

= Frank Klepacki =

Frank Klepacki (born May 25 , 1974) is an American musician , video game music composer and sound director best known for his work on the Command & Conquer series . Having learned to play drums as a child , he joined Westwood Studios as a composer when he was only 17 years old . He has scored several games there , including the Lands of Lore series , Westwood Studios ' Dune games , The Legend of Kyrandia series , Blade Runner , and the Command & Conquer series . His work in Command & Conquer : Red Alert won two awards .

He lives in Las Vegas , where he has shaped a solo career and played and produced for several local bands . His personal and band work touches upon several genres , including orchestral , rock music , hip hop music , soul music , and funk . He has dubbed the style of music he writes as " Rocktronic " . His work has appeared in various media , including the Spike TV program The Ultimate Fighter .

Klepacki is currently the audio director of Petroglyph games , where he scored Star Wars : Empire at War . Klepacki was contacted to score Command & Conquer 3 : Tiberium Wars , but was too busy with Petroglyph to take the project , and declined to mention the offer . Klepacki composed three songs , including " Hell March 3 " , for Command & Conquer : Red Alert 3 by Electronic Arts Los Angeles . His solo CD entitled Viratia is packaged with a comic he helped produce .

= = Early life and career = =

Klepacki was raised by a family of musicians of Polish and Italian descent who played on the Las Vegas strip . He drew art as a hobby , but music prevailed in his early interests . He received his first drumset at age 8 and began performing professionally by age 11 . Among his early influences were electronica and heavy metal groups , including Depeche Mode , Afrika Bambaataa , AC / DC , and Iron Maiden . Seeking to master guitar , bass , and keyboards , he formed local bands and created a demo tape of original material by age 17 . His impetus for diversifying his instrumental abilities was " not being able to communicate with other band members on ideas ... for original songs . " His first piece of audio gear was a TASCAM 4 @-@ track cassette recorder , which he used to record demos , band practices , and live shows .

After learning to program BASIC on a Tandy 1000 and becoming interested in computer and video games , he applied for a job as a game tester at Westwood studios . He submitted his demo tape ? described as " an acoustic guitar song with electric guitar leads and keyboard strings , and raining sound effects " ? to the company 's audio director . The growing company enlisted him as a composer for the NES port of DragonStrike and the computer game Eye of the Beholder II . He later composed with MIDI sequencing for several other Dungeons & Dragons games . In 1992 , he helmed the audio of Dune II , attempting to complement the music of the original Dune . He later noted that he pushed the sequencing program on his Amiga to the limit while scoring the game . While working on Disney 's The Lion King in 1994 , he and the Westwood team were shown sketches of the unfinished feature film . Film composer Hans Zimmer later praised Klepacki for reworking his scores . After finishing the third entry into The Legend of Kyrandia series ; Book Three : Malcolm 's Revenge , Frank Klepacki met with Westwood leaders to discuss the upcoming game Command & Conquer ? the first in a series which would bring him wider fame and critical acclaim .

= = = Command and Conquer series = = =

In 1994 , Klepacki met with Westwood Studios developers to discuss the soundtrack of the company 's next project ? Command & Conquer . To define the game 's style , Klepacki listened to a number of bands , including Nine Inch Nails and Ministry , which would supply the iconic industrial style found in the majority of the songs . He combined various elements of this music and added his own touch to create a unique sound . With the company 's recent shift to 22 kHz audio , Klepacki composed with an ASR @-@ 10 sampler , a Roland S760 sampler , a Roland JD 990 synth module , and an electric guitar . The first few songs he composed for Command & Conquer contained voice

samples ? including the notable pieces Act on Instinct and No Mercy (which featured wild declarations from Bill & Ted 's Bogus Journey) . The samples were later found to interfere with the game 's spoken audio , and were replaced with versions lacking the voices , although the original versions (and several other unused pieces) can still be found on the DOS C & C and Covert Operations discs . Complete versions of the songs later appeared on the game 's commercial soundtrack . He would continue to sample clips from film and other media throughout his career , using a quote from The Brain from Planet Arous in the Yuri song Brainfreeze , for example . Klepacki next composed instrumental pieces for Command & Conquer , drawing influences from orchestral , house , heavy metal , and hip hop music . For the credits , Klepacki wrote Airstrike , featuring a hook later used in Command & Conquer : Tiberian Sun for the Global Defense Initiative . Conversely , the Brotherhood of Nod ending used the song Destructible Times written by Klepacki 's local band , I AM . Developers requested the song because it " reflected the war aspect and bad @-@ ass vibe of Nod 's side . " The C & C expansion pack The Covert Operations featured seven new ambient pieces , all of which were also included on the disc in high quality CD Audio format . Though the soundtrack was not released through retail , Westwood sold it by special order through its website and in game catalogues .

While working on Covert Operations , Klepacki composed Hell March from the idea of " a rock tune to marching boots , " finishing the song in one day after inventing the guitar riff . Upon listening , director Brett Sperry insisted this song be used as the signature theme of Command & Conquer : Red Alert . Originally intended for use with the Brotherhood of Nod , it features militaristic samples ? including marching , industrial sounds , and a commander shouting orders . Klepacki initially scored Red Alert with sci @-@ fi camp in mind , but early songs were shelved . He switched gears to write gritty pieces , prompting the Red Alert team to expand upon the style of Command & Conquer . In preparing to compose , Klepacki acquired new sample libraries for unique and strange sounds . Particular creative moods would result in a few songs at a time . He first wrote heavy songs like Workmen and Crush , then composed neutral , synthesizer @-@ laden music , such as Vector and Roll Out . Klepacki scored Fogger and Mud , one of his personal favorites , before finishing with Militant Force and Radio 2 . He took breaks from working to make cameo appearances as a Soviet soldier killed by Kane and an Allied commander in the cut scenes of Red Alert . He previously appeared as a Nod soldier and the voice of the commando in Command & Conquer and would voice bit parts in future Westwood games .

After completing Red Alert , he took a short break to review his work . He concluded that some songs could be enhanced , but Red Alert had already gone gold , precluding new versions . These remixes later appeared on the unsuccessful Command & Conquer : Sole Survivor . Red Alert 's soundtrack was voted best video game soundtrack of 1996 by PC Gamer and Gameslice magazines , defeating Trent Reznor 's score for Quake . Reviewers called it " fun to listen to " and " second to none . " As of 2005 , Red Alert was listed in the Guinness Book of World Records for selling several million units , bringing Klepacki his widest audience . He wrote additional music for the game 's expansion packs , Counterstrike and Aftermath . He attributed the success of Red Alert to an infusion of modern styles not found in other games . Klepacki initially wrote off the popularity of his music , assuming that his music " must only appeal to die @-@ hards . " He considered it " very surreal " to realize his soundtracks had gained notoriety , and has since embraced his fans and critics .

= = = Later Westwood games = = =

In 1997 , Klepacki scored a Blade Runner adaptation . Though Westwood acquired the rights to use the original film score by Vangelis , the company was not allowed access to the original master recordings , and Klepacki had to recreate the themes by ear . Developers were satisfied by his attention to detail , feeling that his digital recreations sounded clearer than the originals . In 1998 , Klepacki composed for Dune 2000 . He attempted to update the music from Dune II into " this non @-@ blip stuff , " and worked in homages to the original style of the films as composed by Toto . Dune 2000 was panned by critics , though Klepacki 's score was praised for adhering to the

traditional Dune style . Klepacki considered 2000 to be a more definitive work than Dune 2 , which was constrained by software and hardware limitations . He composed for Command & Conquer : Tiberian Sun with Jarrid Mendelson ? with whom he would later collaborate on Emperor : Battle for Dune . He began by writing Stomp , an energetic rock piece intended to recreate the effect of Hell March for the new game . Coincidentally , one of the trailers for Command and Conquer 3 featured ' Stomp ' as the soundtrack . Westwood instead wanted Tiberian Sun to feature darker , more moody music , and Stomp was shelved in favor of the current sound . Bereft of ideas due to the stark change in direction , Klepacki asked Mendelson to collaborate ; he regards tracks they both worked on as the best . Tiberian Sun ultimately featured dark , ambient techno music and ambient space music suited to the game 's post @-@ apocalyptic and futuristic setting . Klepacki cited the piece " Mad Rap " as his favorite . An avid Star Wars fan , he enjoyed scoring cut scenes featuring James Earl Jones , the voice of Darth Vader . The scenes also allowed him to integrate the Airstrike and No Mercy themes into the game 's score despite the aforementioned shift . With the expansion pack Firestorm , he attempted to " set things right " by writing more upbeat songs and including Stomp , which would also appear in Command & Conquer : Renegade .

He next scored Lands of Lore III and Command & Conquer : Red Alert 2 . Klepacki defined Red Alert 2 's style with heavy metal guitar and fast @-@ paced beats . Klepacki scored the game with a Korg TR Rack , Novation Nova desktop , and Roland XV @-@ 5080 . Red Alert 2 included a remix of " Hell March " . The return to high @-@ energy songs was owed in part to fan criticism of Tiberian Sun . Klepacki maintained the energetic style in Red Alert 2 's expansion pack Yuri 's Revenge . For Command & Conquer : Renegade ? the next entry in the series ? Klepacki tried to update the style of the original Command & Conquer by making it " hipper and more elaborate . " Several Command & Conquer mainstays appear as reworked versions , including Target (Mechanical Man) , Industrial , Act on Instinct , and No Mercy . The main theme 's melody comes from C & C 80 's Mix , a piece composed for Covert Operations but scrapped before release . Klepacki 's last contribution to Westwood Studios was the music of Earth & Beyond , comprising four albums of material . Acquired by Electronic Arts in 1998 , Westwood was liquidated in 2002 and the remaining employees were relocated to EA Los Angeles . Several Westwood founders left the company . Though Klepacki offered to score Command & Conquer : Generals and submitted a demo to EA , he was not contacted to compose . When asked in 2002 whether he 'd continue scoring music after ten years in the business , he exclaimed , " ten down , next ten to go ! " After Westwood 's closure , he reflected on his past work at a dinner held by Joseph Kucan and other former employees .

= = = Petroglyph Games = = =

Klepacki took a brief hiatus to work on solo albums , then joined Petroglyph Games as full @-@ time audio director in 2004 . He prepared by becoming versed in the job 's requirements and demands . His first task was scoring Star Wars : Empire at War , Petroglyph 's launch title ; he also helped select voice actors . A die @-@ hard fan of the Star Wars franchise , Klepacki enjoyed complementing John Williams 's style as he worked with sound effects used in the feature films . He worked closely with programmers to ensure perfect aural functionality . Though most the game 's score is John Williams 's work , Klepacki estimates that he contributed 20 % original material . Apart from the main theme , he aimed to minimize his editing in order to retain the classic Star Wars sound . He chiefly composed for new areas of the Star Wars universe only found in Empire at War . He calls his work on the game " the peak of my career , " and felt he had spent his entire life grooming his abilities for that soundtrack . As a perk of composing , he visited Skywalker Ranch and Industrial Light and Magic , and took pride in having his name associated with an official Star Wars product .

For the Forces of Corruption expansion pack , he took greater creative liberty with the Star Wars feel by writing an original theme for the new criminal faction . In attempting to compose this piece , he wrote several preliminary hooks that were later integrated into the game 's battle themes . He composed six pieces for the expansion total , including the finale theme . In line with the criminal theme of the game , Klepacki borrowed motifs and recreated the mood from scenes involving Jabba

the Hutt in Return of the Jedi . His score for the expansion pack was accepted upon first submission to Lucasarts . As Petroglyph 's audio director , he also selected sound effects ? a tricky process due to the issue of making the criminal faction 's sounds a " little different , without straying too much from the original signature sounds . " Klepacki worked with LucasArts to select voice actors , and contributed his own talents to the role of IG @-@ 88 and other minor characters . A blooper reel of his voice acting was released on Petroglyph 's forums after the one @-@ thousandth member registered . Klepacki was contacted to score Command & Conquer 3 , but was too busy with duties at Petroglyph and declined to mention the offer publicly . Electronic Arts hired Steve Jablonsky to score the game ; an EA community manager at C & C 3 's forums suggested that the audio team studied Klepacki 's music and tried to recreate his style . Klepacki feels that Command & Conquer is a significant part of his life and that he would like to return to the Tiberian era . He conceded that employment at Petroglyph games would probably prevent him from working with Electronic Arts .

Klepacki 's next project was a game collaboration by SEGA and Petroglyph named Universe at War : Earth Assault . As of December 2006 , he had composed several songs for various factions and enjoyed the " opportunity to create something new again , not based on ... existing intellectual property . Klepacki " began by taking into account what songs were identified as fan favorites in ... past related work " . He was interviewed about the creative process on March 27 , 2007 by Kevin Yu , a Petroglyph community manager , and provided a detailed tour of his studio at the company . His office included one of the fastest computers at Petroglyph and a vocal booth where unit responses and other vocalizations were tested and tweaked before voice actors performed finishing work . Klepacki was glad that Universe of War did not demand strict obedience to a particular style . He declared that surprises were in store for Command & Conquer fans waiting for him to return to his " roots " and " adrenaline @-@ pumping soundtrack style " , and suggested that they " imagine my mindset ... when Command & Conquer first came out , and add about fifteen years experience to that . " Klepacki summarized the game 's main styles shortly before release :

For the Hierarchy ? our evil alien race ? I went with a more heavy @-@ metal rock influence , to go along with how they stomp all over everything on the map with their massive walker units . Novus ? our high @-@ tech , hit @-@ and @-@ run faction ? featured more industrial electronica to go along with their futuristic robotic feel . For our third faction , the Masari ? our ancient star @-@ faring side ? I provided an epic orchestral feel , with worldly influences to reflect their godlike nature and questionable links to our past . One Masari track in particular , " Divine Intervention , " would become the central theme to the whole game .

As audio director , Klepacki also created many sound effects for Universe at War . For the alien Hierarchy , he cultivated an " unnatural " aesthetic through an " arsenal of mangled noises " . Klepacki used a " combination of heavy cranes recorded with overdriven impacts " to give the faction 's walkers a " menacing machinelike breathing sound " , and made up his own language to record " various grunts , growls , mannerisms , and strange vocalizations . Since Hierarchy heroes needed to communicate to the player in English , Klepacki engineered dialogue to seem as if the aliens were " telepathically speaking to you , with a back @-@ masking effect on their voices ... as if the words are being channeled straight to your brain " . The Novus effects were usually phased and involved " mechanical movement , electricity , and metal sounds " . He invented yet another language for two characters Viktor and Mirabel , who occasionally speak to one another . Lastly , he drew on weather and other natural sounds for the Masari , describing their ambience as having " more weight , thunder , heavy bass rumblings , vortex gusts ... " Klepacki directed the voice @-@ acting to have a " noble and strong " feel without appearing typically medieval or overly dramatic . He ultimately felt he did the work of " three people " with Universe at War , as the game 's audio requirements changed constantly , requiring vigilance and programmer support . Divine Intervention was later nominated for a Game Audio Network Guild award , and the soundtrack was released as a free download after Petroglyph 's efforts toward a traditional release were frustrated .

Klepacki next composed three songs for Command & Conquer : Red Alert 3 , including Hell March 3 . Hell March 3 was recorded with the aid of a 4 @-@ piece rock band alongside the Skywalker Symphony Orchestra and Choir at the Skywalker Sound scoring stage ; the choir also sang in Russian for an updated version of Grinder from Red Alert 2 . He remarked in 2008 that he would

never grow tired of Hell March , and was thankful it had resonated with so many fans . Around this time , he composed using Cubase , Kontakt , a MOTU 2408 audio interface , and several instruments . Collaborating with Video Games Live , Klepacki performed Hell March and its Red Alert 2 version in Las Vegas in 2008 , and later performed Hell March 3 in the Netherlands with a choir and orchestra through the Games in Concert series ; he wore a Soviet army conscript uniform for the song . Klepacki expressed a desire in 2009 to score an Unreal Tournament series game and a " generation one @-@ style " Transformers game , as well as a blockbuster movie .

= = = Solo and band work = = =

Klepacki has also played in and produced albums for several Las Vegas bands . I AM 's There 's a Home is his first full @-@ length CD appearance . The band featured Greg Greer on vocals , Rod Arnett on bass , Dan Ryan on guitar , and Klepacki on drums . Formed from the rhythm section of local band Shatterbone , I AM released one album in 1995 and broke up . Described as alternative progressive rock , the band 's music drew influences from Tool and Soundgarden . The song Destructible Times was used for the Brotherhood of Nod ending in the original Command & Conquer . After the break @-@ up , Klepacki joined Home Cookin ' , a ten @-@ member ensemble which played funk and soul in the tradition of Tower of Power . Founded in 1989 , Home Cookin ' commercially debuted with Mmm , Mmm , Mmm , in 1997 (which featured a number one hit) and released a second album (Pink in the Middle) in 2000 before disbanding following a tour in California . Towards the end of its run , the band played at Quark 's Bar in Star Trek : The Experience and at the Boston Grill and Bar . The group sometimes opened shows with a four @-@ member funk act named Junkfood . Home Cookin ' was popular by readers of Las Vegas Weekly , winning several awards over its history ? including " Best Horns " in a band . Klepacki boasted that turnout for the band at clubs was usually above four hundred people . In 2003 , he formed The Bitters , a trio composed of Klepacki , bassist Vinny Moncada , and guitarist Jeff Murphy . With a style described as metal and jazz fusion , the group has released one album as of August 2006 . Klepacki is also member to the group Mo Friction , supported by former Home Cookin ' members . Their debut album will mark Klepacki 's first outing as a band 's lead vocalist .

Klepacki 's solo work debuted in 2002 with Morphscape . Production began in 1996 with the song Cybertek , though an album was not planned at this time . The rest of Morphscape 's songs were composed after Red Alert 2 . Klepacki composed the album 's title track while working on Command & Conquer : Renegade , and feels the game 's style is visibly present in Morphscape . Klepacki released the final product after Westwood 's dissolution . His biggest inspiration in creating solo works is the legion of fans interested in Command & Conquer . Klepacki took a hiatus from composing video game music to write two other solo albums , the first of which is entitled Rocktronic . Released in 2004 , the album was described as dark , edgy , and heavy in a way that will appeal to Command & Conquer fans . Klepacki sought out specific samples and instruments used in the Command & Conquer soundtrack for use in the release ; the title " Rocktronic " was an attempt to name his style of music . Featuring live drumming in certain songs , the album is Klepacki 's best @-@ seller . Following Rocktronic was Virtual Control , released in 2005 . Klepacki complemented his usual style with experiments in hip hop on the album . Tracks from each release have been periodically used in The Ultimate Fighter , along with certain custom themes written for the show .

On August 1 , 2006 , he revealed his next solo project would be named Awakening of Aggression and confirmed the music would be " heavy " and " hard @-@ hitting . " When interviewed , Klepacki said that he channeled stress into the heavy music of the new album . Aggression was released in October of the same year , and was made available on iTunes on December 7 . He filled the liner notes of the album with the names of several supportive fans who had purchased his music . As of April 2007 , he speculates that a new solo release will be ready by the end of the year . After establishing recognition on Ultimate Fighter , Klepacki began scoring themes for HDNet 's Inside the MMA and HDNet Fights in autumn 2007 . Around this time , he made it to the district finals of the Guitar Center " drum @-@ off " competition after winning two store challenges in Las Vegas but was eliminated . His solo album Infiltrator was released in April 2009 . According to Klepacki , the album

was inspired by his recent work on the Red Alert series . Klepacki enjoys Las Vegas thanks to its diversity of musical talent and prolific number of shows and attractions . He attributes his showmanship to being raised in the city , noting that one has to " stand out " to be noticed among the entertainment atmosphere of Vegas . The city 's Las Vegas Weekly honored him as a " badass composer " in its mid @-@ April 2009 issue , highlighting his prolific fan @-@ base and work as producer for various local bands .

= = Work and beliefs = =

When composing for video games , Klepacki spends a few days to compose and master one song on average . He feels writing music for games is somewhat difficult as only early software builds are available to play ; he sometimes must compose songs based on vague descriptions . Composing for cut scenes is easier by comparison , and Klepacki enjoys drawing inspiration and direction from game design art . Nonetheless , he prefers to compose for a game throughout its development rather than write songs for a finished product . He feels that game music has been harder to compose than film or solo music as he must compose for all situations a player may discover or engineer . Klepacki maintains templates with a base of common instruments prepared for sudden bursts of inspiration , as he resents " having technical issues ... as an obstacle . " When asked how the composing process begins , Klepacki related :

It starts with knowing what I 'm composing for . Is it a battle theme , or main title , or ambient theme , etc . Then I figure out what type of mood or style best fits ... the subject matter . From there it 's about picking the right instrumentation and then the writing process starts . It could start with anything ; a guitar riff , a French horn melody , a drum rhythm or bass line . Then I keep alternating instruments track by track recording one part at a time until I have something that sounds full and gets the point across I 'm trying for .

Klepacki has said that the most rewarding part of composing video game music is working with a team ? which he compares to chemistry between band members ? and knowing he is part of a greater cause . He believes that game music could improve if artists focused on quality and derived inspiration from playing games . He has expressed interest in having Electronic Arts sell his soundtracks in retail stores , preferably next to video games in electronic departments . He advises those wishing to get in the video game business to attend conventions and investigate developer companies . He also noted in 2008 that " composition and engineering skills are now required , " advising upstart composers to ensure their work is film @-@ quality . Klepacki is happy to see older games offered on the Wii , hoping that gamers are " recognizing once again that simple , short fun experiences are just as good as ... long , huge @-@ production experiences . " Klepacki listed several influences for his style of composition : " John Williams naturally for my love of Star Wars and his style in general , Michael Kamen for his composing diversity , Metallica for sparking my metal influence , Vince Dicola who in my opinion is way under @-@ rated for his great work , Sly & The Family Stone for inspiring funk , syncopation , and positive energy , Larry Graham for inspiring me to play funk bass , Nine Inch Nails for their unique uses of mangled sound , and Rob Zombie for combining music with a theme and persona . "

Klepacki runs a personal website featuring a biography , archived interviews , and a playlist of songs streamed in 128 kbit / s mp3 . His music is also available from iTunes . As a Star Wars fan , he has extensively written about the film premieres of the last two prequels on his website . He maintains an account at YouTube and has posted three videos of his work with other bands . He is an ardent supporter of digital cinema , believing the medium to be the pinnacle of quality . He has scored two short films , and won a CineVegas award for his work with Unreel Invasion . Klepacki believes that the genre of video game music is more respected than it has ever been . He notes that complex and quality music comes at a higher cost , prompting certain producers to simply " get somebody who could cop the Hollywood sound " instead of nurturing original style . When asked about his career low @-@ point , he named Order of the Griffon for the TurboGrafx @-@ 16 , citing difficulties with the system 's limited musical capabilities . Concerning his solo career and Westwood , Klepacki regrets " not having attended more of the fun company functions and parties while I was

instead playing club gigs with bands with the mentality of trying to get signed or discovered . " When asked to reflect on his career , he replied :

The ironic thing is that my original goal in life was to be in a famous band , tour the world and sell millions of albums . Although that didn 't quite happen , I got something else just as gratifying . Instead of being in a famous band , I gained some fame in the industry as a game composer . Instead of touring the world , I receive fan mail from around the world . Instead of selling millions of albums , my music is on millions of games ! And I sell enough of my own albums that allows me to keep releasing them . So in a different way , I kind of got what I wanted after all . And I 'm more than happy with that . The most fulfilling part of it is that I feel I contributed something that mattered to a significant number of people , and more importantly , I got to be a part of projects that mattered a lot to my life personally , like Star Wars !

Klepacki is not seeking a record deal , citing a " horrible chain of steps to getting famous . " Scathingly critical of the recording industry , he blames MTV ? described as a " teenage reality show channel " ? for putting a pretty face on music and destroying the independent valuation of actual sound . Klepacki has declared pop music as having become the " largest farce in music history ? soul @-@ less , mechanical , and only made for the sole purpose of making the fastest dollar possible , with more emphasis on imagery than the music . " He 's also criticized lip @-@ synching and the repackaging of music genre through different labels ? such as Nu metal for rock music and Neo soul for soul music . He believes that signing a deal does not guarantee profits , and would rather keep his day job as audio director . These sentiments were echoed in a special feature on the band Home Cookin ' in 2000 ? Klepacki said the group wanted to " work with a label , not for them . " Stating that he would not compromise his work for popularity , he believes that " the only artists that have any longevity are the ones that pioneer a movement ? not follow one . " He enjoys working independently , as he does not have to " change ... music for the sake of pop radio . " He champions the internet as a medium through which creative and original artists can be found . Klepacki believes it is the preferred avenue for music when compared to radio airplay ? where one hears " the exact same songs 3 months at a time . " When interviewed about file @-@ sharing , he expressed mixed emotions . Holding that compact discs are " just too damn expensive " , Klepacki believes that a few dollars ' reduction in price would " deter people from downloading for free . " Conversely , he notes that artists ? who " don 't get as much money as you think " ? need to be compensated for their work . His favorite artists by decade , starting with the 1960s , are Sly and the Family Stone , Graham Central Station , Metallica , Home Cookin ' , and Bob Schneider .

= = Works = =

Video game music

Eye of the Beholder II (Westwood Studios , 1991)

Dune II (Westwood Studios , 1992)

Dungeons & Dragons : Warriors of the Eternal Sun (Westwood Studios , 1992)

Order of the Griffon (Westwood Studios , 1992)

DragonStrike (Westwood Studios , 1992) (NES port only)

The Legend of Kyrandia ? Book One (Westwood Studios , 1992)

Lands of Lore (Westwood Studios , 1993)

The Legend of Kyrandia ? Book Two : The Hand of Fate (Westwood Studios , 1993)

Disney 's The Lion King (SNES) (Westwood Studios , 1994)

The Legend of Kyrandia ? Book Three : Malcolm 's Revenge (Westwood Studios , 1994)

Young Merlin (Westwood Studios , 1994)

Command & Conquer (Westwood Studios , 1995)

Parker Brother 's Monopoly (Westwood Studios , 1995)

Command & Conquer : The Covert Operations (Westwood Studios , 1996)

Command & Conquer : Red Alert (Westwood Studios , 1996)

Command & Conquer : Red Alert : Counterstrike (Westwood Studios , 1997)

Command & Conquer : Red Alert : Aftermath (Westwood Studios , 1997)

Lands of Lore 2 (Westwood Studios , 1997)
Blade Runner (Westwood Studios , 1997)
Command & Conquer : Red Alert : Retaliation (Westwood Studios , 1998)
Command & Conquer : Sole Survivor (Westwood Studios , 1998)
Dune 2000 (Westwood Studios , 1998)
Command & Conquer : Tiberian Sun (Westwood Studios , 1999)
Lands of Lore 3 (Westwood Studios , 1999)
Command & Conquer : Tiberian Sun : Firestorm (Westwood Studios , 2000)
Command & Conquer : Red Alert 2 (Westwood Pacific , 2000)
Nox (Westwood Studios , 2000)
Command & Conquer : Red Alert 2 : Yuri 's Revenge (Westwood Pacific , 2001)
Emperor : Battle for Dune (Westwood Studios , 2001)
Pirates : The Legend of Black Kat (Westwood Studios , 2001)
Command & Conquer : Renegade (Westwood Studios , 2002)
Earth & Beyond (Westwood Studios , 2002)
Star Wars : Empire at War (Petroglyph Games , 2006)
Star Wars : Empire at War : Forces of Corruption (Petroglyph Games , 2006)
Universe at War : Earth Assault (Petroglyph Games , 2007)
Command & Conquer : Red Alert 3 (EA Los Angeles , 2008)
Command & Conquer : Red Alert 3 : Uprising (EA Los Angeles , 2009)
Panzer General : Allied Assault (Petroglyph Games , 2009)
Guardians of Graxia (Petroglyph Games , 2010)
Mytheon (Petroglyph Games / True Games , 2011)
Rise of Immortals (Petroglyph Games , 2011)
Battle for Graxia (Petroglyph Games , 2012)
Coin a Phrase (Petroglyph Games , 2013)
End of Nations (Petroglyph Games / Trion Worlds , cancelled)
Grey Goo (Petroglyph Games , 2015)
8 @-@ Bit Armies (Petroglyph Games , 2016)
Band , film , and solo music
There 's a Home (I AM , 1995)
Mmm , Mmm , Mmm , (Home Cookin ' , 1997)
Unreel Invasion (short film , 1999)
Pink in the Middle (Home Cookin ' , 2000)
Essence of the Force (short film , 2002)
Morphscape (2002)
Rocktronic (2004)
Virtual Control (2005)
The Bitters (The Bitters , 2006)
Awakening of Aggression (2006)
Grudgement Day (The Bitters , 2008)
Infiltrator (2009)
Viratia (2009)
Conquering 20 Years (2012)
Digital Frontiers (2016)
Commercial music
MTV (1997)
Cupid (abc , 2000)
Miller Genuine Draft (2001)
Ultimate Fighting Championship Pay @-@ per view (Fox Sports , 2003 ? 2006)
The Ultimate Fighter (Spike TV , 2005 ? 2006)
Ultimate Fight Night (Spike TV , 2005 ? 2006)
Amp 'd Mobile (Spike TV , 2005 ? 2006)

Inside the MMA (HDNet , 2007)
HDNet Fights (HDNet , 2007)