

The Fat Man

RECEIVING FAX #: 328-3825

PLEASE FORWARD TO: CHRIS ROBERTS CC WARREN SPECTOR

DATE: 8/15/90

FROM: George Alistair Sanger, The Fat Man

This FAX consists of 5 pages including this cover sheet. If there are any questions, please contact me by voice or FAX at the number below.

SPECIAL INSTRUCTIONS:

*Re-sent due to fax error my end.*

7611 Shoal Creek Blvd. Austin, Texas 78757 (512) 454-5775

Fat Man, Records, PO  
Dated 8/15/90

TO: Chris Roberts and Warren Spector  
FROM: The Fat Man  
DATE: 8/15/90  
RE: Wording of contracts

Warren and Chris,

I believe that the main use of a contract is to make one's intentions clear, so that both parties understand up front what the other party is willing to offer and wants in return.

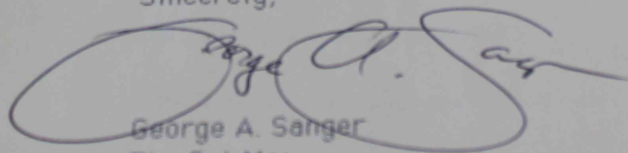
In negotiating for the music in Wingleader, we made the mistake of not making ourselves clear in writing other than in my "menu" price list which, in retrospect, is not all that clear on the points that matter here. I believe I was clear to and understood by Warren. Evidently, however, I was not understood by Chris. I believe this was a sincere mistake, and I appreciate that he expressed his willingness to agree to these terms for future projects.

This is the first time this sort of misunderstanding has happened, and it is unfortunate for me that it has happened on one of my biggest jobs of the year, in which I am indebted to a subcontractor. I intend to pay Dave Govett what I originally promised him, regardless of how negotiations go between us.

In musing on this situation, I have edited the wording on my standard contracts to reflect my idea of the ideal transaction more clearly. These edited contracts are attached. They are not intended for you to sign, nor meant as a model of what we agreed to. They merely represent what I had thought would be understood by both parties. I hope they will aid you in coming to a decision as to how you will deal with this situation.

I realize that the error in understanding is a shared one, and will be willing to compromise from what I had hoped to receive for this work, but please do not assume that all will be well if you proceed to release Wingleader before we have reached an agreement. Please contact me soon. Thanks.

Sincerely,



George A. Sanger  
The Fat Man

Exclusive Rights Forever (1992-2000/one)

Confirmation of songwriting rights

DATE 8/14/90

I, **Dominic Cancilla**, representing **The Focus Group**, understand that, for the composition(s) listed below, the terms are as follows.

Terms:

1) The Fat Man (George Alistair Sanger) is the sole owners of the copyright of the composition(s). The following contract in no way infringes on the rights of others.

2) I have the right to use the composition(s) in connection with the original project, forever. This use is restricted to the original intention of the music (eg: Music for a radio spot can be used in other radio spots and television spots, but not released as a phonograph record.) This right cannot be sold or transferred to a third party.

3) The Fat Man guarantees that he will not sell rights to use the music to any other parties.

Composition titles:

**Carbomedics Valve Logo**

Client: **Dominic Cancilla**

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

Address: \_\_\_\_\_

Client:

Signed

Date

Address

The Fat Man:

Signed: \_\_\_\_\_

Date: 8/14/90

Address: 7611 Shoal Creek Blvd.

Austin, TX 78757

The Fat Man:

Signed

Date

Address

7611 Shoal Creek Blvd.

Fat Man, Records  
Dated 8/14/90



*Standard Contract (\$99.95/tune):*

Confirmation of songwriting rights

DATE: \_\_\_\_\_

I, \_\_\_\_\_, understand that, for the composition(s) listed below, the terms are as follows:

Terms:

1) The Fat Man (George Alistair Sanger) is the sole owner of the copyright of the composition(s). The following contract in no way infringes on the rights of others.

2) I have the right to use the composition(s) in connection with the original project, for a period of 5 years from the date of this agreement. This use is restricted to the original intention of the music (eg: Music for a radio spot can be used in other radio spots and television spots, but not released as a phonograph record.) This use is meant to cover broadcasts, performances, and sale of products with a short lifespan (eg: high-tech training films). The sale to the general public of products containing this music is not allowed here. This right cannot be sold or transferred to a third party. After the 5 year period, full rights revert back to The Fat Man. If I wish to continue using the music after such time, I must make arrangements with The Fat Man.

3) The Fat Man guarantees that he will not sell rights to use the music to any other parties for a period of 1 year from the date of this agreement. After this time, the Fat Man may sell this music.

Composition titles:

Underground

Atlanta

Good, Jeff, and George

Client: \_\_\_\_\_

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

The Fat Man

The Fat Man: \_\_\_\_\_

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

Address: 7611 Shoal Creek Blvd.

Austin, TX 78757

BULK RATE  
POSTAGE  
PAID  
SYSTEMS, INC.  
TIN, TX

E. Brady  
Bore  
ABC



*Rights Forever (9935 + \$100) / time*

Confirmation of songwriting rights

DATE: 6/25/90

I, **Jeff Johannigman**, representing **Origin Systems**, understand that, for the composition(s) listed below, the terms are as follows:

Terms:

1) The Fat Man (George Alistair Sanger) is the sole owner of the copyright of the composition(s). The following contract in no way infringes on the rights of others.

2) I have the right to use the composition(s) in connection with the original project, forever. This use is restricted to the original intention of the music (eg: Music for a radio spot can be used in other radio spots and television spots, but not released as a phonograph record.) This right cannot be sold or transferred to a third party.

3) The Fat Man guarantees that he will not sell rights to use the music to any other parties for a period of 1 year from the date of this agreement. After this time, the Fat Man may sell this music.

Composition titles:

Day Time

Night Time

Ant Tunnels

Underground

Atlantis

Client: Jeff Johannigman

The Fat Man:

Signed: \_\_\_\_\_

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

Date: 6/6/90

Address: \_\_\_\_\_

Address: 7611 Shoal Creek Blvd.

Austin, TX 78757

BULK RATE  
U.S. POSTAGE  
PAID  
ORIGIN SYSTEMS, INC.  
AUSTIN, TX

marks of International Business Machines, Inc.; Tandy  
of America, Inc.; and Fujisanki Communications  
PLUTEI Books is a trademark of Capital Cities/ABC,  
the respective author(s)

TO: MT-32 programmers  
FROM: The Fat Man  
DATE: 2/4/91  
RE: Resetting MT-32 parameters

Before starting any tune that uses the MT-32, it would be best to reset certain parameters.

MIDI channels 2-9:  
Set all controller 1 (modulation) to 0.  
Set all pitch bend to 0.

Reset all Pan (controller 10) to defaults, which are approximately:

MIDI Channel 2; 64  
MIDI Channel 3; 80  
MIDI Channel 4; 50  
MIDI Channel 5; 90  
MIDI Channel 6; 30  
MIDI Channel 7; 95  
MIDI Channel 8; 0  
MIDI Channel 9; 127

Confirmation of songwriting rights

DATE 8/21/90

I, Dallas Snell, representing Origin Systems, understand that, for the composition(s) listed below, the terms are as follows:

Terms:

- 1) The Fat Man (George Alistair Sanger) or Dave Govett is the sole owner of the copyright of the composition(s). The following contract in no way infringes on the rights of others.
- 2) I have the right to use the composition(s) in any way I wish, forever.
- 3) The Fat Man guarantees that he will not sell rights to use the music to any other parties.
- 4) This contract replaces any former contracts regarding this music.

Composition titles:

See Attached list: Rights for Wing Commander 7/27/90

Client: Dallas Snell

The Fat Man:

Signed: Dallas Snell

Signed: George A. Sanger

Date: Oct. 1, 1990

Date: 8/21/90

Address: ORIGIN SYSTEMS

Address: 7611 Shoal Creek Blvd.

110 Wild Basin Rd., #330

Austin, TX 78757

Austin, TX. 78746

Payment:

Payment for the compositions shall be at the rate of \$199.95 per piece (see attached for list of pieces). TKD



TO: Dallas Smith, Warren Specter  
FROM: The Fat Man  
DATE: 1/30/91  
RE: Notes (Confidential)

Sequencing for Wingleader Invoice from The Fat Man, 7/26/90

**Copyright 1990 Dave Sevett:**

Regular Combat  
Being Tailed  
Missile Tracking You  
Target Hit  
Your Wingman's Been Hit  
Ally Killed  
Overall Defeat  
Debriefing-Unsuccessful  
Medal Ceremony-Purple Heart  
Major Bravery  
Minor Bravery  
Medal Ceremony-General  
Re-organizing the old "Dogfight" into:

Tailing An Enemy  
Intense Combat  
Overall Victory  
Enemy Ace Killed  
You're Severely Damaged  
Extra, long victory

T  
T  
V  
V  
V  
V  
T  
T  
V  
V  
T  
T

=5 pieces

**Copyright 1990 George A. Sanger:**

Returning Triumphant  
Returning Defeated  
Dull Patrol  
Goal Line-Defending The Claw  
Strike Mission-Go Get 'Em  
Grim or Escort Mission  
Eject-Lost In Space  
Commander's Office Visit

T  
T  
T  
T  
T  
T  
T  
P

=4.5 pieces

\*P= Piece, \$99.95  
\*T= Theme, 1/2 of Piece  
\*V= Variation, 1/4 of Piece

Dallas & Smith  
Oct. 1, 1990



TO: Dallas Snell, Warren Spector  
FROM: The Fat Man  
DATE: 1/30/91  
RE: Rates (Confidential)

Dallas and Warren,

Problem: My rate structure is not clear to Origin.

Solution: I'd like to clear up some misconceptions about my rates in the past, then suggest a method for a clearer future.

#### **My "Book Rates"**

From January of 1990 to this date, my book rates have been \$300/song, up to 3 minutes, for full rights. This is also the rate I first presented to Warren. Unfortunately, my wording was misunderstood.

#### **What Most of my Clients Actually Pay**

I have a standard discount that I often apply to lessen the blow of budgeting for shorter tunes for valued clients:

0-5 seconds: \$75  
6-20 seconds: \$150  
60-180 seconds: \$300

This is the rate generally paid by my video game and computer game clients. Sometimes up to twice as much for a rush job. Sometimes less, usually based on quantity of music, the quality of the working relationship, and time frame.

Because of good publicity from Origin, Lucasfilm, Interplay and others, I have no trouble getting these rates.

#### **Origin's Rates**

Origin is a special case. It is an Austin company, and its high quality products make an excellent showcase for my work. I enjoy the working atmosphere and the people. It's a pleasure to be associated with y'all and your games.

Because of my special relationship with Origin, I have given massive discounts and special pricing.



#### WING COMMANDER:

Wing Commander was subject to a lot of 3-for-the-price-of-1 song pricing because:

1. It was my chance to establish a working relationship with Origin.
2. It was a challenging and exciting project.
3. It was a lot of work, and I wasn't *that* busy at the time.

Unfortunately, on top of this discounting, due to a misunderstanding, I received 2/3 of the amount I intended to charge.

#### SAVAGE EMPIRE:

Again, on top of discounting for quantity, due to a misunderstanding, I received 2/3 of my rate.

The misunderstanding was cleared up, and I was given more work to do, but I agreed to keep the 2/3 rate to the end of the project. This amounted, in effect, to a \$400.00 "Gift to Origin," which I intended as a gesture of good faith to a special client.

#### RUNES OF VIRTUE:

I received my full rate. I threw in, however, full musical scores of all pieces, which involves a tedious conversion process.

#### MARTIAN DREAMS:

Compound misunderstandings.

#### Future projects/Solution

I am well received in the game business, and demand for my work is overwhelming. A good part of that is due to my valued association with Origin. We're a good combination, and should continue to work together---it makes us both look very good.

Let's plan for that future: I'll write up a 1-2 page document to act as a guide to your project managers to allow them to get the most effective music for their budget.

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### Future projects/Solution

I am well received in the game business, and demand for my work is overwhelming. A good part of that is due to my valued association with Origin. We're a good combination, and should continue to work together--it makes us both look very good.

Let's plan for that future: I'll write up a 1-2 page document to act as a guide to your project managers to allow them to get the most effective music for their buck, and lay out exactly the time, money, and creative factors involved. We'll hammer out a fixed discount rate that I'll guarantee to the end of the year. What do you think?

Call me soon--I'm anxious to get this running well again. We've got a lot invested in each other.

Thanks,

George A. Sanger  
The Fat Man

sec.  
one

To: Origin Systems  
From: The Fat Man  
Date: 3/1/91  
Re: Rates and Recommendations

**Piecemeal Rates, good for Origin until 6/91:**

FOR A PIECE LASTING:	RATE:
0-5 seconds:	\$75
6-20 seconds:	\$150
21-180 seconds:	\$300

Buying piecemeal at my current book rate, \$15,000 gives you 200 5 sec. cues, 100 20 sec. tunes, or 50 2 minute songs. If you commit to one project at a time, the discount I offered for Martian Dreams will give you 3.6 Savage Empires.

**Recommendations:**

**1. Use the Fat Man**

A. Your best bet is to continue to use me as a **music producer**, as you did in Wing Commander and Savage Empire. Results are predictable, and it's the best way to insure that Origin will continue to get rave reviews and revenues from their music.

B. As in those two projects, careful **scheduling** will allow me to interact with the visuals quite well, much as movies are done. I take a videotape of your rough visuals and provide a soundtrack timed as perfectly as you need.

2. No matter what, Keep channels of communication open. Use me for musical advice. You never know...

3. If you get lucky and find someone adequate to work in house, use the Fat Man to write occasional showcase pieces. This would be at book rate, whatever this happens to be at the time.

4. Contact Dave Govett through me and offer him the job. Please show me the courtesy of allowing Govett to work for The Fat Man when it doesn't interfere with his duties.



Notes for Meeting w/ Origin 3/1/91

Last year I came to Origin because I wanted you to try me out. You did, and I kicked the world's ass around the block. I would like to say, "Now you know what I can do and how much it costs, and can take it or leave it," but I'm not really sure I've made these things clear. I appreciate your giving me the time to speak to you, and let me clarify what I do and what it costs.

Some people here don't know what I do other than write and produce music for Origin. Take a look at the attached credits. Not shown on the credits is a recent 1-hour ABC show I provided music for, and a piece called "The Fat Man's Neighbor" that the Meisenbach/Golden duo now uses as a finale in their concerts.

I've been involved in providing music for 36 electronic games and several toys, 15 of those are IBM with soundboards, and only 4 of those are for Origin. Other clients include Lucasfilm Games, Interplay, Electronic Arts, Acclaim, INTV, Activision, Access, Bandai/Disney, SSI, etc. I wrote music that changes with the action of the game for "Capture The Flag" on the Atari 800, in the stone age. Two of the toys I wrote music for were "can't play a wrong note" interactive auto-riff jam toys, so I came to this company no stranger to interactive music.

I have all the skills to create spectacular conventionally-produced music for CD ROM games, and intend to be doing that soon. I'll be writing for Super Famicom in a couple of months.

One thing that sets Origin apart, is that you have had the good sense to showcase my work for the media on the best soundboard with their very strong games, and for this I've tried to provide my best work at a particularly good price. The results are that now Origin has the reputation that their music is the best in the business. That's attracted a lot of attention, and I hope that's helped sales.

That's what I can do. Now that you're auditioning musicians, you probably realize how rare that kind of experience is. Here's what it costs.

Tell - dim more at start

## WINGLEADER

1st  
PRICE AS  
1 Song  
D Briefing: longshot KEY  
Tall one piece - continue through speech

Talking

KEY →   →  

scroll to screen

2nd  
1 Sec.  
1 Song  
40 Briefing screen KEY → L →

LEAVING - cresc. to theme

3rd  
1 Song  
2) Scramble - maybe is, maybe out 5 sec.

3) Prepare to take off



[12]

Handwritten notes on the left margin, including "Handwritten" and "Handwritten".

Handwritten notes on the left margin, including "Handwritten".

PORTER SS1

Launch + 1 more 2 sec cont at top

Flying out to dogfight

Landing - came

6) Damage Assessment

1 song

Ready room -

after CES  
Funeral - obee

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TO: Greg Malone  
FROM: The Fat Man  
DATE: 8/20/90  
RE: Congratulations


Dear Greg,

Congratulations on the great press Origin is getting in Computer Games and Video Entertainment magazine. It's a great source of pride for me to have the Fat Man name associated with quality products, and when the critics start to reserve room under "game of the year..." well, that looks real good for all of us. I am also thrilled that Wing Commander may be the cover story of the next issue.

It's absolutely incredible to me that my name was in the articles too, spelled correctly and everything. I did get a bit more credit than I deserved, though. It's true that I wrote everything in Savage Empire, and I produced Wing Commander's music, and wrote a good deal of it. However, over half the music for Wing Commander, including the fabulous theme and dogfight music, was written by Dave Govett. I'd LOVE to take credit for writing it all, but Dave's in the Marines (reserves) and is holding a sharp object at my back as I type. If that's too complicated to communicate in an article or press release, fine. I just wanted to make sure that you knew the full situation.

Thanks again, and I'm looking forward to breaking more new ground with Origin Systems in the future.

Sincerely,



George A. Sanger,  
The Fat Man

expressing the awe-inspiring aspects of space, but upbeat (gee, the lights, the colors...) (T)

- ✓ 2. Lost in space -- the player's side is losing/has lost. The chances of a rescue are slim. Floating in space music should be somber. (T)

BRIEFING (Equivalent to 1 piece -- \$100)

Dave [ ]

1. Successful mission -- Upbeat music. Lots of brass. (T)
2. Unsuccessful mission -- Downbeat music. Lots of strings. Maybe a harsh quality to reflect the chewing out the player's going to get from his commander. (T)

MEDAL CEREMONY (Equivalent to 2 pieces -- \$200)

After a certain number of successful missions, the player will be decorated. There are 4 medals plus assorted ribbons. Need five tunes, all solid military themes with minor variations:

Alto

Dave [ ]

1. General (T)
2. Purple heart -- a bit more somber than the general theme (T)
3. Minor bravery (V)
4. Major bravery (V)
5. Victory -- this should be one heck of a big deal. Loud, brassy, rising in pitch throughout... (T)

✓ Dave

DEATH SCENE/FUNERAL (1 piece -- \$100)

Fade in from silence. Segues into the funeral scene (in fact, could be one continuous piece). Very somber, muted, sad. Perhaps the main theme slowed down and played in a minor key. Incorporate Taps in here somewhere. (P)

✓ Me & O

COMMANDER'S OFFICE VISIT (1 piece -- \$100)

Quiet, respectful, uncertain what's coming -- good news? bad news? A variation on the briefing room music, perhaps. (P)

me ✓

BARRACKS (1 piece -- \$100)

Restful, relaxing, a respite from the sturm und drang of the rest of the game. (P)

P - 23 - 3

T - 10.5 21 - 10.5

V - 8 - 2

Fat Man



11.1.64 P★  
TELETYPE FROM 512 328 3825

06.22.90 15:06 P.04 -ORIGIN TEXAS

expressing the awe-inspiring aspects of space, but upbeat (gee, the lights, the colors...) (T)

- ✓ 2. Lost in space -- the player's side is losing/has lost. The chances of a rescue are slim. Floating in space music should be somber. (T)

DEBRIEFING (Equivalent to 1 piece -- \$100)

Dave [ ]

1. Successful mission -- Upbeat music. Lots of brass. (T)  
2. Unsuccessful mission -- Downbeat music. Lots of strings. Maybe a harsh quality to reflect the chewing out the player's going to get from his commander. (T)

MEDAL CEREMONY (Equivalent to 2 pieces -- \$200)

After a certain number of successful missions, the player will be decorated. There are 4 medals plus assorted ribbons. Need five tunes, all solid military themes with minor variations:

Flora  
medals

- ✓ [ ]  
1. General (T)  
2. Purple heart -- a bit more somber than the general theme (T)  
3. Minor bravery (V)  
4. Major bravery (V)  
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✓ DEATH SCENE/FUNERAL (1 piece -- \$100)

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After a certain number of successful missions, the player can be decorated. There are 4 medals plus assorted ribbons. Need five tunes, all solid military themes with minor variations.

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Restful, relaxing, a respite from the sturm und drang of the rest of the game. (P)

P - 2 3 - 3

T - 10.5 21 = 10.5

V - 8 = 2

Here's an outline of the rest of the music we need for Wingleader. I've broken it down by the type of action and, within each action type, by the major themes and variations.

Though it looks like quite a bit of music, there's less here than meets the eye. Each theme (marked "T") should run no more than 30 seconds before looping, each variation (marked "V") could run as little as one bar. A "P" indicates a lengthier, more involved piece (like the title tune). Obviously, you're the musician here -- feel free to disagree with our assessments.

Since these themes and variations are so short, I've indicated how many total pieces we feel each action type represents and how much we feel each should cost. (Cutting to the chase, the total for the rest of the Wingleader music, as we calculate it, is \$300.)

Look this material over and give them a call so you can finalize terms as soon as possible. (Unfortunately, I have to be out of here by 5 p.m. tonight so I may not be able to take part in your discussions. If I'm still here, we'll put it on the speakerphone.)

Thanks.

3rd week in August

Warren

DOGFIGHT (Equivalent to 3 pieces -- \$300)

This is where the player will spend the bulk of his time in Wingleader, so it's where we need the greatest variety in the music. There are 6 distinct themes and six minor variations. (Of course, each theme/variation must segue as smoothly as possible into the others -- the action in a dogfight is fast and furious and changes constantly.)

1. Regular combat (T) *new*
2. Being tailed (T) *new, short*
3. Tailing an enemy (T) *old*
4. Missile tracking you (T) *new*
5. You're severely damaged (T) *old*
6. This one really counts! (T) *old* For dogfights that have a lot riding on them, the "This One Really Counts!" tune replaces the regular repeating dogfight music with something a little darker, a little tenser. If this is impractical, we don't have to bother, but it'd be a nice touch.
7. Killed your target (V) *new*
8. Ally killed (V) *new*
9. Your wingman's been killed (V) *new*
10. Enemy ace/commander's been killed (V) *old new, long*
11. Overall victory (V) and 12. Overall defeat (V) -- Most missions will have conditions that signify overall victory or defeat -- these conditions may be as simple as "Ship #4 destroyed." Not all missions will have

Dave



Fantore.

P\*

dogfight P\*

0000 012 325 3625

06.22.90 15108

P.02

ORIGIN TEXAS

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Since these themes and variations are so short, I've indicated how many total pieces we feel each action type represents and how much we feel each should cost. (Cutting to the chase, the total for the rest of the Wingleader music, as we calculate it, is \$1300.)

Look this material over and give Chris a call so you can finalize terms as soon as possible. (Unfortunately, I have to be out of here by 5 p.m. tonight so I may not be able to take part in your discussions. If I'm still here, we'll put it on the speakerphone.)

3rd week in August

Thanks.

Warren

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put it on the speakerphone)

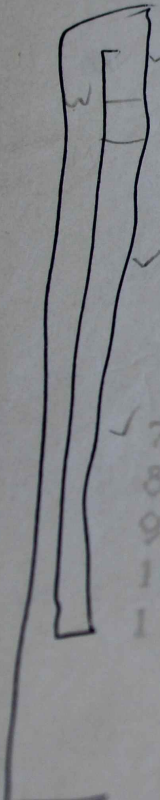
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  11. Overall victory (V) *old* and 12. Overall defeat (V) *new, long* -- Most missions will have conditions that signify overall victory or defeat -- these conditions may be as simple as "Ship #4 destroyed." Not all missions will have

Dave

Fanfare

P\*

dogfight P\*

briefing intro  
briefing middle } P\*

FROM 512 328 3825

06.22.90 15:06 P.03 \*ORIGIN TEXAS

victory or defeat conditions, however -- the mission that currently exists, for example, is a simple patrol and should have neither. But killing an enemy carrier in an attack scenario would trigger Overall Victory; losing a tanker you were defending would call for Overall Defeat.

FLYING (Equivalent to 3 pieces -- \$300)

This is the between scenes, transitional music. Though it need not be as varied as the dogfight music, the flying tunes can help convey the sense of what's going on. The player should hear a cry to arms as the enemy is sighted; dull, boring routine could turn into an alert patrol with a single message from the player's commander; a hopeless mission could turn into a gung-ho, get 'em boys slugfest with a few well-placed missiles (and a lot of luck!).

To ensure that one tune segues smoothly into the next we might have a set of specific transition pieces -- dull patrol to alert patrol, alert patrol to grim defense, transitions into and out of various bits of the dogfight theme, etc.

Me: (✓)

✓  
✓  
✓  
✓  
(S)

1. Returning to carrier triumphant (T) *(briefing old one w/ theme)*
  2. Returning defeated (T)
  3. Returning normally (T)
  4. Dull, boring, patrol -- nothing's happened for a while (T)
  5. Alert but routine escort/rendezvous duty, or patrol after encountering
- the current music works for this (T)



...a routine could turn into an alert patrol with a single message from the player's commander, a hopeless mission could turn into a gung-ho, get 'em boys slugfest with a few well-placed missiles (and a lot of luck!).

To ensure that one tune segues smoothly into the next, we might have a set of specific transition pieces -- dull patrol to alert patrol, alert patrol to grim defense, transitions into and out of various bits of the dogfight theme, etc.

- Me: (✓)
1. Returning to carrier triumphant (T) *(Reusing old one w/ theme)*
  2. Returning defeated (T)
  3. Returning normally (T)
  4. Dull, boring, patrol -- nothing's happened for a while (T)
  5. Alert but routine escort/rendezvous duty, or patrol after encountering enemy -- the current music works for this (T)
  6. Grim defense mission, or escort mission after engaging the enemy (T)
  7. Tense, hopeless goal-line stand, defending the Tiger's Claw or something equally vital (T)
  8. Brisk, upbeat strike mission -- go get 'em! (T)

Me: EJECTION SEQUENCE (Equivalent to 1 piece -- \$100)

The situation is hopeless. The player's ship is shot to pieces. It's time to get out.

We've got an animated ejection sequence (complete with sound effects) in which the player rockets through the roof of his ship and tumbles freely through outer space (as seen from inside the pilot's helmet).

Start with some explosive music and change abruptly to a quiet, peaceful, vastness of space tune.

- ✓ 1. Imminent rescue -- the player's allies are doing well (despite his personal lack of success) so the pilot will live to fight another day. Something



*Fanfare P\**     *dogfight P\**  
*Briefing intro P\**  
*Briefing middle P\**

File Edit Region Basics Change Windows JamBox

TYPE	PLAY	SM	END TIME	NAME
▼	-	6 3 123		Briefing end
▼	-	12 2 394		Scramble through launch P*
▼	-	7 3 334		Landing P*
▼	-	49 4 353		Funeral P*
▼	-	27 1 243		Debriefing-Successful +*
▼	-	32 3 349		Medal Ceremony T +*
▼	-	32 3 296		Regular Combat T new
▼	-	9 2 154		Tailing An Enemy (T) old
▼	-	11 3 377		Intense Combat (T) old
▼	-	6 1 442		Being Tailed T
▼	-	4 3 022		Overall Victory (V) old
▼	-	3 4 313		Enemy Ace Killed (V) old
▼	-	15 1 375		Extra, long victory (V) old
▼	-	12 4 452		You're Severely Damaged + Flound
▼	-	10 2 433		Missile Tracking You T new
▼	-	3 2 185		Target Hit ✓
▼	-	6 4 291		Your Wingman's been hit ✓
▼	-	6 4 293		Ally Killed ✓
▼	-	10 2 457		Overall Defeat ✓
▼	-	22 3 325		Debriefing-Unsuccessful +
▼	-	12 4 082		Medal Ceremony-Purple Heart T
▼	-	9 1 397		Minor Bravery V
▼	-	9 2 085		Major Bravery V
▼	-	12 4 106		Medal Ceremony-General T
▼	-	11 001		FAT Wrote

**Commander's**

Edit Start: 11|1|000 End: 39|1|073

MOVE	LOOP	REC	PLAY/IN	TRACK NAME	COMP-HEH
▼				Conductor	
▼				M10 Foot	
▼				M10 Snare	
▼				M10 Crash	
▼				M2 French Horn 2	
▼				M4 Synbrass 2	
▼				M5 Pizz	
▼				M6 String Sect. 1	
▼				M3 String Bass	
▼				M7 Tympan	
▼				M8 Flute	
▼				M9 Synbrass 1	

**Counter**

11 11000

0:00.00

*Re-ordering dogfight T*

★ = Paid

*S. Govett*

GOVETT ↑

*Flying to dogfight  
Returning Triumphant*

FAT ↓

File Edit Region Basics Change Windows

Chunks

TYPE	FLMV	SR	END TIME	NAME
-			9/2/085	Major Bravery
-			12/4/106	Medal Ceremony-General
-			1/1/001	FAT WROTE:
-			51/4/241	Flying to Dogfight ★
-			17/4/421	Returning Triumphant
-			13/4/241	Returning Normal ★
-			13/4/241	Returning Defeated
-			9/1/000	Good Damage Assessment
-			9/1/000	Medium Damage Assessment ★
-			48/4/452	Rec Room ★
-			53/1/001	Barracks-Go To Sleep You Pilots★
-			22/4/361	Goal Line-Defending the Claw
-			32/6/121	Strike Mission-Go Get 'Em
-			16/4/254	Grim or Escort Mission
-			39/1/073	Commander's Office
-			48/4/476	Dull Patrol
-			21/4/001	Eject-Imminent Rescue ★
-			21/4/001	Eject-Lost in Space
-			1/1/001	OTHER JUNK:
-			41/4/387	Briefing-scramble medley
-			68/4/452	Damage/rec sketch
-			16/2/010	Sketch damage

Commander's

Start: 1/1/000 End: 39/1/073

LOOP	REC	FLMV	CH	TRACK NAME	COMMENT
				Conductor	
		M10		Foot	
		M10		Snare	
		M10		Crash	
		M2		French Horn 2	
		M4		Synbrass 2	
		M5		Pizz	
		M6		String Sect. 1	
		M3		String Bass	
		M7		Tymp	
		M8		Flute	
		M9		Synbrass 1	

Counter

11 11000

0:00.00

★ = Billed or paid for



TO: Warren Spector  
CC: Chris Roberts  
FROM: The Fat Man  
DATE: 6/24/90  
RE: Further music for Wingleader

Warren,

Sounds fun! Creating 32 cues (in roughly a month? Is that your schedule?) as per your fax is challenging, but do-able. I'll start right after I've finished battle music for Savage Empire (roughly Tues. afternoon.)

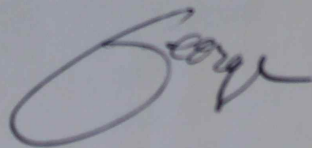
Regarding cost, we're in the ball park. I see it as more like \$1549.00. I'd be charging \$99.95 for all of the "P" pieces, give you 2-for-one on the "T" pieces (if under 20 seconds is OK with you--over 20 seconds is a full piece), and 4-for-one on the "V" pieces (if short stings are what you want for these. If I'm misinterpreting your needs, let me know.)

The 4-for-1 price is low--I usually charge 2-for-1, even for stings. I see a challenge in making a lot of interesting segments that can lead into each other, but I'm not charging for that. I don't see any rush charges, either.

Remember, also, that each piece (again 2-for-one on "T"'s, etc.) will require an additional \$100 for rights beyond 5 years, and that I haven't yet billed you for this on the Wingleader pieces I've already done.

Let me know if these terms are acceptable, and if any T's need to be longer than 20 seconds, or any V's are longer than short stings. I need clarification on deadlines as well.

Sincerely,





1) Flying back after dogfight

2) cut dogfight into pieces

Rousing signature for blowing up

3) 1 or 2 sec breakpoint

3) More intense music

# The Fat Man

## CREDITS

### Audio production/Music composition

Produced music for numerous band and artistic projects, often featuring computer-based MIDI arrangements. Produced music and/or custom sound effects for Warner Corp., Lucasfilm Games, Circular Productions/Wham-O Mfg., and others. Wrote music for video games and toys for Mattel Electronics, Intellivision, Atari Corp., Fisher-Price, Playtime, Lucasfilm Games, Realtime, Interplay, Electronic Arts, and Sirius Software.

### Recording

Engineered projects for Warner Corp., Discovery Records (Tommy Tedesco), People Magazine (on HBO), Cannon Films, Tropus Films, Frank Becker (Ch. 7 Eyewitness News theme, LA), Metavision, Mattel and others, in addition to numerous band projects. Staff engineer at Digital Sound Recording, Los Angeles, CA.

### Digital Engineering (CD Mastering, Archiving, etc.)

Projects for Warner/Elektra/Atlantic (WEA), MCA and Geffen Records including albums by Elton John, Peter Gabriel, Michael Franks, Joni Mitchell, Ray Price.

### Camera/video production

Co-produced "Trashdance" for Tropus Films (shown on HBO). Cameraman for Tropus Films and WEA projects. Album cover photos for Bent records.

### Computer Program Design

Designed VALPAINT, a color graphics program for Epson computers, for Rising Star Industries, and designed and programmed CASSETTE LABEL MAKER, a utility for the Macintosh.

7611 Shoal Creek Blvd. Austin, Texas 78757 (512) 454-5775

you can fly  
Low key briefing  
This is squadron -  
Sketch of Theme  
Flying machine  
Dogfight flying and  
Dogfight conflict

June CES

Chris - Dave  
ROBERTS  
Warren  
SPECTO  
Herr  
St



Briefing

from - not Star Wars

l

c

not there,

dict

es

d

ran

LCES II

Briefing for hrs  
Scramble 020400

- Takeoff  
- Launch tunnel

- landing  
- Dusklight flares

MODEM:

Steve Morris

Music Produced by  
The Fat Man, George Alistair Sanger

Music written by  
George Alistair Sanger  
and David Govett

Origin Systems - WIN9

Fat Man's Records  
Dated Client's Folder  
Command



5

Carrier vs feline aliens  
Tree structure

you can fly 4 types of ships

Low key briefing

This is squadron - not Star Wars

Sketch of Theme

~~Flying music~~

~~Dogfight flying and there~~

Dogfight conflict

CES II

Briefing low key

- Scramble 10-20 sec

- Takeoff

- Launch tunnel

- Landing

- Dogfight flying

- Death

- Rec room

June CES

Chris - Director  
ROBERTS

Warren - Producer  
SPECTOR

Herman - Sound

Steve - 2nd programmer

deadline

Paper - inevitable

More blues, jazz, sax

Sandy, earbe-filled

the Hustler, the strings, darkness. 1 lamp over table

✓ Deep space  
Conversations

strictly the same

More echoes

1st echo after 2nd note  
Computer-like, Flicker

extend to 2 minute

✓ Love them ~~Less depth, straight~~

~~Too Militaristic~~

~~remove percussion~~

see if needs touches of harp

F. Domino

~~288-2261~~

288-4450

~~1st Fly~~ 10:00 sketches of 2+3

Live Oak

441-0252

Rm 217

Fat Man



start all over again. This piece of music should build up slowly, highlighting the tension of waiting for the missile to engage. If the missile lock is ever lost, the music will stop and start over. If the music reaches the 30 second point, though, the lock is achieved, and the missile will fire; the next 10 seconds should be a moderately exultant theme, as the missile streaks toward the enemy ship.

The following pieces are 2 to 3 minutes long and need to loop. Preferably, the first minute or so will introduce the piece and establish the theme, then the latter part will loop.

#### LOVE THEME

WC2 has a romance sub-plot. The PC has an affair with an old friend from the beginning of his military career. Jeanette "Angel" Devereaux; she happens, however, to be his commanding officer. Angel presents a cold, demanding exterior; she is a brilliant, methodical, "by the book" pilot and commander. However, deeper inside she's less reserved, as the PC and the player learn during

the course of the game. This theme will play during romance scenes between PC and Angel.

#### DEEPSPACE CONVERSATION THEME

There will be times when the PC has a conversation while flying his starfighter through deep space. This piece of music plays during those scenes. Make it a subdued variation of the main WC2 theme.

#### POKER GAME THEME

Every two weeks, the pilots on board the carrier get together for a poker game. Many of the conversations in WC2 take place during this game. This piece should emphasize the amusing, cat-and-mouse maneuvering that takes place during a poker game.

N	THU	FRI	SA	SU	MO	TU	WE	TH	FR	SA	SU	MO	TU	WE
14	15	16	17	18	19	20	21	22	23	24	25	26	27	

LOVE  
 Deepspace Conv. +  
 + get full spec + video poker game  
 + delivery



Synths - Take My Breath away  
(Berlin)

Deepspace

- Newscasts stuff (WC2 theme subdued)

"angel Devereaux"

$$\left[ \begin{array}{l} C^6 \& / C \quad / F^6 F / G \quad / \\ dm \quad / F \&^? / C \quad / dm \quad G / \end{array} \right] \times 2$$

Bridge  
 $A_m \quad / F \quad / \quad C \quad / \quad C^+?$

$A_m^? \quad / F \quad /$

trans chgac

Schizo

Evil ~~A~~ meltdown

Defenders of Dynation

computer

Script	Thru	Location	First
N/A		desk	
3		Glen's Room	
6		Kitchen Cabinet A	
3		Kitchen Cabinet B	
1		Kitchen Cabinet B	
1		Kitchen Cabinet B	
1		Kitchen Cabinet B	
3		Kitchen Cabinet C	
3		Kitchen Cabinet C	
2		Kitchen Freezer	
		Kitchen Freezer	
		Kitchen Freezer	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Fridge	
		Kitchen Sink	
		Bry Room	y
		Bath B	

Replace "Underworld" w/ older version

Impspace - 130 = \$ 150

Torpedo Run : 40 = \$ 200

Love Theme  $2:00 - 3 = \$375$

Love Thene 2.00-3 = \$ 300 375  
Pappagall Conversatu 2-3 = \$ 300 375

Pappa Conversa 2-3 = \$300 375  
Paper Game

1475



04.09.91 03:19 PM \*ORIGIN SYSTEMS INC. P01

26

Tango to 150 56.4

Poker OK if no problem  
✓ Deepspace conv. - longer

Imppace OK

Torp run - finish

Love - all drums out, use bass to simulate bass, finish

→ Bridge:

A m F C E<sup>M</sup>

312

The Fat Man  
711 Shoal Creek Boulevard • Austin, Texas 7875

The Fat Man  
Shoal Creek Boulevard • Austin, Texas 787

The Fat Man  
Shoal Creek Boulevard • Austin, Texas 78

The Fat Man  
Creek Boulevard • Austin, Texas 7

The Fat Man  
k Boulevard • Austin, Texas

The Fat Man  
eVard • Austin, Texas 7

The Fat Man  
ard • Austin, Texas

The tunes are basically fine now. The only two we still have problems with are the "love theme" and the "poker theme". They're not fine.

Shorter intro

lower, big tript. climax inversion

Splice in Slam

(incorporate in theme)  
Will need - Love theme - w/ commander  
"by the book" - restrained

- Jazz per miniscian - opposed to war  
usually on observation deck, playing piano

- Betrayal

- Military, hard line

~~Type Addison Family for Volume~~

~~612 647 9635~~



04.09.91 03:19 PM \*ORIGIN SYSTEMS INC F01

26 Page to 150 SC.4

Fax message from Martin at Origin Systems

The tunes are basically fine now. The only two we still have problems with are the "love theme" and the "poker theme". They're not big problems, though.

Poker Theme

This still has timing problems (I think), although it's definitely improved since the original version. Whilst the end seems to be sync'd up (coincidence?), the middle part of the tune is still a beat or two out (and it's never exactly a beat or two out, either). The bar in which it starts to lose it is much farther on into the tune than in the original version. What do you think is going on? (Compositionally it has been fine from the start).

Love Theme

Compositionally this is fine now. The only problem is that we didn't expect you to put an "ending" on it. Whilst we could re-jig our scenes around to accomodate a tune with an end, it seems easier for us to ask you to make it loop again (refer to your original brief); can you do this?

I have about four more tunes organised for you and I'm just getting the docs ready (later...).

Martin Galway

04.09.91 03:19 PM \*ORIGIN SYSTEMS INC. P01

26 Tempo to 150 56.4

Fax message from Martin at Origin Systems

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### Poker Theme

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### Love Theme



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I have about four more tunes organised for you and I'm just getting the docs ready (later...).

Martin Galway

the course of the game. This theme will play during romance scenes between PC and Angel.

#### WC2 5 DEEPSPACE CONVERSATION THEME

There will be times when the PC has a conversation while flying his starfighter through deep space. This piece of music plays during those scenes. Make it a subdued variation of the main WC2 theme.

#### WC2 6 POKER GAME THEME

Every two weeks, the pilots on board the carrier get together for a poker game. Many of the conversations in WC2 take place during this game. This piece should emphasize the amusing, cat-and-mouse maneuvering that takes place during a poker game.

↳ get me some dialog



03.07.91 03:16 PM ORIGIN SYSTEMS INC. P01

★ = video will be helpful

150  
200

375  
375  
375  
1125  
150  
200  
1475

### INITIAL MUSIC REQUIREMENTS

These are all the pieces I have laid out so far. The script is still being finished out, so we don't know yet exactly what sets (and thus what themes) we'll wind up using.

The following two themes, Jumpspace and Torpedo Run, are used in spaceflight, and should mesh with the rest of the spaceflight music. Jumpspace will typically be played during regular, non-combat spaceflight; Torpedo Run will always be played in the middle of tense action.

using old music?

\$150

### WLCZ 2 JUMPSPACE THEME -- 30 seconds

★

This is the music that plays as the PC's ship uses its hyperdrive to cross the incomprehensibly vast gulf between two star systems. The PC's ship will hang in space for a few seconds (music tense but slow), then suddenly accelerate (music speeds up), then vanish in a flash of blue light (music hits a peak). The music continues at the same level as we cut to the destination, where there is another flash of light and the PC's ship appears. The ship rushes past the camera with a roar, leaving behind empty space; as that happens the music drops away, leaving behind a few lingering notes.

holds peak?

P200

Sayer (George) Papers

The following two themes, Jumpspace and Torpedo Run, are used in spaceflight, and should mesh with the rest of the spaceflight music. Jumpspace always be played in the middle of tense action.

3150

#### WC2 2 JUMPSPACE THEME - 30 seconds

✱

This is the music that plays as the PC's ship uses its hyperdrive to cross the incomprehensibly vast gulf between two star systems. The PC's ship will hang in space for a few seconds (music tense but slow), then suddenly accelerate (music speeds up), then vanish in a flash of blue light (music hits a peak). The music continues at the same level as we cut to the destination, where there is another flash of light and the PC's ship appears. The ship rushes past the camera with a roar, leaving behind empty space; as that happens the music drops away, leaving behind a few lingering notes.

holds peak?

2200

#### WC2 3 TORPEDO RUN THEME - 40 seconds

✱

This is the music that plays as the PC's ship begins a torpedo run against a huge cruiser or dreadnought. The torpedo requires a "missile lock" that takes about 30 seconds to achieve. During that time, the player must fly slowly and in a straight line (while being shot at, no less) otherwise, the lock is lost and he has to start all over again. This piece of music should build up slowly, highlighting the tension of waiting for the missile to engage. If the missile lock is ever lost, the music will stop and start over. If the music reaches the 30 second point, though, the lock is achieved, and the missile will fire; the next 10 seconds should be a moderately exultant theme, as the missile streaks toward the enemy ship.

The following pieces are 2 to 3 minutes long and need to loop. Preferably, the first minute or so will introduce the piece and establish the theme, then the latter part will loop.

3x  
\$375

#### WC2 4 LOVE THEME

WC2 has a romance sub-plot. The PC has an affair with an old friend from the beginning of his military career, Jeanette "Angel" Devereaux; she happens, however, to be his commanding officer. Angel presents a cold, demanding exterior, she is a brilliant, methodical, "by the book" pilot and commander. However, deeper inside she's less reserved, as the PC and the player learn during



Steve Morris@AUSTIN:MORRISA  
To:  
CC:  
BCC:  
Subject: WC29v1 for Martin Galway

1 V2 & 7 V1

↳ Requires changing the literal repeat, could add :30 to it if required  
Possibly smoother transitions - pretty finished.

Sanger (George) Papers

TO:  
FROM:  
SUBJECT: MCDONALD'S For Martin Galway  
Routing History File  
Sent OK

The Fat Man

7611 Shoal Creek Boulevard • Austin, Texas 78757 • (512) 454-5775

RECEIVING FAX #: 328-3825

PLEASE FORWARD TO: Martin Galway

DATE: 4/17/91

FROM: George Alistair Sanger, The Fat Man

This FAX consists of 1 pages including this cover sheet. If there are any questions, please contact me by voice or FAX at the number above.

Martin,

Please forgive me, but I seem to have "recycled" the most recent fax from you of music specs. Steve Morris has complete sketches of the Main Theme and Prince Thrak's theme, I have a rough sketch of the Ace theme, and I remember Jazz' Dogfight's mood, which I'll do today. I just don't have the lengths and looping specs for the finished versions. Please call or fax ASAP.

Thanks,

FAT

HA!

FOUND IT!



Steve Morris@AUSTIN:MORRISA

To:

CC:

BCC:

Subject:WC29v1 for Martin Galway

Sending binary file

Sent OK

L(ist) R(ead) W(rite) D(ownload) U(pload) B(ye) > w

Enter text now, type '/EX' when you are done

Steve-

Please pass this message on to Martin. Thanks.

Martin-

WC2 7 is Prince Thrakhath's dogfight.

WC2 8 is Jazz's Dogfight

WC2 9 is the Kilrathi Ace dogfight.

You should now have all of the above in sketch form, as well as a modification of the Main Theme, also a sketch. Today was the due date for the last sketch. I'll need to hear from you before I can proceed. If you can call me today, I can hold to our agreed schedule.

Thanks,

FAT

/ex

Fatsen's Tunes for "Wing Commander Two" 10th April 1991

WC 17

\*Prince Thrakhath's Dogfight: (0:40) A shorter, faster-paced version of Dana's "Prince Thrakhath's Theme", for use in the final dogfight with him. This piece will play interspersed with the regular WC1 Combat music, triggered when you tail the Prince. Please find "Prince Thrakhath's Theme" enclosed as a regular M.I.D.I. file.

WC 2 8  
Possibly  
use "Martian"  
battle

\*Jazz's Dogfight: (0:40) Kind of a "Kilrathi Ace Theme" but for fighting somebody on your own side! This piece plays when you have caught up with Jazz's ship outside the carrier and have started fighting against him. It's interspersed with the regular WC1 Combat music, actually playing when you are tailing Jazz (in a chasing sort of way).

(hold a bit  
for script)

WC 2 9  
"

\*Kilrathi Ace Dogfight Theme: (0:40) Some generic piece of music to establish that the enemy you're fighting is tougher than average. Aces are generally the only enemies who talk back; this piece should somehow be evocative of trading insults over the radio (don't ask me how!). Again, the program triggers this tune when it realises that you're trailing the guy, and plays the regular WC1 Combat music the rest of the time.

bring intro-

\*The Main Theme (2:30) This is the piece we all know and love here at Origin Systems, from the WC2 January C.E.S. Demonstration sequence. Please finish it off! (- it's about 1 minute seconds right now). We'd like it to be the same quality as the first bit of course. If you want to use those few appended chords from the end of the actual C.E.S. sequence (not in the original submission), go ahead, as long as they fit in properly. I don't have much to go on as regards visuals for this section, but the music cannot be synchronised to the music anyway, that's for sure. A few limited credits will appear.

Incorporate  
some theme

Saga (6095) Papers

WC 2 8  
Possibly  
use "Mistral"  
battle

WC 2 9  
"

string intro -

Main-17<sup>th</sup>  
rest - 18  
sketches

WC 2 10  
Jazz's Dogfight (0:40) Kind of a "Kilrathi Ace Theme" but for fighting  
somebody on your own side! This piece plays when you have caught up  
with Jazz's ship outside the carrier and have started fighting against  
him. It's interspersed with the regular WC1 Combat music, actually  
playing when you are tailing Jazz (in a chasing sort of way).

(Lull a bit  
for a moment)

\*Kilrathi Ace Dogfight Theme: (0:40) Some generic piece of music to  
establish that the enemy you're fighting is tougher than average. Aces  
are generally the only enemies who talk back; this piece should somehow  
be evocative of trading insults over the radio (don't ask me how!).  
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trailing the guy, and plays the regular WC1 Combat music the rest of the  
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\*The Main Theme (2:30) This is the piece we all know and love here at  
Origin Systems, from the WC2 January C.E.S. Demonstration sequence.  
Please finish it off! (- it's about 1 minute seconds right now). We'd  
like it to be the same quality as the first bit of course. If you want  
to use those few appended chords from the end of the actual C.E.S.  
sequence (not in the original submission), go ahead, as long as they fit  
in properly. I don't have much to go on as regards visuals for this  
section, but the music cannot be synchronised to the music anyway,  
that's for sure. A few limited credits will appear.

Incorporate  
some theme

We have to have all four pieces of music by the end of the day on  
Thursday 25th April, to fit in with our game development schedules.