

The placement of pop songs in film as promotion: *The PRINCE of Egypt*—a mini-case study

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ABSTRACT

From humble origins as a masking sound for the clicking and clacking of early film projectors to epic masterpieces by masterful artists such as John Williams and James Horner, the use of music in film has evolved over time. This paper briefly examines the impact of the consolidation of entertainment companies into massive media giants covering film, television, video games and record labels on the use of music in film. As these media conglomerates seek to create synergy between their various divisions there is an ever-increasing potential for the aesthetic use of music in the creation of an aural atmosphere within which film makers tell their story to be compromised by the intentional introduction of songs for the purpose of increasing exposure and licensing income for priority artists. The paper includes an examination of the use of pop music in the marketing of the DreamWorks film PRINCE of Egypt as an illustrating case based on the author's personal experience as the General Manager of a record label involved in the process.

Keywords: Film Music, Film Scores, Soundtracks, Pop Music, Movie Music, Scores, Music in Film, Product Placement in Films

Music has always been part of the commercial film business. From the earliest silent films to the latest blockbuster hits, music has helped filmmakers create virtual worlds in which moviegoers can immerse themselves.

However, commercial pressure from large media companies starving for revenue has changed the way music interacts with film. Today, record labels and movie studios collaborate to use pop songs and artists in movies for the purpose of mutually supportive promotional campaigns. Record labels and music publishers aggressively pitch songs to film studios in hope of gaining exposure for existing pop songs and artists and receiving much-needed licensing revenue.

While much has been written on the traditional role of music in film, little has been said about the placement of music in films for promotional purposes. The purpose of this paper is to lay a foundation for future research into the impact this practice is having on the film and music industries respectively. A brief section on the traditional uses of music in film will be followed by an analysis of the role of music in the marketing of the film *The PRINCE of Egypt*, and, in conclusion, observations as to the significance of this trend with recommendations for additional research will be offered.

Traditional Roles of Music in Film

In its earliest form, film music played the rather mundane role of masking the irritating clicks and clacks of the early-model film projector (Cohen, 2001). Live musicians accompanied films using improvised or pre-existing piano pieces. Larger film houses employed small orchestras to provide the covering music. It did not take long, though, for filmmakers to see the benefits of music as a tool for enhancing the action on the screen. Eventually a system was developed that provided set pieces of music for live musicians to play based on the type of scene being shown (Cohen, 2001).

As the film industry moved into the sound era, music began to play an ever-increasing role in the filmmaker's bag of story-telling tools. Filmmakers could now choose exactly when, where and how to use music within their films. They learned early on that in order for a movie to be successful, the viewer must be absorbed into another reality—a reality created in part by music.

Northwestern University professors Scott Lipscomb and David Tolchinsky in their study of film music entitled *The Role of Music Communication in Cinema* state, "(Music), in its typical role, serves to reinforce, alter and/or augment the emotional content of a cinematic narrative (Lipscomb & Tolchinsky, 2005)."

Likewise, Robert Spande in his piece, *The Three Regimes: A Theory of Film Music*, develops the idea that filmmakers look for "that perfect fusion of diegetic 'reality' with the traumatic intrusion of music from nowhere, seemingly from just outside the limits of the screen, the result of which...is the experience of being 'lost' in a film, to have a film 'take you over' (Spande, 2009)."

Film music has traditionally taken on one of two forms: diegetic or non-diegetic. Diegetic sound and music takes place within the narrative world of the film and therefore, is heard by the actors; for example, someone playing the piano or turning on the radio within the scene. Non-diegetic sound or music occurs outside of the narrative and is heard by the viewer only (Lipscomb & Tolchinsky, 2005).

Initially, apart from opening and closing theme songs, film music was mainly diegetic. Directors were cautious of overusing non-diegetic music for fear of interrupting the flow of the story.

One early critic of non-diegetic film scores was the famous director Alfred Hitchcock, who rejected the use of non-diegetic background music for his film *Lifeboat* (1944). The story goes that Hitchcock remarked, "The characters are stranded in the middle of the ocean in a small boat. Where would the music come from?" to which an insulted film score composer quipped, "Ask Mr. Hitchcock to explain where the cameras come from and I'll tell him where the music comes from!" (Rothstein, 1991) However, as anyone can attest who has seen Hitchcock's film, *Psycho* (1960), Hitchcock later fully embraced the non-diegetic film score and used it to great effect, screeching violins included.

As filmmakers experimented with creating virtual realities they began to see non-diegetic music as critical to the sensation of absorption. By the 1930s a pattern emerged where opening credits were accompanied by an overture of sorts, the body of the film featured thematic material mirroring the action taking place on screen, and the closing credits reinforced the mood of the conclusion of the film (Peterson, 1999). The film score was born with masters such as Max Steiner (*King Kong*, *Gone with the Wind*, *African Queen*) developing it into its own art form.

Around this same time filmmakers and music publishers recognized the mutual benefits of including pop songs in films. One notable example was the use of the pop song "As Time Goes By" in the film *Casablanca* (1942). While moderately successful as a pop song in the 1930s, the performance of the song by Dooley Wilson (Sam) in the film caused a huge resurgence in its popularity with "As Time Goes By" eventually becoming one of the most recognizable pop songs of all time (Holbrook, 2003).

At first pop songs in films were mostly used in diegetic settings. The most obvious use was in musicals such as *White Christmas*, *Hello Dolly*, and *West Side Story*, all of which produced huge pop hits. Directors brought the songs into the narrative by having characters perform them within the context of their roles.

Other diegetic uses of pop songs included having pop stars such as Elvis Presley, Frank Sinatra and The Beatles appear in films bringing their star cache and huge followings along with them and creating demand for their films and albums alike.

While there was experimentation with the use of pop songs in a non-diegetic manner most filmmakers believed pop songs lacked the dramatic movement to carry a story forward (Langkjaer, 2002). As a result, non-diegetic use of pop songs in traditional films was typically restricted to the opening or closing credits.

Even though pop music was mostly limited to the beginning or end of a film, music publishers were beginning to see the power of cinema as these theme songs began impacting the music world. For example, consider the hugely successful *James Bond* theme songs performed by artists as varied as Tom Jones, Nancy Sinatra, and Paul McCartney, who reaped huge benefits for themselves and their publishers from their involvement with the series.

At the same time, film composers were creating popular film soundtracks that included catchy theme songs compiled into best-selling albums such as Henry Mancini's music for the popular *Pink Panther* film series. These albums worked as "agents of cross-promotion" as music buyers were lured into the theater and moviegoers were enticed to purchase the soundtrack (Smith, 2000).

In many ways Mancini's success with this more commercial approach to the soundtrack marked a change in the way film music was perceived by studios. Pressure growing from the "trend towards diversification and conglomeration in the entertainment business, the growth of the record industry, and the film industry's acquisition and development of new record subsidiaries" resulted in film studios looking for more "cross-promotion" opportunities (Smith, 2000).

"During the late 1950s, when virtually all of Hollywood's major studios began buying or starting up their own record subsidiaries, film music underwent a major transformation in terms of its form and function. With film music emerging as an important site for industry diversification and cross-promotion, producers hoped that the circulation of film titles via records, radio and retail displays would give their product greater name recognition and bring more people into theaters. In return, a successful film usually generated additional revenues for the studio's record and music-publishing subsidiaries by spawning a hit single or hit album (Smith, 2000, p. 250)."

As studios and their subsidiary labels exploited the use of soundtrack music, labels discovered the benefit of selling entire albums versus singles. This required film composers such as Mancini to come up with enough recognizable musical themes to justify a full-length recording. In order to avoid accusations of blatant commercialism, film composers would place these themes throughout the movie in order to justify their appearance on a soundtrack album. Far from the pure artistic concept of "creating an experience of being lost in a film", these musical intrusions often took on the form of product placement, not substantially different from the ploy of using a certain make of vehicle in a chase scene or placing a particular brand of cigarette in the hand of a key actor (Smith, 2000).

Throughout the 1950s and early 1960s, the orchestral score and lushly produced pop song reigned supreme. However, in the late 1960s and 1970s, the music world went through tremendous change and traditional orchestration sounded old-fashioned. In order to reach the youth-driven culture of the time, filmmakers turned to pre-existing pop songs and artists to make their films seem more contemporary (Nilsen, 2008).

"Since *The Graduate*, from 1967, which used a soundtrack of pop tunes by Simon and Garfunkel, studios have increasingly turned to pop music for their movies, at least for their comedies and other films - *Easy Rider*, for instance - which are meant to evoke the youth culture." (Nilsen, 2008)

This non-diegetic use of pop songs signaled a change in the way music for films was selected. Previously music was created specifically for the film, chosen for its dramatic impact, or simply added as fodder for soundtrack albums. As filmmakers began using more pre-existing pop songs non-diegetically, record labels and music publishers moved from a passive to an active role aggressively pursuing song placement opportunities.

The use of pop songs non-diegetically received a further boost with the 1977 launch of MTV, a cable network dedicated to playing music videos—short video clips built around a pop song featuring a blend of artist performance and dramatic interpretation of the song. The popularity of the music video led to filmmakers creating similar dramatic moments around full songs inserted into the storyline in order to make an artistic point. This trend grew exponentially as directors of popular music videos were hired by studios to bring their contemporary style to the movie industry (Hyman, 2010).

In the 1980s and 1990s, the entertainment industry experienced a new round of mass consolidation of media, with companies such as Sony, Warner Brothers and Universal buying film studios, record labels, music and book publishing companies, television studios, internet companies and even theme parks. As these massive entertainment conglomerates began looking for ways to create synergy between their various divisions, linking up major films with priority songs and artists seemed a logical step. It was the 1950s all over again, this time with major pop artists and radio hits.

Film producers began releasing descriptions of scenes where songs could possibly be inserted. Publishers would then pitch songs that might fit. A newly created position, the music supervisor (think casting director for music), would go through the songs and make recommendations to the director for final approval. Inclusion of a song in a major film produced millions of impressions and significant licensing revenue for record labels and music publishers alike, so competition was fierce. Likewise, the involvement of a major pop star or hit radio song could raise a film's profile and generate revenue for studios, increasing pressure on directors to find places to squeeze more songs in and sometimes even cast pop artists in supporting roles.

Things soon reached a point where songs in films became “as much a marketing tool as an aid to a director in making dramatic points.” (Nilsen, 2008) As in the 1950s, movie studios and record labels mutually benefitted from the cross-promotional aspects of this product placement of music.

***The PRINCE of Egypt*—A Mini-Case Study**

One example of an effective partnership between the music and film divisions of a media company is the campaign that surrounded the animated film, *The PRINCE of Egypt* (1998). The entertainment company at the heart of the campaign was the relative newcomer DreamWorks whose founding partners included movie mogul Steven Spielberg, music executive David Geffen and former Disney executive, Jeffrey Katzenberg. Their vision was to create a true entertainment company that blurred the lines between film, music and television.

An animated film based on the biblical story of Moses, *The PRINCE of Egypt* was a Disney-style musical similar to *Aladdin* (1992), *Beauty and the Beast* (1991), and *The Little Mermaid* (1989). The songs in the film were sung by the actors that provided the voices for the film's characters, and were produced in an orchestral style similar to that used for the instrumental score.

DreamWorks' strategy for marketing *The PRINCE of Egypt* relied heavily on music. Far more than using music within a diegetic or non-diegetic context, DreamWorks developed a multi-level marketing campaign featuring no less than three full-length audio recordings, each playing a very strategic marketing role: 1) *The PRINCE of Egypt-The Original Motion Picture Soundtrack*, 2) *The PRINCE of Egypt-Nashville*, and 3) *The PRINCE of Egypt-Inspirational*. While releasing three soundtracks for a film was certainly unprecedented, what was truly groundbreaking was that the majority of the songs included on the recordings were not even used in the film itself but were simply “inspired by” the story.

Because DreamWorks was too new to have their own roster of marketable recording artists, they formed partnerships with other major record labels in order to create albums targeted at specific audiences for the film.¹ Through interviews, access to historical sales data and my own personal experience as an employee at one of the participating labels, I have identified multiple strategic objectives for this initiative:

Radio Promotion

Properly positioned, a radio single associated with a film can serve as free advertising. At Disney, Katzenberg had considerable success with pop radio hits based on artist renditions of songs such as “A Whole New World” (*Aladdin*) sung by Peabo Bryson and Regina Belle and “Beauty and the Beast” (*Beauty and the Beast*) sung by Celine Dion and Peabo Bryson.

DreamWorks sought to maximize this avenue of promotion for *The PRINCE of Egypt* by creating radio singles for multiple formats including Top Forty, Country, and Christian. These radio singles helped prepare the way for the theatrical release of the film, most notably “When You Believe”, produced as a duet featuring Whitney Houston and Mariah Carey which charted in the US among the top 15 on Billboard's Top 100 chart and also went on to win an *Academy Award* for “Best Original Song”.

¹ For a complete listing of artists and songs by album see Appendix A.

Target Marketing

DreamWorks anticipated a broad potential audience for *The PRINCE of Egypt*. By creating multiple themed soundtracks they segmented the market by targeting various audiences with songs and artists that catered to the taste of each segment.

The PRINCE of Egypt-Inspirational was created to target Christian audiences in general and more specifically African-American Christians. Similarly, *The PRINCE of Egypt-Nashville* targeted country music fans. Involvement of high profile recording artists such as Faith Hill, Trin-I-Tee 5:7, Kirk Franklin, Amy Grant, and Toby Keith helped DreamWorks engage each artist's fan base and drew media attention from publications not typically associated with animated films.

Retail Promotion

Floor displays featuring all three albums were placed in department stores, mass merchandise outlets, Christian bookstores, and record stores exactly one month before the film hit the theaters. This created in-store advertisements of the theatrical release and generated excitement about the scope and quality of the film based on the level of support from the music community (Noes, 2010).

In addition, retail sales of soundtracks generated enthusiasm for the brand among retailers who experienced strong sales throughout the theatrical run of the film thus creating a loop; soundtracks supported the film and the film supported sales of the soundtracks.

Publicity

Media coverage, particularly of high-profile premiers in New York, Los Angeles and Nashville, was broad and involved interviews with many of the participating recording artists, each of whom brought a slightly different twist to the film's meaning and importance. This resulted in expanded press coverage for *The PRINCE of Egypt* in a wide variety of television, print and radio media.

Imaging and Positioning

Animated feature films are often perceived as "children's films". DreamWorks felt *The PRINCE of Egypt* had a broader audience than the typical animated feature. By securing the participation of recording artists from multiple genres, DreamWorks hoped to engage adults and position the film as relevant to all ages (Noes, 2010).

In addition to the considerable amount of promotion provided by the soundtracks, the three albums also created a great deal of ancillary income with combined life-to-date sales of 1.8 million units representing retail sales of approximately \$25,000,000 (Sound Scan, 2010).

The PRINCE of Egypt ended up with worldwide gross box office receipts of over \$218 million, one of the highest grossing non-Disney animated feature films of all time (Box Office Mojo, 2010). With an unprecedented level of promotion centered on the music both in and inspired by the film, DreamWorks' plan of combining the assets of their music and film divisions seemed to bear fruit.

It is significant to note that while DreamWorks created a halo of activity involving music, the integrity of the film itself was largely left intact. Apart from the Whitney Houston and Mariah Carey duet appearing in the closing credits, the music campaign took place outside of the film as opposed to within it.

Analysis and Suggestions for Further Research

Since the release of *The PRINCE of Egypt* conditions within the film and music industry have undergone dramatic changes. This is particularly true for the music industry which experienced a dramatic drop in sales over the last decade with revenue falling from \$14.3 billion in 2000 to only \$7.7 billion in 2009 (Facts & Figures: Key Statistics, 2010). Record labels desperate to make up for the loss of CD revenue look to licensing to help fill in the gap.

In the 1950s, filmmakers turned to a thriving *music* industry looking for ways to drive more people into the theaters. Today, music companies are turning to a thriving *film* industry hoping to gain much-needed revenue from licensing income and broader exposure to viewers who have switched off their radios.

"Without question, getting songs into film, TV and advertising is more important than ever before for many reasons including increased revenue from sync uses, exposure in multiple places to potential new listeners and

buyers, and association with top brands including films, actors, and products,” says Terry Hemmings, President of Provident Music Group, a division of Sony Entertainment that produces both music and films (Hemmings, 2010).

Many media giants, including Sony, have created what is called a “synergy department” specifically tasked with making sure various entertainment divisions are taking advantage of in-house resources. Music, film, television, and videogame divisions are kept up-to-date on various licensing opportunities and songs are pitched internally with priority attention going to assets owned by the parent company.

In contrast to this you have masterful composers such as John Williams and James Horner continuing in the tradition of Max Steiner crafting beautifully orchestrated themes that enhance the overall experience and mood of the film and, some may argue, create an end product that more easily stands the test of time.

While not all films adopt a strategy of using films and music in mutually supporting roles, there is increasing potential for studios to pressure filmmakers to find ways to incorporate priority artists and songs. These collaborations between music and film companies have largely taken one of four directions, each of which could be subject for further research as to the economic and artistic impact they are having on both film and music. These directions include:

1. *Traditional films targeting younger audiences incorporate current pop music to both promote the songs and artists and lend a youthful feel to the film.*

Current songs and artists help filmmakers achieve a sense of cultural relevance important to young filmgoers. Recent examples include the use of recording artist Lady Gaga’s song “Poker Face” in both *Percy Jackson & The Olympians—The Lightning Thief* (2010) and the new version of *The Karate Kid* (2010).

One could argue that songs used in this manner help filmmakers create the virtual world in which their story exists. This practice can easily be taken to the extreme, though, with songs crammed into every possible moment even to the point of car radios or televisions in the background playing hit songs underneath dialogue. Further research into the economic impact on the artists involved would shed light on how effective this practice is. Also, it would be an interesting study to examine how films that rely on current pop songs to create their virtual world fare over time versus films that avoid tying themselves too closely to the present, for example, the *Harry Potter* series of films which rely on instrumental film scores by composers such as John Williams versus *Percy Jackson and the Olympians*.

2. *Music publishers work with filmmakers to come up with creative ways to revive music catalogs from past artists.*

Using this method publishers attempt to bring old songs back to life. Recent examples include films such as *Mama Mia* (2008) which featured the songs of 1970s pop super group Abba, *Across the Universe* (2007) which featured music from The Beatles, and the Ray Charles biopic, *Ray* (2004). Because these films are built around music, this practice seems to make artistic sense. The consumer knows what to expect and the music is definitely a part of the world in which the story resides. Further research could focus on how effective these types of movies are at actually reviving catalog songs beyond the movie itself. Have there been corresponding increases in CD sales or digital downloads of other songs and albums by Abba, The Beatles or Ray Charles? Have other artists shown interest in re-recording songs from these artists? Do these films fulfill some larger strategic objective or are they an end in themselves?

3. *Music companies and film studios collaborate on films featuring superstar artists.*

This approach has at times produced great results such as with *8-Mile* (2002) featuring rap artist Eminem which grossed over \$240,000,000 worldwide (Box Office Mojo, 2010) and produced a Platinum-selling soundtrack. At other times the results have been less than satisfying as with *Glitter* (2001) featuring pop artist Mariah Carey which only grossed \$5,200,000 (Box Office Mojo, 2010) and involved the lowest-selling album of her career. Artist-driven movies are typically initiated by the music companies and are created for promotional purposes. Rarely do they involve artists who are actually interested in acting. Artists interested in acting shy away from these types of roles. Examples would include Harry Connick, Jr. (*New In Town*), Tim McGraw (*The Blind Side*), and Justin Timberlake (*Social Network*), all of whom have focused on dramatic roles.

The track record for artist-driven movies seems to be pretty hit-or-miss. It would be useful to build a list of all such movies and measure results. To get the full impact, though, one would need to look at the worldwide revenue generated by the soundtrack in addition to box office receipts as many of these films do better internationally than they do domestically.

4. *A larger partnership is formed between music and film companies for multimedia campaigns involving film, DVD, CD, music videos and other promotional outlets.*

Recent examples include *Iron Man 2* (2010) which featured a soundtrack with songs by rock band AC/DC and *Spiderman 2* (2004) whose soundtrack featured songs "inspired by" the movie in addition to the songs included in the film².

This type of partnership is often driven by promotional considerations. The decision to build a campaign around music at this level necessarily requires filmmakers to work with songs that may or may not have been chosen for their contribution to the content of the film. Songs are placed within the film in order to justify the promotional tie-ins required to engage radio, media, and retail.

As in the case of *The PRINCE of Egypt*, these types of campaigns can create a great deal of hype, but whether or not that hype always translates into higher box office receipts or greater awareness of the artists and songs involved would be a matter for further research. Using existing sales and radio data, researchers could track an artist or song before, during, and after the launch of a film involving that artist or song to measure any incremental increases or decreases and attempt to discover the overall impact of the film on the artist's career.

Conclusion

As mentioned, film music has traditionally been used as a storytelling element, carefully chosen and placed within the context of a film by directors attempting to create a world in which to tell their story. One has to wonder if the more promotionally-driven placement of songs in films has had an impact on how directors are able to shape the world in which they tell their stories. At what point does promotion begin to interfere with the product?

In the marketing of entertainment products, whether it is with film, music, television, video games or even sports, there is always the danger of letting the promotion change the product itself to the degree that is no longer viable. There are extreme examples in every form of entertainment, from minor league baseball teams allowing contest winners to play actual innings using a PlayStation game, to pop songs being edited to include the name of large network radio chains.

Setting aside these extreme examples, there is an overall blurring of the line between the process of *creating* entertainment products and *marketing* them. In the presence of intense competition, marketers are under considerable pressure to differentiate their products from the clutter of entertainment choices for consumers. The temptation to incorporate promotional elements into the product itself can be difficult to resist.

As a music industry executive, it has been my experience that the greatest successes in music come about when artists are left alone to make the music they feel inspired to make, free from promotional considerations. When artists are overly concerned with trying to create radio singles or include certain elements to take advantage of a promotional idea, something is lost in the process.

I believe the same is true for the film industry. Nothing draws people to a film more strongly than viewers leaving the theater and telling their friends, "That was a great movie!" When the content is right, the promotion takes care of itself.

A baseball team that is winning naturally has bigger crowds. A song that is fresh and connects with listeners makes its way up the chart on its own momentum. And a film that is successful in creating a world in which viewers can escape for a couple of hours and come away feeling changed is going to have a better chance of

²While it is merely speculation on my part, it is curious to note that both of these examples involve sequels. Is it possible film studios feel sequels need an extra promotional boost?

success than a film filled with promotional gimmicks in the hope of creating some sort of artificial momentum. In the entertainment business, content is king.

As a closing example let me cite the case of one of the greatest song and movie combinations of modern times, *Titanic* (1997) and the song “My Heart Will Go On”. James Horner, the composer of the score for the film created the melody for the song and used it as a theme throughout the score. Towards the end of the filmmaking process he began to feel the theme required lyrics. The director of the film, James Cameron, initially resisted the idea, but Horner was quite persistent. Working with lyricist Will Jennings, Horner proceeded with the development of the song and was able to persuade Celine Dion to provide vocals for the film version (Taylor, 1998).

“My Heart Will Go On” became Celine Dion’s biggest song and one of the best-selling singles of all time. It was a #1 radio hit around the world, won four Grammy awards, and received the 1997 *Academy Award* for “Best Original Song”.

Titanic became the second highest grossing film of all time with almost \$2 billion dollars in worldwide gross receipts. The film was nominated for fourteen *Academy Awards* and won eleven of these including “Best Picture” (Box Office Mojo, 2010). How much of this success can be attributed to the inclusion of the song is hard to tell, but that is often the way it is when the content is right; every ingredient works together. The song was not a promotion, it was part of the story and the results were powerful.

There will always be films created solely for short-term economic gain. Admittedly many of these films are not significantly harmed by the overuse of pop songs. However, the carryover of this practice into films with true artistic merit is not only potentially damaging to the artistic community, but is also often counter-productive in that while it may differentiate the product, it can cheapen it as well.

In order for films to be successful, a director must be free to deliver the experience the audience expects. If a director can deliver what is expected while also including pop songs that deliver strong cross-promotional opportunities, then the promotions will resonate with consumers. However, if the placement of pop songs begins to interfere with the director’s ability to deliver the expected experience of consumers, the promotion could backfire, disappointing consumers and investors alike.

My general rule in marketing entertainment products is that marketing should be something you do *with* a product, not *to* a product. In this way we allow the creative process the opportunity to achieve that which no marketer can create on their own—a true masterpiece.

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APPENDIX A

The PRINCE of Egypt-Albums, Artists and Songs

The PRINCE of Egypt—Original Motion Picture Soundtrack

1. When You Believe- Whitney Houston and Mariah Carey
2. Deliver Us- Cast Recording
3. The Reprimand- Instrumental Score
4. Following Tziporah- Instrumental Score
5. All I Ever Wanted- Cast Recording
6. Goodbye Brother- Cast Recording
7. Through Heaven's Eyes- Cast Recording
8. The Burning Bush- Instrumental Score
9. Playing with the Big Boys- Cast Recording
10. Cry- Cast Recording
11. Rally- Instrumental Score
12. The Plagues- Cast Recording
13. Death of the First Born- Instrumental Score
14. When You Believe- Cast Recording
15. Red Sea- Instrumental Score
16. Through Heaven's Eyes- K-Ci&JoJo
17. River Lullaby- Amy Grant

18. Humanity- Jessica Andrews, Clint Black, Boyz II Men, Shirley Caesar, BebeWinans
CeCeWinans, Fred Hammond
19. I Will Get There- Boyz II Men

The PRINCE of Egypt—Inspirational

1. Destiny- Take 6
2. The River- CeCeWinans
3. I Will Get There- Boyz II Men
4. Most High Interlude- Tyrone Tribbett& Greater Anointing
5. As Long As You're With Me- Trin-I-Tee 5:7
6. Power- Fred Hammond & Radical For Christ
7. Stay With Me- BeBeWinans
8. God will Take Care of Me- Carman
9. I Am- Donnie McClurkin
10. Didn't I- Christian
11. Let Go, Let God- Mary Mary
12. Let My People Go- Kirk Franklin
13. Father- Brian McKnight
14. Everything In Between- Jars of Clay
15. My Deliverer- DC Talk
16. Moses the Deliverer- Shirley Caesar

The PRINCE of Egypt—Nashville

1. Freedom- Wynonna Judd
2. Make It Through- Randy Travis & Linda Davis
3. I Give You to His Heart- Alison Krauss
4. Heartbreak of Hope- Steven Curtis Chapman
5. Milk and Honey- Pam Tillis
6. Once in a While- Vince Gill
7. Walk in Glory- Mindy McCready
8. Somewhere Down the Road- Faith Hill
9. Please Be the One- Reba McEntire
10. Slavery, Deliverance and Faith- Clint Black
11. Godspeed- Beth Nielsen Chapman
12. The Voice- Alabama
13. You Are My Light- Gary Chapman
14. The Moving of the Mountain- Mac McAnally
15. I Will Be There for You- Jessica Andrews
16. I Can't Be a Slave- Toby Keith
17. Could It Be Me- Charlie Daniels