Goo Goo Dolls | Metal Blade/WB |
| Natural One | Folk Implosion | London/Island |
| Novocaine for the Soul | Eels | DreamWorks |
| One Headlight | Wallflowers | Interscope |
| One of Us | Joan Osborne | Blue Gorilla |
| Only Happy When It Rains | Garbage | Almo Sounds |
| Peaches | Presidents of the U.S. of A | Columbia |
| Photograph | Verve Pipe | RCA |
| Popular | Nada Surf | Elektra |
| Possum Kingdom | Toadies | Interscope |
| Pretty Noose | Soundgarden | A&M |
| Radiation Vibe | Fountains of Wayne | Scratchie |
| Ready to Go | Republica | deConstruction |
| Ruby Soho | Rancid | Epitaph |
| Salvation | Cranberries | Island |
| Santa Monica Watch the World | Everclear | Capitol |
| Satellite | Dave Matthews Band | RCA |
| Scooby Snacks | Fun Loving Criminals | EMI |
| Shame | Stabbing Westward | Columbia |
| Sister | The Nixons | MCA |
| So Much to Say | Dave Matthews Band | RCA |

| Title | Artist | Label |
|--|----------------------|--------------------|
| | | |
| Spiderwebs | No Doubt | Trauma |
| Standing Outside a Broken Phone Booth with Money in My Hand | Primitive Radio Gods | Ergo/Columbia |
| Stinkfist | Tool | Zoo |
| Swallowed | Bush | Trauma/Interscope |
| Stupid Girl | Garbage | Almo Sounds |
| Sweet Lover Hangover | Love and Rockets | Beggars Banquet |
| Tahitian Moon | Porno for Pyros | Warner Bros. |
| Tattva | Kula Shaker | Columbia |
| Thirty-three | Smashing Pumpkins | Virgin |
| Tonight, Tonight | Smashing Pumpkins | Virgin |
| Too Much | Dave Matthews Band | RCA |
| Trippin' on a Hole in a Paper Heart | Stone Temple Pilots | Atlantic |
| Wax Ecstatic (To Sell Angelina) | Sponge | Columbia |
| What Do I Have to Do | Stabbing Westward | Columbia |
| What I Got | Sublime | Gasoline Alley/MCA |
| Where It's at | Beck | DGC |
| Who Will Save Your Soul | Jewel | Atlantic |
| Who You Are | Pearl Jam | Epic |
| Whoever You Are | Gaggy Tah | Luaka Bop |
| Wonder | Natalie Merchant | Elektra |
| Wonderwall | Oasis | Epic |
| World I Know, The | Collective Soul | Atlantic |
| You Learn | Alanis Morissette | Maverick/Reprise |
| Zero | Smashing Pumpkins | Virgin |

1997 Alternative Rock Titles

| Title | Artist | Label |
|-------------------------------|-----------------|-----------|
| 3:00 am | Matchbox 20 | Lava |
| #1 Crush | Garbage | Capitol |
| 6 Underground | Sneaker Pimps | Clean Up |
| Abuse Me | Silver Chair | Epic |
| All I Want | The Offspring | Columbia |
| All Mixed Up | 311 | Capricorn |
| Barrel of a Gun | Depeche Mode | Mute |
| Battle of Who Could Care Less | Ben Fold's Five | 550 Music |
| Bitch | Meredith Brooks | Capitol |

| Title | Artist | Label |
|---------------------------|-----------------------|-------------------|
| Bittersweet Symphony | The Verve | VC |
| Blow Up the Outside World | Soundgarden | A&M |
| Bound for the Floor | Local H | Island |
| Breath | Prodigy | XL Mute |
| Brick | Ben Fold's Five | 550 Music |
| Building a Mystery | Sarah McLachlan | Arista |
| Clumsy | Our Lady Peace | Columbia |
| Cold Contagious | Bush | Trauma/Interscope |
| Come Down | Toad the Wet Sprocket | Columbia |
| | | |

| Title | Artist | Label | Title | Artist | Label |
|--------------------------------------|-------------------------|---------------|----------------------|-----------------------------|------------------|
| Crash into Me | Dave Matthews Band | RCA | Lady Picture Show | Stone Temple Pilots | Atlantic |
| Criminal | Fiona Apple | Clean Slate | Lakini's Juice | Live | Radioactive |
| D' You Know What I Mean | Oasis | Epic | Last Night on Earth | U2 | Island |
| Damnit | Blink 182 | Cargo | Lazy Eye | Goo Goo Dolls | Warner Sunset |
| Daylight Fading | Counting Crows | DGC/Geffen | Listen | Collective Soul | Atlantic |
| Deadweight _ | Beck | London | Long December, A | Counting Crows | DGC |
| Desperately Wanting | Better than Ezra | Swell | Love Rollercoaster | Red Hot Chili Peppers | Geffen |
| Difference, The | Wallflowers | Interscope | Lovefool | The Cardigans | Trampolene |
| Discotheque | U2 | Island | Lucky | 7 Mary 3 | Mammoth |
| Distance, The | Cake | Capricorn | Mach5 | Presidents of the U.S. of A | Columbia |
| Don't Go Away | Oasis | Epic | Monkey Wrench | Foo Fighters | Roswell |
| Don't Speak | No Doubt | Trauma | Most Precarious | Blues Traveler | A&M |
| Dream | Forest for the Trees | DreamWorks | Mouth | Bush | Trauma |
| Elegantly Wasted | INXS | Mercury | Naked Eye | Luscious Jackson | Grand Royal |
| End Is the Beginning Is the End, The | Smashing Pumpkins | Warner Sunset | New Pollution, The | Beck | DGC |
| Everlong | Foo Fighters | Roswell | Not an Addict | K's Choice | 550 Music |
| Everyday Is a Winding Road | Sheryl Crow | A&M | On and on | Longpigs | Mother |
| Everything to Everyone | Everclear | Capitol | One Headlight | Wallflowers | Interscope |
| Excuse Me Mr. | No Doubt | Trauma | Perfect Drug, The | Nine Inch Nails | Nothing |
| Eye | Smashing Pumpkins | Nothing | Precious Declaration | Collective Soul | Atlantic |
| Female of the Species | Space | Gut Reaction | Push | Matchbox 20 | Lava |
| Fire Water Burn | Bloodhound Gang | Republic | 'Radiation Vibe | Fountains of Wayne | Scratchie |
| Firestarter | Prodigy | XL Mute | Rascal King, The | Mighty Mighty Bosstones | Big Rig |
| Fly | Sugar Ray | Trauma | Rattlesnake | Live | Radioactive |
| Freaks | Live | Radioactive | Santeria | Sublime | Gasoline Alley |
| Freshmen, The | Verve Pipe | RCA | Sellout . | Reel Big Fish | Mojo |
| Gone Away | The Offspring | Columbia | Semi-Charmed Life | Third Eye Blind | Elektra |
| Good Riddance (Time of Your Life) | Green Day | Reprise | Sex and Candy | Marcy Playground | Capitol |
| Graduate | Third Eye Blind | Elektra | Sick and Beautiful | Artificial Joy Club | Crunchy |
| Greedy Fly | Bush | Trauma | So What | Jane's Addiction | WEA/Warner Bros. |
| Hell | Squirrel Nut Zippers | Mammoth | Song 2 | Blur | Food |
| Hello | Poe | Modern | Staring at the Sun | U2 | Island |
| Hello, Hello | Talk Show | Atlantic | Stuck on You | Failure | WEA/Warner Bros. |
| Hey Dude | Kula Shaker | Columbia | Sugar Cane | Space Monkeys | Factory |
| Hitchin' a Ride | Green Day | Reprise | Summertime | The Sundays | DGC |
| How's It Gonna Be | Third Eye Blind | Elektra | Super Bon Bon | Soul Coughing | WEA/Warner Bros. |
| f You Could Only See | Tonic | Polydor | Superman's Dead | Our Lady Peace | Columbia |
| Impression That I Get, The | Mighty Mighty Bosstones | Big Rig | Swallowed | Bush | Trauma |
| i's No Good | Depeche Mode | Mute | Sweet Surrender | Sarah McLachian | Arista |
| Jack-ass | Beck | DGC | Tattva | Kula Shaker | Columbia |

| Title | Artist | Label | |
|------------------------|--------------------|-------------|--|
| Thirty-three | Smashing Pumpkins | Virgin | |
| This Lonely Place | Goldfinger | Mojo | |
| Three Marlenas | Wallflowers | Interscope | |
| Touch, Peel, and Stand | Days of the New | Outpost | |
| Transistor | 311 | Capricorn | |
| Tripping Billies | Dave Matthews Band | RCA | |
| Tubthumping | Chumbawamba | Republic | |
| Turn My Head | Live | Radioactive | |
| Volcano Girls | Veruca Salt | Minty Fresh | |

| Title | Artist | Label |
|--------------------------|---------------|----------------|
| Walkin' on the Sun | Smash Mouth | Interscope |
| Walking Contradiction | Green Day | Reprise |
| What Do You Want from Me | Monaco | PGD/A&M |
| What I Got | Sublime | Gasoline Alley |
| Where You Get Love | Matthew Sweet | Zoo |
| Wrong Number | The Cure | Fiction |
| Wrong Way | Sublime | Gasoline Alley |
| Your Woman | White Town | Brilliant |

1996 Country-Western Titles

| Title | Artist | Label |
|--|-------------------------|-------------------|
| Alah Car Nadia an Ha | I-b- Mi-b1 Managaman | Adamia |
| Ain't Got Nothing on Us | John Michael Montgomery | Atlantic |
| All I Want | Tim McGraw | Curb |
| All You Ever Do Is Bring Me Down | The Mavericks | MCA |
| The Beaches of Cheyenne | Garth Brooks | Capitol Nashville |
| Believe Me Baby (I Lied) | Trisha Yearwood | MCA |
| Big Love | Tracy Byrd | MCA Nashville |
| Bigger Than the Beatles | Joe Diffie | Epic |
| Blue | Leann Rimes | Curb |
| Blue Clear Sky | George Strait | MCA |
| Can't Be Really Gone | Tim McGraw | Curb |
| Car, The | Jeff Carson | Curb |
| Change My Mind | John Berry | Capitol Nashville |
| Cowboy Love | John Michael Montgomery | Atlantic |
| Daddy's Money | Ricochet | Columbia |
| Deep Down | Pam Tillis | Arista |
| Does That Blue Moon Ever Shine on You | Toby Keith | Mercury |
| Don't Get Me Started | Rhett Akins | Decca |
| Every Light in the House | Trace Adkins | Capitol Nashville |
| Every Time I Get Around You | David Lee Murphy | MCA |
| Everybody Knows | Trisha Yearwood | MCA Nashville |
| Fear of Being Alone, The | Reba McEntire | MCA Nashville |
| Friends | John Michael Montgomery | Atlantic |
| Goodnight Sweetheart | David Kersh | Curb |
| Guys Do It All the Time | Mindy McCready | BNA |
| Heads Carolina, Tails California | Jo Dee Messina | Curb |

| Title | Artist | Label |
|------------------------------------|-----------------|-------------------|
| Heart's Desire | Lee Roy Parnell | Career |
| Heaven Help My Heart | Wynonna | Curb |
| Heaven in My Woman's Eyes | Tracy Byrd | MCA |
| High Lonesome Sound | Vince Gill | MCA |
| Holding on to Something | Jeff Carson | Curb |
| Home | Alan Jackson | Arista |
| Hypnotize the Moon | Clay Walker | Giant |
| I Am That Man | Brooks and Dunn | Arista |
| I Can Still Make Cheyenne | George Strait | MCA Nashville |
| I Do | Paul Brandt | Reprise |
| I Don't Think I Will | James Bonamy | Epic |
| I Get Carried Away | George Strait | MCA |
| I Know She Still Loves Me | George Strait | MCA |
| I Think About You | Collin Raye | Epic |
| If I Were You | Terri Clark | Mercury |
| If You Loved Me | Tracy Lawrence | Atlantic |
| I'll Try | Alan Jackson | Arista |
| I'm Not Supposed to Love You Anymo | re Bryan White | Asylum |
| I'm Outta Here | Shania Twain | Mercury |
| Is That a Tear | Tracy Lawrence | Atlantic |
| It Matters to Me | Faith Hill | Warner Bros. |
| It Wouldn't Hurt You to Have Wings | Mark Chesnutt | Decca |
| It's a Little Too Late | Mark Chesnutt | Decca |
| It's All in Your Head | Diamond Rio | Arista Nashville |
| It's Lonely Out There | Pam Tillis | Arista |
| It's What I Do | Billy Dean | Capitol Nashville |

| Title | Artist | Label |
|---------------------------------------|-------------------------|------------------|
| Jacob's Ladder | Mark Wills | Mercury |
| Learning as You Go | Rick Trevino | Columbia |
| Let Me Into Your heart | Mary Chapin Carpenter | Columbia |
| Life Gets Away | Clint Black | RCA |
| Like the Rain | Clint Black | RCA |
| Like There Ain't No Yesterday | Blackhawk | Arista |
| Little Bitty | Alan Jackson | Arista Nashville |
| Living in a Moment | Ty Herndon | Epic |
| Lonely Too Long | Patty Loveless | Epic |
| Long as I live | John Michael Montgomery | Atlantic |
| Love Lessons | Tracy Byrd | MCA |
| Love Remains | Collin Raye | Epic |
| Maker Said Take Her, The | Alabama | RCA |
| Mama Don't Get Dressed Up for Nothin' | Brooks and Dunn | Arista Nashville |
| Me and You | Kenny Chesney | BNA |
| Meant to Be | Sammy Kershaw | Mercury |
| More Than You'll Ever Know | Travis Tritt | Warner Bros. |
| My Heart Has a History | Paul Brandt | Reprise |
| My Maria | Brooks and Dunn | Arista |
| No News | Lonestar | BNA |
| No One Needs to Know | Shania Twain | Mercury |
| Nobody Knows | Kevin Sharp | 148 |
| Not Enough Hours in the Night | Doug Supernaw | Giant |
| Not That Different | Collin Raye | Epic |
| On a Good Night | Wade Hayes | Columbia |
| One Way Ticket | Leann Rimes | Curb |
| Only on Days That End in "Y" | Clay Walker | Giant |
| Out with a Bang | David Lee Murphy | MCA |
| Poor, Poor Pitiful Me | Terri Clark | Mercury |
| Pretty Little Adriana | Vince Gill | MCA Nashville |
| Rebecca Lynn | Bryan White | Asylum |

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

1997 Country-Western Titles

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

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

| Title | Artist | Label |
|--|--------------------------|-------------------|
| It's a Little Too Late | Mark Chesnutt | Decca |
| It's Your Love | Tim McGraw w/ Faith Hill | Curb |
| Just to See You Smile | Tim McGraw | Curb |
| Land of the Living | Pam Tillis | Arista Nashville |
| Let It Rain | Mark Chesnutt | Decca |
| Let Me into Your Heart | Mary Chapin Carpenter | Columbia |
| Light in Your Eyes, The | Leann Rimes | Curb |
| Little Bitty | Alan Jackson | Arista Nashville |
| Little More Love, A | Vince Gill | MCA Nashville |
| Little Things | Tanya Tucker | Capitol Nashville |
| Longneck Bottle | Garth Brooks | Capitol |
| Love Gets Me Every Time | Shania Twain | Mercury |
| Love Is the Right Place | Bryan White | Asylum |
| Love of My Life | Sammy Kershaw | Mercury |
| Loved Too Much | Ty Herndon | Epic |
| Man This Lonely, A | Brooks and Dunn | Arista Nashville |
| Maybe We Should Just Sleep on It Tonight | Tim McGraw | Curb |
| Me Too | Toby Keith | Mercury |
| No Thinkin' Thing | Trace Adkins | Capitol Nashville |
| Nobody Knows | Kevin Sharp | 148 |
| On the Side of Angels | Leann Rimes | Curb |
| On the Verge | Collin Raye | Epic |
| One Night at a Time | George Strait | MCA Nashville |
| One Way Ticket | Leann Rimes | Curb |
| Places I've Never Been | Mark Wills | Mercury |
| Please | The Kinleys | Epic |
| Pretty Little Adriana | Vince Gill | MCA Nashville |
| Rest of Mine, The | Trace Adkins | Capitol Nashville |
| Rumor Has It | Clay Walker | Giant |
| Running Out of Reasons to Run | Rick Trevino | Columbia |
| Sad Lookin' Moon | Alabama | RCA |
| Shake, The | Neil McCoy | Atlantic |
| She Drew a Broken Heart | Patty Loveless | Epic |
| She's Got It All | Kenny Chesney | BNA |
| She's Sure Takin' it Well | Kevin Sharp | 148 |
| She's Takin' a Shine | John Berry | Capitol Nashville |
| Shut Up and Drive | Chely Wright | MCA Nashville |
| Sittin' on Go | Bryan White | Asylum |
| Six Days on the Road | Sawyer Brown | Curb |
| Something That We Do | Clint Black | RCA |

| Title | Artist | Label |
|-----------------------------------|----------------|-------------------|
| Thank God for Believers | Mark Chesnutt | Decca |
| That Ol' Wind | Garth Brooks | Capitol Nashville |
| That's Another Song | Bryan White | Asylum |
| That's How a Cowgirl Says Goodbye | Tracy Lawrence | Atlantic |
| There Goes | Alan Jackson | Arista Nashville |
| This Night Won't Last Forever | Sawyer Brown | Curb |
| Today My World Slipped Away | George Strait | MCA Nashville |
| Trouble with the Truth, The | Patty Loveless | Epic |
| Unchained Melody | Leann Rimes | Curb |
| Watch This | Clay Walker | Giant |
| We Danced Away | Deana Carter | Capitol Nashville |
| We Were in Love | Toby Keith | Mercury |
| | | |

| Title | Artist | Label |
|---------------------------|--------------------|------------------|
| What If It's You | Reba McEntire | MCA Nashville |
| What The Heart Wants | Collin Raye | Epic |
| Whatever Comes First | Sons of the Desert | Epic |
| When I Close My Eyes | Kenny Chesney | BNA |
| When Love Starts Talkin' | Wynonna | Curb |
| Where Corn Don't Grow | Travis Tritt | Warner Bros. |
| Who's Cheatin' Who | Alan Jackson | Arista Nashville |
| Why Would I Say Goodbye | Brooks and Dunn | Arista Nashville |
| You and You Alone | Vince Gill | MCA Nashville |
| You Don't Seem to Miss Me | Patty Loveless | Epic |
| You Walked In | Lonestar | BNA |

1996 Hot 100 Titles

| Title- | Artist | Label | Title | Artist |
|------------------------------------|---------------------|---------------------|-----------------------------------|---------|
| 1979 | Smashing Pumpkins | Virgin | Earth, the Sun, the Rain, The | Color |
| 1,2,3,4 (Sumpin' New) | Coolio | Tommy Boy | Elevators | ATLie |
| All the Things (Your Man Won't Do) | Joe | Island | Exhale (Shoop Shoop) | Whitne |
| Always Be My Baby | Mariah Carey | Columbia | Fantasy | Marial |
| Anything | 3T | МЈЈ | Fastlove | George |
| As I Lay Me Down | Sophie B. Hawkins | Columbia | Feels So Good (Show Me Your Love) | Lina S |
| Back for Good | Take That | Arista | Gangsta's Paradise | Coolio |
| Be My Lover | La Bouche | RCA | Get Money | Junior |
| Beautiful Life | Ace of Base | Arista | Give Me One Reason | Tracy |
| Because You Loved Me | Celine Dion | 550 Music | Hay | Crucia |
| Before You Walked Out of My Life | Monica | . Rowdy | Hey Lover | LL Co |
| Breakfast at Tiffany's | Deep Blue Something | RainMaker | Hit Me Off | New E |
| Bullet With Butterfly Wings | Smashing Pumpkins | Virgin | Hook | Blues ' |
| California Love | 2Pac w/ K.C., JoJo | Death Row | I Can't Sleep Baby (If I) | R Kell |
| Change the World | Eric Clapton | Reprise | I Got Id | Pearl J |
| Closer to Free | The Bodeans | Slash | I Like | Monte |
| C'mon N' Ride It (The Train) | Quad City DJ's | QuadraSound/BigBeat | I Love You Always Forever | Donna |
| Count on Me | Whitney Houston | Arista | I Want to Come Over | Meliss |
| Counting Blue Cars | Dishwalla | A&M | I Will Survive | Chanta |
| Diggin' on You | TLC | LaFace | If It Makes You Happy | Sheryl |
| Doin' It | LL Cool J | Def Jam | If Your Girl Only Knew | Aaliya |
| Don't Cry | Seal | ZTT | Insensitive | Jann A |
| Down Low | R Kelly | Jive | Ironic | Alanis |

| Title | Artist | Label |
|-----------------------------------|-------------------|-----------------|
| Earth, the Sun, the Rain, The | Color Me Badd | Giant |
| Elevators | ATLiens | LaFace |
| Exhale (Shoop Shoop) | Whitney Houston | Arista |
| Fantasy | Mariah Carey | Columbia |
| Fastlove | George Michael | Dream Works |
| Feels So Good (Show Me Your Love) | Lina Santiago | K-Tel |
| Gangsta's Paradise | Coolio | MCA Soundtracks |
| Get Money | Junior M.a.f.i.a. | Undeas/Big Beat |
| Give Me One Reason | Tracy Chapman | Electra |
| Нау | Crucial Conflict | Pallas |
| Hey Lover | LL Cool J | Def Jam |
| Hit Me Off | New Edition | MCA |
| Hook | Blues Traveler | A&M |
| I Can't Sleep Baby (If I) | R Kelly | Jive |
| I Got Id | Pearl Jam | Epic |
| I Like | Montell Jordan | Def Jam/Mercury |
| I Love You Always Forever | Donna Lewis | Atlantic |
| I Want to Come Over | Melissa Etheridge | Island |
| I Will Survive | Chantay Savage | RCA |
| If It Makes You Happy | Sheryl Crow | A&M |
| If Your Girl Only Knew | Aaliyah | Blackground |
| Insensitive | Jann Arden | A&M |
| Ironic | Alanis Morissette | Maverick |

| Title | Artist | Label |
|---------------------------------------|--------------------------|----------------------|
| It's All Coming Back to Me Now | Celine Dion | 550 Music |
| Jealousy | Natalie Merchant | Elektra |
| Jesus to a Child | George Michael | DreamWorks |
| Just a Girl | No Doubt | Trauma |
| Keep on Keepin' on | MC Lyte | Flavor Unit/EastWest |
| Key West Intermezzo (I Saw You First) | John Mellencamp | Mercury |
| Kissin' You | Total | Bad Boy |
| | D'Angelo | EMI |
| Lady Last Night | Az Yet | LaFace |
| Last Night Let It Flow | Toni Braxton | LaFace |
| | | A&M |
| Let's Make a Night to Remember | Bryan Adams LL Cool J | Def Jam |
| Loungin' | Los Del Rió | Ariolo |
| Macarena | | |
| Missing | Everything but the Girl | Atlantic |
| Missing You | Brandy | Arista |
| Mouth | Merril Bainbridge | Universal |
| My Boo | Ghost Town DJ's | So So Def |
| Name | Goo Goo Dolls | Warner Bros. |
| No Diggity | Blackstreet | Interscope |
| No One Else | Total | Bad Boy |
| Nobody | Keith Sweat | Elektra |
| Nobody Knows | Tony Rich Project | LaFace |
| Old Man and Me | Hootie and the Blowfish | Atlantic |
| One of Us | Joan Osborne | Blue Gorilla |
| One Sweet Day | Mariah Carey | Columbia |
| Only Wanna Be With You | Hootie and the Blowfish | Atlantic |
| Only You | 112 and Notorious B.I.G. | Bad Boy |
| Please Don't Go | Immature | MCA |
| Po Pimp | Do or Die | Rap-A-Lot |
| Pony | Ginuwine | 550 Music |
| Roll to Me | Del Amitri | A&M |
| Runaway | Janet Jackson | A&M |
| Set U Free | Planet Soul | Strictly Rhythm |

| Title | Artist | Label |
|------------------------------------|-------------------------|--------------------------|
| Sittin' up in My Room | Brandy | Arista |
| Someday | All-4-One | Disney/Duplicate Numbers |
| Soon As I Get Home | Faith Evans | Bad Boy |
| Sweet Dreams | La Bouche | RCA |
| Tell Me | Groove Theory | Epic |
| Tha Crossroads | Bone Thugs-N-Harmony | Ruthless |
| That Girl | Maxi Priest | Virgin |
| They Don't Care About Us | Michael Jackson | Sony Music |
| Thin Line Between Love and Hate, A | H-Town | Warner Bros. |
| This Is Your Night | Amber | Tommy Boy |
| Till I Hear It from You | Gin Blossoms | A&M |
| Time | Hootie and the Blowfish | Atlantic |
| Tonight's tha Night | Kris Kross | Ruffhouse |
| Touch Me. Tease Me | Case w/ Foxxy Brown | Spoiled Rotten/Def Jam |
| Tucker's Town | Hootie and the Blowfish | Atlantic |
| Twisted | Keith Sweat | Elektra |
| Unbreak My Heart | Toni Braxton | LaFace |
| Until It Sleeps | Metallica | Elektra |
| Use Your Heart | SWV | RCA |
| Where Do You Go | No Mercy | Arista |
| Who Can I Run to | Xscape | Sony Music |
| Who Do You Love | Deborah Cox | Arista |
| Who Will Save Your Soul | Jewel | Atlantic |
| Why I Love You So Much | Monica | Rowdy |
| Wonder | Natalie Merchant | Elektra |
| Wonderwall | Oasis | Epic |
| Woo-hah Got You All in Check | Busta Rhymes | Elektra |
| World as I Know, The | Collective Soul | Atlantic |
| You Oughta Know | Alanis Morissette | Maverick |
| You Remind Me of Something | R Kelly | Jive |
| You'll See | Madonna | Maverick |
| You're the One | SWV | RCA |

1997 Hot 100 Titles

| Title | Artist | Label | Title | Artist | Label |
|-------------------------|-------------|--------|---------------|-------------|---------------------|
| 2 Become 1 | Spice Girls | Virgin | All By Myself | Celine Dion | 550 Music |
| 4 Seasons of Loneliness | Boyz II Men | Motown | All Cried Out | Allure | Track Masters/Crave |

| Tiuc | Arust | Labei |
|-----------------------------|------------------|-----------------------------|
| | | |
| All for You | Sister Hazel | Universal |
| Barbie Girl | Aqua | MCA |
| Barely Breathing | Duncan Sheik | Atlantic |
| Big Daddy | Heavy D | Uptown/Universal |
| Bitch | Meredith Brooks | Capitol |
| Building a Mystery | Sarah McLachlan | Arista |
| Butta Love | Next | Arista |
| Butterfly Kisses | Raybon Brothers | MCA Nashville |
| C U When U Get There | Coolio | Tommy Boy |
| Candle in the Wind '97 | Elton John | Rocket/A&M |
| Can't Nobody Hold Me Down | Puff Daddy | BadBoy/Arista |
| Change the World | Eric Clapton | Reprise |
| Coco Jamboo | Mr. President | Warner Bros. |
| Cold Rock a Party | MC Lyte | East West/EEG |
| Cupid | 112 | Bad Boy/Arista |
| Da' Dip | Freak Nasty | Hard Hood/Power/Triad |
| Discoteque | U2 | Island |
| Do You know (What It Takes) | Robyn | RCA |
| Don't Cry for Me Argentina | Madonna | Warner Bros. |
| Don't Let Go (Love) | En Vogue | East West/EEG |
| Don't Wanna Be a Player | Joe | Jive |
| ESPN Jock Jam | Various Artists | Tommy Boy |
| Every Day Is a Winding Road | Sheryl Crow | A&M |
| Every Time I Close My Eyes | Babyface | Epic |
| Fly Like an Eagle | Seal | ZTT/Warner Sunset/Atlanti |
| Foolish Games | Jewel | Atlantic |
| For You I Will | Monica | Rowdy/Warner/Sunset/ |
| | | Atlantic |
| Free to Decide | Cranberries | Island |
| Freshmen, The | Verve Pipe | RCA |
| G.h.e.t.t.o.u.t. | Changing Faces | Big Beat/Atlantic |
| Get It Together | 702 | Biv 10/Motown |
| Go the Distance | Michael Bolton | Columbia |
| Gotham City | R Kelly | Jive |
| Hard to Say I'm Sorry | Az Yet | LaFace/Arista |
| Honey | Mariah Carey | Columbia |
| How Do I Live | Leann Rimes | Curb |
| Hypnotize | Notorious B.I.G. | Bad Boy/Arista |
| I Believe I Can Fly | R Kelly | Warner/Sunset/Atlantic/Jive |
| I Believe in You and Me | Whitney Houston | Arista |

Artist

Label

Title

Title

| I Belong to You (Every Time I See Your Face) | Rome | Grand Jury/RCA |
|--|--------------------------|----------------------------------|
| I Don't Want to | Toni Braxton | LaFace/Arista |
| I Don't Want to Wait | Paula Cole | Imago/Warner Bros. |
| I Finally Found Someone | Barbra Streisand | Columbia |
| I Like It (Like That) | Blackout All-Stars | Columbia |
| I Love Me Some Him | Toni Braxton | LaFace/Arista |
| I Love You Always Forever | Donna Lewis | Atlantic |
| I Miss My Homies | Master P | Priority |
| I Shot the Sheriff | Warren G | G-Funk/Def Jam/ Mercury |
| I Want You | Savage Garden | Columbia |
| If It Makes You Happy | Sheryl Crow | A&M |
| I'll Be | Foxxy Brown | Violator/Def Jam/ Mercury |
| I'll Be Missing You | Puff Daddy | Bad Boy/Arista |
| I'm Still in Love with You | New Edition | MCA |
| In My Bed | Dru Hill | Island |
| Invisible Man | 98 degrees | Motown |
| It's All Coming Back to Me Now | Celine Dion | 550 Music |
| It's Your Love | Tim McGraw | Curb |
| Ladies Night | Lil' Kim | Undeas/Atlantic/ Tommy Boy |
| Last Night | Az Yet | LaFace/Arista |
| Let It Flow | Toni Braxton | LaFace/Arista |
| Let It Go | Ray J | East West/EEG |
| Let Me Clear My Throat | DJ Kool | CLR/American/Warner |
| Look into My Eyes | Bone Thugs-N-Harmony | Ruthless/Relativity |
| Macarena | Los Del Rio | RCA |
| Mmmbop | Hanson | Mercury |
| Mo Money Mo Problems | Notorious B.I.G. | Bad Boy/Arista |
| Mouth | Merril Bainbridge | Universal |
| My Baby Daddy | B-Rock and the Bizz | Tony Mercedes/ LaFace/ Arista |
| My Love Is the Shh! | Something for the People | Warner Bros. |
| Naked Eye | Luscious Jackson | Grand Royal/Capitol |
| Never Make a Promise | Dru Hill | Island |
| No Diggity | Blackstreet | Interscope |
| No Time | Lil' Kim | Undeas/Big Beat/Atlantic |
| Nobody | Keith Sweat | Elektra/EEG |
| On and on | Erykah Badu | Kedar/Universal |
| One I Gave My Heart to, The | Aaliyah | Blackground/Atlantic |
| One More Time | Real McCoy | Arista . |
| Ooh Aah Just a Little Bit | Gina G. | Eternal/Warner Bros. |

Artist

Label

| Title | Artist | Label |
|---|-------------------------|-------------------------------|
| | | |
| Pony | Genuwine | 550 Music |
| Quit Playing Games (With My Heart) | Backstreet Boys | Jive |
| Return of the Mack | Mark Morrison | Atlantic |
| Say You'll Be There | Spice Girls | Virgin |
| Secret Garden | Bruce Springsteen | Columbia |
| Semi-Charmed Life | Third Eye Blind | Elektra/EEG |
| Smile | Scarface | Rap-A-Lot/NooTrybe/ Virgin |
| Someone | SWV w/ Puff Daddy/ Mase | RCA |
| Something About the Way You Look Tonight | Elton John | Rocket/A&M |
| Sunny Came Home | Shawn Colvin | Columbia |
| Tubthumping | Chumbawamba | Republic/Universal |
| Twisted | Keith Sweat | Elektra/EEG |
| Unbreak My Heart | Toni Braxton | LaFace/Arista |
| Up Jumps Da' Boogie | Timbaland and Magoo | Blackground/Atlantic |

| Title | Artist | Label |
|--|----------------|----------------------------|
| Wannabe | Spice Girls | Virgin |
| What About Us | Total | LaFace/Arista |
| What Kind of A Man Would I Be | Mint Condition | A&M |
| What's on Tonight | Montell Jordan | Def Jam/Mercury |
| When You Love a Woman | Journey | Columbia |
| When You're Gone | Cranberries | Island |
| Where Do You Go | No Mercy | Arista |
| Where Have All the Cowboys Gone | Paula Cole | Imago/Warner Bros. |
| You Make Me Wanna | Usher | LaFace/Arista |
| You Must Love Me | Madonna | Warner Bros. |
| You Should Be Mine (Don't Waste Your Time) | Brian McKnight | Mercury |
| You Were Meant for Me | Jewel | Atlantic |
| Your Woman | White Town | Brilliant/Chrysalis/Virgin |
| You're Makin' Me High | Toni Braxton | LaFace/Arista |

1996 Heavy Metal Titles

| Title | Artist | Label | Title | Artist | Label |
|----------------------------------|-----------------|-----------------------|------------------------|-------------------------|---------------|
| Abducted | Hypocrisy | Nuclear Blast/Relapse | Cry of Mankind, The | My Dying Bride | Mayhem/Fierce |
| Abauctea Abraxas Annihilation | Integrity | Victory | Cup of Tea | Verve Pipe | RCA |
| | Alice in Chains | Columbia | Demanufacture | Fear Factory | Roadrunner |
| Again Ain't My Bitch | Metallica | Elektra/EEG | Demonstrating My Style | Madball | Roadrunner |
| Am i My Buch Away | Toadies | Interscope | Devoured by Vermin | Cannibal Corpse | Metal Blade |
| Away Ballbreaker | AC/DC | East West/EEG | Diatribes | Napalm Death | Earecho |
| Beautiful People, The | Marilyn Manson | Nothing/Interscope | Dogma | KMFDM | Wax-Traxi/TVT |
| Big Chair | Reacharound | Trauma/Interscope | Doom Patrol | Deadguy | Victory |
| Bit, The | The Melvins | Mammoth/Atlantic | Dopesick | Eyehategod | Century Media |
| Black Hill Sanitarium | King Diamond | Metal Blade | Download (I Will) | Expanding Man | Sony Music |
| Blackdevil | Danzig | Hollywood | Drive Boy, Shooting | Geezer | TVT |
| Blur the Technicolor | White Zombie | Geffen | Drown | Son Volt | Warner Bros. |
| Brainchild | Bloodlet | Victory | Drowning in a Daydream | Corrosion Of Conformity | Columbia-CRG |
| Burn You Down to Ashes | Overkill | CMC | Elegy | Amorphis | Relapse |
| Charlie Brown's Parents | Dishwalla | A&M | Eyes Shut Tight | Downset | Mercury |
| Comedown | Bush | Trauma/Interscope | Falcon Has Landed, The | Fu Manchu | Mammoth |
| Controller | Prong | East West/EEG | Feel the Rage | Galactic Cowboys | Metal Blade |
| Cover You in Oil | AC/DC | East West/EEG | Filth Pig | Ministry | Warner Bros. |
| Crush | Pro Pain | Energy | Gomorrah's Season Ends | Earth Crisis | Victory |

| Title | Artist | Label |
|-------------------------------|--------------------------|------------------|
| Good Friday | Black Crowes | Sony Music |
| Gray Race, The | Bad Religion | Atlantic |
| Great Southern Trendkill, The | Pantera | East West-EEG |
| Guilty | Gravity Kills | TVT |
| Hands of Reason | Paradise Lost | Relativity |
| Hang Time | Kilgore Smudge | Unsound-WB |
| Harvey Korman Is Gay | A*** C*** | Earache |
| Haunted | Type O Negative | Roadrunner |
| Heal | Sacred Reich | Metal Blade |
| Hero of the Day | Metallica | Elektra-EEG |
| Humans Being | Van Halen | Warner Sunset/WB |
| I'm Your Boogieman | White Zombie | Hollywood |
| Insect | VoiVoid | Mausoleum |
| Into the Unknown | Mercyful Fate | Metal Blade |
| Kingdom Come | Godflesh | Earache |
| Leave Me Alone | Jerry Cantrell | Work |
| Lie on Lie | Chalk Farm | Columbia |
| Long Day | Matchbox 20 | Lava/Atlantic |
| Long Way Down | Goo Goo Dolls | Metal Blade/WB |
| Unknown | Massacra | Dwell |
| Master Killer | Merauder | Century Media |
| Me Wise Magic | Van Halen | Warner Bros. |
| More Human Than Human | Biohazard | Warner Bros. |
| My My | 7 Mary 3 | Mammoth/Atlantic |
| Vailed to Gold | Immolation | Metal Blade |
| Vame | Goo Goo Dolls | Metal Blade/WB |
| No Eden | Only Living Witness | Century Media |
| Odyssey Of the Mind | Die Krupps | Cleopatra |
| One More Astronaut | I Mother Earth | Capitol |
| Open Up Your Eyes | Tonic | Polydor/A&M |
| Over Now | Alice in Chains | Columbia |
| Parole | Piston | Fierce-FLG |
| People of the Sun | Rage Against the Machine | Epic |
| Pigwalk | Stuck Mojo | Century Media |

| Title | Artist | Label |
|-------------------------------------|--------------------|------------------------|
| Plugged in (Abuser Friendly) | Headcrash | Discovery |
| Process | Skinny Puppy | American |
| Punch Drunk | Far | Immortal-Epic |
| Pure Massacre | Silverchair | Epic |
| Rain | Samael | Century Media |
| Retribution-Storm of the Lightsbane | Dissection | Nuclear Blast |
| Roots Bloody Roots | Sepultura | Roadrunner |
| Ruin & Misery | Moonspell | Century Media |
| Scars | Overdose | Fierce/FLG |
| See You on the Other Side | Ozzy Osbourne | Epic |
| She Said | Skrew | Metal Blade |
| Skin & Bones | The Hazies | EMI |
| Slaughter of the Soul | At The Gates | Earache |
| Suffer | Vision Of Disorder | Supersoul Roadrunner |
| Sweet Dreams (Are Made of These) | Marilyn Manson | Nothing-Interscope |
| Teknowhore | Bile | Energy |
| Test for Echo | Rush | Atlantic |
| Third Eye | Tool | Zoo |
| Through Silver in Blood | Neurosis | Relapse |
| Tomorrow Belongs to Nobody | Carcass | Earache |
| Tragic | Orange 9mm | Atlantic |
| Plastic Green Head • | Trouble | Century Media/Caroline |
| Two of Me | Grave | Century Media |
| Ugly | Life of Agony | Roadrunner |
| Underachiever | Pitch Shifter | Earache |
| Until It Sleeps | Metallica | Elektra/EEG |
| Vanishing Cream | Hunger | Universal |
| Violent Pacification | Slayer | American |
| Water's Edge | 7 Mary 3 | Mammoth/Atlantic |
| Way Down | Core | Atlantic |
| Where the River Flows | Collective Soul | Atlantic |
| Wicked | Korn | Immortal-Epic |
| Wire | Nixons | MGA |
| Work It out | Def Leppard | Mercury |

1997 Heavy Metal Titles

| Title | Artist | Label | Title | Artist | Label |
|------------|--------|---------------|-------------------|-----------------|-------------------|
| Dirty Eyes | AC/DC | East West/EEG | Accident of Birth | Bruce Dickinson | CMC International |

| Title | Artist | Label |
|--|-----------------------|----------------------------|
| Afraid | Motley Crue | Elektra/EEG |
| Almost Honest | Megadeth | Capitol |
| American Psycho | Misfits | Geffen |
| Angel | Stir | Aware-Capitol |
| Anybody Seen My Baby | Rolling Stones | Virgin |
| Rack on Earth | Ozzy Osbourne | Epic |
| | • | MCA |
| Baton Rouge | Nixons | Earache |
| Birth in Regress | Napalm Death | |
| Blame | Collective Soul | Atlantic |
| Built to Last | Sick of It All | East West-EEG |
| By the Light | Obituary | Roadrunner |
| Caboose | Snapcase | Victory |
| Carnal Voyage | Oppressor | MIA |
| Carolina Blues | Blues Traveler | A&M |
| Casual Affair | Tonic | Polydor/A&M |
| Cold Contagious | Bush | Trauma/Interscope |
| Crack the Liar's Smile | Drain Sth | The Enclave |
| Demonic Refusal | Testament | Mayhem/Fierce |
| Diet Aftertaste | Helmut | Interscope |
| Different Kind of War | November 17 | Slipdisc |
| Don't Wanna Be Here | Cool for August | Warner Bros. |
| Dusk and Here Embrace | Cradle Of Filth | Mayhem/Fierce |
| Element | Vision Of Disorder | Supersoul/Roadrunner |
| Enema | Tool | Zoo/Freeworld |
| Episode 666 | In Flames | Nuclear Blast America |
| Fall, The | Nixons | MCA |
| Falling in Love (Is Hard on the Knees) | Aerosmith | Columbia |
| Fifteen Stories (Live Through This) | Mighty Joe Plum | Atlantic |
| Final Step | Flotsam and Jetsam | Metal Blade |
| Fires of Sorrow | Crisis | Metal Blade |
| Freak | Silverchair | Epic |
| Get a Life | Queensryche | EMI |
| Going to Panic | Handsome | Epic |
| H | Tool | Zoo/Freeworld |
| Hacked Up for Barbecue | Mortician | Relapse |
| Have You Seen Mary | Sponge | Columbia |
| Hell Is Where the Heart Is | Edge of Sanity | Black Mark (North America) |
| Hero of the Day | Metallica | Elektra/EEG |
| High , | Jimmy's Chicken Shack | Rocket/A&M |
| Hole in My Soul | Aerosmith | Columbia |
| Hope in a Hopeless World | Widespread Panic | Capricorn/Mercury |
| I Can't Hide | Pantera | East-West/EEG |

| Title | Artist | Label |
|---------------------------|---------------------------------|-----------------------|
| I Choose | Offspring | Columbia |
| II | Fates Warning | Metal Blade |
| Jenny Says | Cowboy Mouth | MCA |
| Jungle, The | Kiss | Mercury |
| Kill F*** Die | W.A.S.P. | Castle |
| King Nothing | Metallica | Elektra/EEG |
| Last Cup of Sorrow | Faith No More | Slash/Reprise |
| Lie to Me | Johnny Lang | A&M |
| Like Gods of the Sun | My Dying Bride | Mayhem/Fierce |
| Little White Lie | Sammy Hagar | MCA |
| Locked and Loaded | Jackyl | Epic |
| Long Day | Matchbox 20 | Lava/Atlantic |
| Looking For | Stir | Aware/Capitol |
| Magnolia | Screamin' Cheetah Wheelies | Capricorn/Mercury |
| Man in the Suitcase | Geezer | TVT |
| Mann's Chinese | Naked | BMG/Red A.N.T. |
| Marching to Mars | Sammy Hagar | MCA |
| Medicine (Baby Come Back) | Orbit | A&M |
| Mega!! Kung Fu Radio | Powerman 5000 | DreamWorks |
| Mental Melt Down | Stuck Mojo | Century Media |
| Misanthropic | Dismember | Nuclear Blast America |
| My Generation · | Bile | Energy |
| My Mind Is Dangerous | Life Of Agony | Roadrunner |
| My Own Prison | Creed | Wind-Up |
| No Place to Hide | Korn | Epic |
| Nobody Loves Me | Limp Bizkit | Flip/Interscope |
| Open Up Your Eyes | Tonic | Polydor/A&M |
| Organizized | Powerman 5000 | BMG/Red A.N.T. |
| Outcast | Kreator | F.A.D. |
| Paint It Black | Glenn Tipton | Atlantic |
| Penguin | GWAR | Metal Blade |
| Pink | Aerosmith | Columbia |
| Reborn in Flames | Vader | Conquest |
| Reconstricted | Fueled | Energy |
| Resignation Superman | Big Head Todd & the Monsters | Revolution |
| Revenge of the Zombie | Six Feet Under | Metal Blade |
| Rhinosaur | Soundgarden | A&M |
| Roots Bloody Roots | Sepultura | Roadruner |
| Shake Hands with Beef | Primus | Interscope |
| Shame | Rollins Band | DreamWorks |
| Siamese Screams | Broken Hope | Metal Blade |
| Sickness | Downset | Mercury |
| Sign of the Times | Queensryche | EMI |

| Title | Artist | Label |
|---|---------------------|-----------------------|
| Slaves and Masters | Monstrosity | Conquest |
| Slow Ride | Kenny Shepherd Band | Revolution |
| Spawn | Silverchair | Immortal/Epic |
| Stick Up Kid | Will Haven | Crisis/Revolution |
| Stoopid | Snot | Geffen |
| Struck a Nerve | Machine Head | Roadrunner |
| Summer Romance (Anti-Gravity Love Song) | Incubus | Epic/Sony Music |
| Technology is Gay | A*** C*** | Earache |
| The Night Masquerade | Dimmu Borgir | Nuclear Blast America |
| The Rip n' Tear | Overkill | CMC International |

| Title | Artist | Label |
|-----------------------------|-------------------------|------------------|
| Trust | Megadeth | Capitol |
| Tumble in the Rough | Stone Temple Pilots | Atlantic |
| United States of Narcolepsy | El Dopa | Conscience-Never |
| Villains | Verve Pipe | RCA |
| Waiting | Strife | Victory |
| Welcome | Outhouse | Mercury |
| Wiseblood | Corrosion of Conformity | CRG |
| You | Queensryche | EMI |
| You're F***in' with BC | Body Count | Virgin |

1996 Rap Titles

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

| Drop/Runnin' The Pharcyde Delicious Vinyl East 1999 Bone Thugs-N-Harmony Ruthless Elevators (Me and You) Outkast LaFace Fades 'Em All Jamal Rowdy Fast Life Kool G Rap with Nas Cold Chillin' Firewater/Envy Fat Joe w/ Raekwon, Punisher Violator Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Pangerous Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Title | Artist | Label |
|--|-----------------------------|------------------------------|-----------------|
| East 1999 Bone Thugs-N-Harmony Elevators (Me and You) Outkast LaFace Fades 'Em All Jamal Rowdy Fast Life Kool G Rap with Nas Cold Chillin' Firewater/Envy Fat Joe w/ Raekwon, Punisher Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess I Must Stand Ice T Priority I Need You Tonight Undeas | Doin' It | LL Cool J | Def Jam |
| East 1999 Bone Thugs-N-Harmony Elevators (Me and You) Outkast LaFace Fades 'Em All Jamal Rowdy Fast Life Kool G Rap with Nas Cold Chillin' Firewater/Envy Fat Joe w/ Raekwon, Punisher Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess I Must Stand Ice T Priority I Need You Tonight Undeas | Drop/Runnin' | The Pharcyde | Delicious Vinyl |
| Fades 'Em All Jamal Rowdy Fast Life Kool G Rap with Nas Cold Chillin' Firewater/Envy Fat Joe w/ Raekwon, Punisher Violator Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too Short w/ Parliament/ Dangerous Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | East 1999 | | Ruthless |
| Fast Life Kool G Rap with Nas Cold Chillin' Firewater/Envy Fat Joe w/ Raekwon, Punisher Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Goin' up Yonder MC Hammer MC Hammer Giant Hang 'Em High Madelic Crucial Conflict Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Violator Volator Volato | Elevators (Me and You) | Outkast | LaFace |
| Firewater/Envy Fat Joe w/ Raekwon, Punisher Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Goin' up Yonder MC Hammer MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Huy Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess I Must Stand I Ce T Priority I Need You Tonight Vudeas Redman Interscope Ruffhouse Ruffhouse Ruffhouse Ruffhouse Ruffhouse Ruffhouse Redman Interscope Ruffhouse Ru | Fades 'Em All | Jamal | Rowdy |
| Foundation Xzibit Loud Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Fast Life | Kool G Rap with Nas | Cold Chillin' |
| Front Lines (Hell on Earth) Front Lines (Hell on Earth) Mobb Deep Loud Fugee-la Fugees Ruffhouse Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Goth w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Undeas | Firewater/Envy | Fat Joe w/ Raekwon, Punisher | Violator |
| Fugee-la Fugees Ruffhouse Funkorama Redman Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Gouthsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Funkadelic MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess J Must Stand Ice T Priority I Need You Tonight Undeas | Foundation | Xzibit | Loud |
| Funkorama Redman Interscope Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand I Ce T Priority I Need You Tonight Undeas | Front Lines (Hell on Earth) | Mobb Deep | Loud |
| Gangsta's Paradise Coolio MCA Soundtracks Get Money Junior M.a.f.i.a. Undeas Get Ready Here It Comes Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand I Ce T Priority I Need You Tonight Undeas | Fugee-la | Fugees | Ruffhouse |
| Get Money Get Ready Here It Comes Southsyde B.O.I.Z LaFace Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Undeas | Funkorama | Redman | Interscope |
| Get Ready Here It Comes Gettin' It Too \$hort w/ Parliament/ Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight LaFace LaFace LaFace Dangerous Funkadelic Dengerous Funkadelic Dengerous Giant Loud Loud Crucial Conflict Pallas Loud Flavor Flavor Chrysalis Undeas | Gangsta's Paradise | Coolio | MCA Soundtracks |
| Gettin' It Too \$hort w/ Parliament/ Funkadelic MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Dangerous Pallas Loud City DJ's Flavor Chrysalis I Must Stand Undeas | Get Money | Junior M.a.f.i.a. | Undeas |
| Funkadelic Goin' up Yonder MC Hammer Giant Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Get Ready Here It Comes | Southsyde B.O.I.Z | LaFace |
| Hang 'Em High Sadat X w/ DV Alias Christ Loud Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Gettin' It | | Dangerous |
| Hay Crucial Conflict Pallas Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Goin' up Yonder | MC Hammer | Giant |
| Hey Lover LL Cool J Def Jam Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Hang 'Em High | Sadat X w/ DV Alias Christ | Loud |
| Hoop in Yo Face 69 Boyz w/ Quad City DJ's Flavor unit Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Нау | Crucial Conflict | Pallas |
| Hurricane The Click Sick Wid' It I Confess Bahamadia Chrysalis I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Hey Lover | LL Cool J | Def Jam |
| Il Confess Bahamadia Chrysalis Il Must Stand Ice T Priority Il Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Hoop in Yo Face | 69 Boyz w/ Quad City DJ's | Flavor unit |
| I Must Stand Ice T Priority I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | Hurricane | The Click | Sick Wid' It |
| I Need You Tonight Junior M.a.f.i.a. w/ Aaliyah Undeas | I Confess | Bahamadia | Chrysalis |
| · · · · · · · · · · · · · · · · · · · | I Must Stand | Ice T | Priority |
| If Headz Only Knew Heather B Pendulum | l Need You Tonight | Junior M.a.f.i.a. w/ Aaliyah | Undeas |
| | If Headz Only Knew | Heather B | Pendulum |

| If I Ruled the World | Nas with Lauryn Hill | Columbia |
|----------------------------------|---|---------------------|
| Illegal Life | Capone-N-Noreaga w/ Havoc, Khadafi | Penalty |
| Incarcerated Scarfaces | Raekwon the Chef | Loud |
| It's a Party | Busta Rhymes | Elektra |
| It's All the Way Live (Now) | Coolio | Tommy Boy |
| Itzsoweezee | De La Soul | Tommy Boy |
| Jeeps, Lex Coups, Bimaz and Benz | Lost Boyz | Universal |
| Just Tah Let U Know | Eazy-E | Ruthless |
| Keep It Real | Jamal | Rowdy |
| Keep on Keepin' on | MC Lyte | Flavor Unit |
| Leflah Leflour Eshkoshka | Helter Skelter w/ Originoo Gun Clapazz | Duck Down |
| Let Me Clear My Throat | DJ Kool | CLR |
| Let's Play House | Tha Dogg Pound w/ Michel'le, Nate Dogg | Death Row |
| Let's Ride | Richie Rich | Oakland Hills 41510 |
| Lil' Some'em Some'em, A | Rappin 4-Tay | Chrysalis |
| Live and Die for Hip Hop | Kris Kross | Ruffhouse |
| Loungin' | LL Cool J | Def Jam |
| Luchini (This Is It) | Camp Lo | Profile |
| Lump Lump, The | Sadat X | Loud |
| Microphone Master | Das EFX | East West |
| Mr. Ice Cream Man | Master P | No Limit |
| Music Makes Me High | Lost Boyz | Universal |
| No Fear | Originoo Gun Clappas | Duck Down |
| No More Tears | Master P | No Limit |
| No Time | Lil' Kim w/ Puff Daddy | Undeas |
| Nothin' But the Cavi Hit | Mack 10 & Tha Dogg Pound | Buzz Tone |
| Operation Lockdown | Heltah Skeltah | Duck Down |
| Paparazzi | Xzibit | Loud |
| Physical Funk | Domino | Outburst |
| Po Pimp | Do or Die w/ Tung Twista, Johnny P | Rap-A-Lot |
| Renee | Lost Boyz | Island |
| Rhyme, The | Keith Murray | Jive |
| Riddler, The | Method Man | Atlantic |
| Ridin' Low | L.A.D | Hollywood |
| | | |

Artist

Label

Title

| Title | Artist | Label |
|----------------------------------|--|---------------|
| Rugged-N-Raw | PMD | Relativity |
| Runnin' | 2Pac, Notorious B.I. | Mergela |
| Scandalous | The Click | Sick Wid' It |
| Shadowboxin' | The Genius (Maximillion) w/ Method Man (Johnny Blaze) | Geffen |
| Shake a Lil' Somethin' | 2 Live Crew | Lil' Joe |
| Sittin' on Top of the World | Da Brat | So So Def |
| So Fly | Domino | Outburst |
| Soul Food | Goodie Mob | LaFace |
| Space Jam | Quad City DJ's | Warner Sunset |
| Street Dreams (Remix) | Nas w/ R Kelly | Columbia |
| Stressed Out | A Tribe Called Quest | Jive |
| Suki Suki Now | DJ Trans | Attitude |
| That's How It Is | Redman w/ K-solo | Def Jam |
| Therapy | Heltah Skeltah | Duck Down |
| Throw It Up | Killafornia Organization | Killa Cali |
| Throw Your Set in the Air | Cypress Hill | Ruffhouse |
| Tonight's tha Night (Radio Edit) | Kris Kross | Ruffhouse |
| Too \$hort | Too \$hort w/ Parliament/ Funkadelic | Dangerous |
| Too Hot | Coolio | Tommy Boy |
| Tres Delinquentes | Delinquent Habits | PMP |
| Uknowhowwedu | Bahamadia | Chrysalis |
| Wake Up | Killarmy w/ Sunz of Man | Wu-Tang |
| Welcome | Erick Sermon | Def Jam |
| What They Do | The Roots w/ Raphael Saadiq | DGC |
| White Horse | Kilo | Ichiban/Wrap |
| Wings of De Morning | Capleton w/ Method Man | African Star |
| Woo-hah!! Got You All in Check | Busta Rhymes w/ Ol' Dirty Bastard | Elektra |
| World is a Ghetto, The | Geto Boys w/ Flaj | Rap-A-Lot |
| Wu-Wear: The Garment Renaissance | RZA w/ Cappadonna, Method Man | Big Beat |
| Ya Playin' Yaself | Jeru the Damaja | Payday |
| Y'all Ain't Ready Yet | Mystikal | Big Boy |
| You Could Be My Boo | The Almighty RSO w/ Faith Evans | Rap-A-Lot |

1997 Rap Titles

| tle | Artist | Label | Title | Artist | Label |
|---------------------------------|---|---------------------|---|--|--------------------|
| 3,2,1 | LL Cool J | Def Jam | Hey AZ | AZ The Visualiza w/ SWV | Noo Trybe |
| Ain't Nobody | LL Cool J | Geffen | Hip Hop Drunkies | Tha Alkaholiks | Loud |
| ATLiens | Outkast | LaFace | Hip Hopera | Bounty Killers | Blunt |
| Avenues | Refugee Camp All Star | Arista | Hypnotize | Notorious B.I.G. | Bad Boy |
| Backyard Boogie | Mack 10 | Priority | I Always Feel Like (Somebody's Watching | · · · · · · · | No Limit |
| Be the Realist | Trapp w/ 2Pac / Notorious B.I.G. | . Deff Trapp | Me) | Shocker, Mia X) | 110 Linit |
| Been around the World | Puff Daddy w/ Mase, Notorious B.I.G. | Bad Boy | I Got Dat Feelin' I Miss My Homies | DJ Kool Master P w/ Pimp C, Silkk the | CLR No Limit |
| Big Bad Mama | Foxy Brown | Violator | | Shocker Shocker | 140 Emili |
| Big Daddy | Heavy D | Uptown | I Shot the Sheriff | Warren G | G-Funk |
| Bounce Baby Bounce | Fraze | Before Dawn | I Wonder If Heaven Got a Ghetto | 2 Pac | Amaru |
| Bow Down | Westside Connection | Lench Mob | If I Could Change | Master P | No Limit |
| Brain | Jungle Brothers | BMG/V2/Gee Street | If I Could Teach the World | Bone Thugs-N-Harmony | Ruthless |
| Breaks, The | Nad Anuf | Reprise | If You Stay Ready | Suga Free | Sheppard Lane |
| Bumpin' in Your Trunk | Mad Dog Clique | Crosstown | I'll Be | Foxy Brown | Violator |
| C U When U Get There | Coolio | Tommy Boy | I'll Be Missing You | Puff Daddy w/ 112, Faith Evans | Bad Boy |
| California Love | 2Pac w/ K.C., JoJo | Death Row | I'm Not a Player | Big Punisher | Loud |
| Can't Nobody Hold Me Down | Puff Daddy w/ Mase | Bad Boy | Imma Rolla | Mr. Money Loc | Loc-N-Up |
| loser | Capone-N-Noreaga | Penalty | It's Yourz | Wu Tang Clan | BMG/RCA |
| Cold Rock a Party | MC Lyte | East West | Jazzy Belle | Outkast | LaFace |
| Crooked Green Papers | Kinfusion | Before Dawn | Joint, The | EPMD | Def Jam |
| Da' Dip | Freak Nasty | Hard Hood | Just Another Case | CRU w/ Slick Rick | Violator |
| Peja Vu | Lord Tariq & Peter Gunz | Codeine | Just Because | Shaqueen | Mighty |
| o G's Get to Go to Heaven | Richie Rich | Oakland Hills 41510 | Just Clownin' | W.C. | Payday |
| Down for Yours | Nastyboy Klick | NastyBoy | Keep It on the Real | 3X Krazy | Noo Trybe |
| Emotions | Twista | Creator's Way | Let Me Clear My Throat | DJ Kool | CLR |
| Car from Yours | O.C. w/ Yvette Michelle | Payday | Let's Ride | Richie Rich | Oakland Hills 415 |
| Feel So Good | Mase | Bad Boy | Listen (Five Minutes) | DFC | Big Beat |
| Feelin' It | Jay-Z | Roc-A-Fella | Look into My Eyez | Bone Thugs-N-Harmony | Ruthless |
| Coundation | Xzibit | Loud | Luchini | Camp Lo | Profile |
| G.O.D Part III | Mobb Deep | Loud | Man Behind the Music | Queen Pen w/ Teddy Riley | Lil' Man |
| angstas Make the World Go Round | Westside Connection | Lench Mob | MC, The | KRS one | Jive |
| et It Wet | Twista w/ Ms. Kane | Creator's Way | Me and My Crazy World | Lost Boyz | Universal |
| iet up | Lost Boyz | Universal | Me or the Papes | Jeru The Damaja | Full Frequency Ran |
| Shetto Love | Da Brat | So So Def | Men of Steel | Shaquille O'Neil | T.W.I.S.M. |
| Going Back to Cali | Notorious B.I.G | Bad Boy | Mo' Money Mo' Problems | Notorious B.I.G | Bad Boy |
| Gonna Let U Know | Lil' Bud & Tizone | Island | Mourn You Till I Join You | Naughty by Nature | Tommy Boy |

| Music Makes Me High (Remix) | Lost Boyz w/ Canibus, Tha | Universal |
|------------------------------|---------------------------------------|---------------|
| My Baby Daddy | Dogg Pound B Rock and the Bizz | Tony Mercedes |
| No Time | Lil' Kim | Undeas |
| Not Tonight | Lil' Kim | Undeas |
| Nothin' but the Cavi Hit | Mack 10 & Tha Dogg | Buzz Tone |
| Off the Books | Beatnuts f/ Cuban Link | Relativity |
| Phenomenon | LL Cool J | Def Jam |
| Po Pimp | Do or Die w/ Tung Twista, Johnny P | Rap-A-Lot |
| Reminding Me (of Sef) | Common | Relativity |
| Roxanne ('97 Puff Daddy Mix) | Puff Daddy f/Sting | A&M |
| Runnin' | 2 Pac and Notorious B.I.G. | Mergela |
| Sho' Nuff | Tela w/ Eight ball & MJG | Suave House |
| Showdown | E-A-Ski | Relativity |
| Sittin' on Top of the World | Da Brat | So So Def |
| Smile | Scarface w/ 2Pac, Jonny P | Rap-A-Lot |
| Smokin' Me Out | Warren G w/ Ron Isley | G-Funk |
| Somebody Else | Hurricane G | H.O.L.A. |
| Space Jam | Quad City DJ's | Warner Bros. |
| Step into a World | KRS one | Jive |
| Stop the Gunfight | Trapp w/ 2Pac and Notorious B.I.G. | Deff Trapp |
| Street Dreams | Nas | Columbia |
| Stressed out | A Tribe Called Quest w/ Faith Evans | Jive |

Artist

Title

Label

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

Acknowledgments

MEDIASCOPE Administrative Staff

Darrell Cross Bikki Johnson Laurie Trotta

Victoria Valice Diane Wiggins Julie Yoo

Research Assistants

Rolan Bolan Michelle Eagle-Wolfe Frank Gallagher

Peter Holden David Tedder Jeffrey Wolfe

STANFORD UNIVERSITY **Project Coordinators**

Hadyn Kernal Elissa Lee Michaela Schlocker

Research Assistants

Jenny Boutin Doug Brown Rene Canada Jason Hamilton Andrew Harper Adriana Ibarra

Nakia Johnson Katie Kozuki **Brooke Krassem** Amanda Mogin Stacey Nordwall Shawn Pacheco

Michael Quimpo Stephen Barry Raphael Tanea Richardson Jeff Rosenfeld Maris Brenn White

LEWIS & CLARK COLLEGE **Project Coordinators**

Anissa Beasley William Bahrenburg Nedra Howsden Randall Olson

Research Assistants

Warren Murray Noble Vaughn Jesse Christenson

SOCIAL & HEALTH SERVICES, LTD. **Editorial Staff**

Barbara Blue **Doreen Bonnett Dave Cummings**

Vivian Doidge George Marcelle Elaine Rubin

INFORMATION RESOURCES

Richard Mosk

Richard Nissenbaum

Classification and Rating Administration, MPAA

Video Software Dealers Association

George Austin and Associates

Portland, OR

The data sets can be downloaded at http://www.health.org/mediadata

90000 9780160 500206 "THIS STUDY WAS CONDUCTED IN CONJUNCTION WITH THE NATIONAL YOUTH ANTI-DRUG MEDIA CAMPAIGN AND FUNDED BY THE OFFICE OF NATIONAL DRUG CONTROL POLICY (ONDCP). Within the Executive Office of the President, ONDCP, under the direction of Director Barry R. McCaffrey, oversees development of the National Drug Control Strategy and advises the President on organization, management and budgeting of anti-drug efforts by executive branch agencies. ONDCP is conducting a national media campaign to help parents and youth to prevent youth drug use, especially among early teens, or to encourage young drug users to stop.

The study was conducted by the Substance Abuse and Mental Health Services Administration (SAMHSA). SAMHSA, a public health agency in the U.S. Department of Health and Human Services, is the federal government's lead agency for improving the quality and availability of substance abuse prevention, addiction treatment, and mental health services in the United States. SAMHSA managed this study through its Center for Substance Abuse Prevention (CSAP) under a contract with Social & Health Services, Ltd., with research services by Mediascope.

Further information about these activities can be found at:

OFFICE OF NATIONAL DRUG CONTROL POLICY

http://www.whitehousedrugpolicy.gov

SAMHSA

http://www.health.org

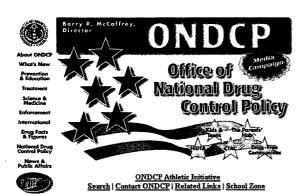
NATIONAL YOUTH ANTI-DRUG MEDIA CAMPAIGN

http://www.mediacampaign.org

MEDIASCOPE

http://www.mediascope.org

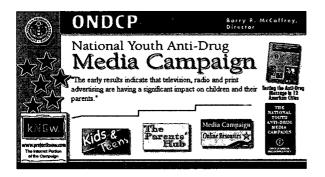
More Information on the Web



CTAC | HIDTA

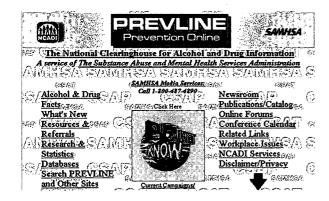
www.whitehousedrugpolicy.gov

- → The President's drug policy
- Data on drug use
- → Prevention, treatment and enforcement programs
- → ONDCP initiatives, news, testimony



www.mediacampaign.org

- → Information for campaign stakeholders anti-drug leaders, media executives, policy makers
- Communications strategy and integrated communications plan
- → News, testimony, initiatives
- Ad samples



www.health.gov

- → Resource guide for programs of the Substance Abuse and Mental Health Services Administration
- → Substance abuse prevention campaigns
- → Database of state and local resources