

Exploring the soundscape of LEGO® Universe

When LEGO® Universe died in 2012, it didn't just shut off access to the imagined worlds of Avant Gardens, Gnarled Forest, and Forbidden Valley; it also took with it the brilliance of an epic soundtrack.

Composed by Brian Tyler with additional music by John Harman and Richard Dekkard, the LEGO Universe soundtrack was a gorgeous symphonic creation of orchestral arrangements designed to stand the test of time.

The LEGO Group was so taken with the music that the company used it at the entrance to LEGOLAND parks around the world.



But it wasn't easily available to fans, at least not until the company decided to team up with Dekkard and Tyler to remaster and release the music in 2021.

Now anyone can purchase a digital copy of the official original game soundtrack or listen to the entire thing as a single continuous mix on any of your favorite streaming services as well as YouTube. And there are even talks about a potential limited run physical release of the album.

Tyler said in a recent episode of podcast Bits N' Bricks that he decided to help out with the remaster because he always felt like the LEGO Universe soundtrack was the "one that got away."

"I was so proud of it, and still am of this score," he said. "I love it. And you know, I get asked about it all the time. 'Is that going to be available?' I mean, it's 10 years of me fielding questions saying, 'I don't know, you know? I hope it is, you know?' I was earnestly feeling like, 'Dang, yeah, I hope it is, you know? I really want that for the fans and also for new people. I'm really proud of the music, and I'm proud of the game. So yeah, I was not going to miss a beat in terms of wanting to help out in and get this out there to the world."

It was Dekkard who originally came up with the idea of bringing Tyler in on the project. At the time, Tyler was a well-established composer, musician, conductor, and producer, but mostly for movies and television. He had just come off work on a slew of movies, including Fast & Furious, The Final Destination, and Rambo. And he'd never worked on a video game before.

Dekkard, himself a multi-platinum selling composer and producer, was brought in to work with NetDevil on its previous game: Auto Assault. After he was finished with that game, Dekkard had moved on to work with Electronic Arts on the Need for Speed series and then on League of Legends with Riot Games. With LEGO Universe well into production, NetDevil asked Dekkard to come back and work on amping up the soundscape of LEGO Universe.

Dekkard said he knew he needed to bring someone in for the soundtrack who could create something that would live up to both the game and the LEGO brand.

"I knew from listening to Brian's catalog of works that he was going to specifically be able to produce the type of music and themes that would be memorable for generations and iconic," Dekkard said. "The same way movie themes for certain movies are iconic, like Indiana Jones or 2001: A Space Odyssey. But you see what I'm saying; you have to have a very specific skill set to craft the thematic content in music, to leave these memory impressions. And it's a skill in itself versus just producing background music, for example."

Tyler said about 85 percent of his work at the time was spent on film and the remaining on television. But that he grew up playing video games and with LEGO toys.

"Playing and creating it was the kind of my father's influence, he's an architect," Tyler said. "I think you can see that I was a music guy, but at the same time, I really loved building. So, when I saw this project coming along, it seemed like this merging of these two things that I just happen to love. And it kind of got to that inner little boy, which occasionally happens. That even happened with the Marvel Universe – I was a comic book collector – and when I scored Star Trek or any of these things. I was lucky to work on things that I loved growing up, and LEGO was no different. The only difference was that there's going to be a complete, immersive universe inside something so specifically that I knew as building blocks. So, it was a joy to even think about, but then when I got the opportunity to do it, I jumped on it."

In creating the score back in 2010, Tyler said he set out to try and make something that would have a sort of timeless sound to it, which is why he decided to use an orchestra.

"I think the orchestra brings that heightened fun and emotion and just does coincide with that epic quality more than, for instance, like an electronic score would be or something that might be really appropriate for something else," he said. "I think with this, it feels more classic and timeless and, and all the things that we kind of associate those classic scores with. So really, the vast majority of this score could have been recorded in like 1952, and those types of things tend to last longer because they're not tied to a particular sonic trend of the time."

To create the sound of the music, Tyler worked with the Slovak National Symphony Orchestra. Due to some scheduling constraints, he had to oversee the entire recording live from a studio in Los Angeles using video and audio streaming between the countries.

The team also signed Patrick Stewart as the narrator for the game.

Dekkard said that Stewart was at the top of his list, which included the likes of Morgan Freeman. Dekkard managed to grab recording time with him in London before Stewart was to launch a run of performances at theaters in China.

When the game came out in 2010, the soundtrack was called out specifically, a rare thing in a game review from the era.

Dekkard said he had always wanted to also release that soundtrack separately but didn't get the chance before the game closed down. The remaster was that missed opportunity, returned.

"I made a promise to Brian a long time ago that we would release this soundtrack album," he said. "And because of the way LEGO Universe died, there were a lot of political implications that prevented that from happening. Over the past 10 years, a lot of things have changed, a lot of people have changed, and this has created the opportunity for new life to be blown into the music."

To listen to much more about LEGO Universe's inception, creation, launch, and eventual death, make sure to check out the two-part episode of Bits N' Bricks that delves into the game.

Explore more...

In order of appearance

[LEGO Universe \(Original Game Soundtrack\)](#) – Official music video on YouTube

[LEGO Universe](#) – Wikipedia

[Richard Dekkard](#) – Official site

[Dido](#) – Official site

[Brian Tyler](#) – Official site

[Madsonik](#) – Official site

[Bits N' Bricks](#) – Official podcast about all things LEGO games

Transcript

Bits N' Bricks Season 1 Episode 12:
LEGO® Universe Soundtrack: A Conversation

February 24, 2021 · 0:43:36



Bits N' Bricks: Introduction – 00:00

(Child's voice: Bits N' Bricks)

(Music)

Ethan Vincent

Welcome to Bits N' Bricks, a podcast about all things LEGO games. I'm Ethan Vincent-

Brian Crecente

-and I'm Brian Crecente. Together, we look back at the rich 25-year history of LEGO games, chat with early developers and seasoned studios, who have all tackled the creation of video games for one of the most popular and respected toy companies in the world - the LEGO Group.

(Music "Avant Gardens Launch" from LEGO Universe (Original Game Soundtrack))

Chapter 1: LEGO Universe Soundtrack – 00:33

Ethan Vincent

That was the track Avant Gardens Launch from the newly remastered LEGO Universe original game soundtrack. And for any die-hard fans of the game out there, you may have not heard that particular variation before. But, Brian, there's so much to talk about when it comes to LEGO Universe, from how it was developed to what it achieved to the fan community it has generated. But I think sometimes people forget just how amazing this game soundtrack and score is. The actual music that accompanied the game.

Brian Crecente

Yeah, I mean, you're right. It's amazing because I think in general, people sometimes will forget about the sort of soundscape of a video game, and that's unfortunate. In this case, the soundtrack of LEGO Universe mainly features orchestra arrangements that were composed by Brian Tyler. But the thing is that the soundtrack sort of died alongside the game when the plug was pulled on the massively multiplayer online game way back in

2012, because you know, it was an online-only game, which means you can't just load it up and play it when you want to. And because of that, you couldn't really listen to any sort of official copy of that wonderful music outside of the game or past the year 2012.

Ethan Vincent

That's right. Until now-

Brian Crecente

Yes.

Ethan Vincent

-right? To celebrate the 10-year anniversary of the game's original release, the LEGO Group teamed up with Brian Tyler and Richard Dekkard, again, you know, to remaster all of the amazing music and release it in a number of forms. You can purchase it as a digital copy of the album in pretty much any online music store. Listen to the entire thing if you want to as a single album on streaming services and YouTube. And there's even plans for a limited run physical release of the soundtrack, which I think is pretty cool.

Brian Crecente

Yeah.

Ethan Vincent

Now one of the things I'm super excited about is this YouTube version, which is this continual playing of the album with some pretty nice visual gems coming from the time of LEGO Universe and its creation showing some concept art, you know, mockup gameplay things, a lot of fan things that are in there, and a lot of footage from the behind-the-scenes back in the days. So that's really exciting, but what's also cool is this conversational podcast today. We had an opportunity to chat with both Richard Dekkard and Brian Tyler about those early years of creating the soundtrack back in 2010. And the process of recreating it for this new standalone release that you will be enjoying. So yeah, that's pretty exciting, Brian.

Chapter 2: Conversation with Richard Dekkard – 03:30

Brian Crecente

It is. So Richard Dekkard, for those of you who don't know, is a multi-platinum selling composer, producer, and sound artist who has worked on everything from movies and music, to trailers and recording projects. He also, of course, worked on video games, including the massive hit League of Legends by Riot Games, and of course, LEGO Universe. He actually started working with developer NetDevil back when they were creating their car combat massively multiplayer online game Auto Assault. He then went on to work on

League of Legends before coming back to NetDevil as the audio director for LEGO Universe, where he oversaw the creation of the soundtrack, the effects, and the soundscape for the game.

Ethan Vincent

Yeah, I love a lot of the stuff that Richard Dekkard did for the game. There's just so many great sounds and great music, including this amazing LEGO Universe opening cinematic. Let's take a listen.

(Excerpt of Patrick Stewart narrating opening of LEGO Universe)

Brian Crecente

Patrick Stewart. You get Patrick Stewart to do the narration on this. How did you guys make that decision? And again, was that something that he immediately was up for?

Richard Dekkard

One of the problems with talking about things that were 10 years ago is that when we were in the middle of doing this stuff is we didn't get much sleep. So the memories may be a bit foggy, but I remember this came up kind of out of the blue, meaning I'm sure there are other people who are planning this for a long time, but it only came on my radar sort of out of the blue that, Oh, this trailer is being produced, we're going to need voiceover for it, who are we going to get? And one of the things I learned at EA is to, don't be afraid to think big. Because when you work with small studios and boutique developers, you kind of take on this mindset of constantly trying to, Oh, we got to save money, oh, we won't have the budget for that, it won't work. EA removed all of that from me, and embedded in me that go big or go home. And it's a good philosophy, and I do stand by it today. And so that meant, Okay, A-list actors. Who are we going to get to be the iconic voice for this trailer? And we came up with, you know, the main principles of the studio had their own inputs, and I don't honestly remember all who was on the list. I do remember Morgan Freeman was one of them.

Brian Crecente

Of course.

Ethan Vincent

Yeah, the voice of God.

Richard Dekkard

And I do also have this sense that I had assumed Patrick Stewart would do it because the particular trailer in question is based on a spaceship and in space, and it just seemed like the likely choice to me, and I'm not afraid to push things very subtly in the direction I want

them to go in. So I have no doubt that I lobbied hard and made the case very quickly that he's the guy, and that's who we should choose.

Ethan Vincent

And, Brian, I can attest to the fact that Richard was very tired and very beat down because we were in England in their studios, and we're recording Patrick Stewart. I was at least just doing the behind-the-scenes. And he was focused on this immense script. I mean, it was this crazy long script, Richard, where I remember where you're having him say things like, press the left button-

Richard Dekkard

Oh my god.

Ethan Vincent

-and I know half of that stuff probably never made it in, but I just remember you being super sick that day. And you were trying to keep together. And when I say sick, I think you were at the beginning of catching something, so it wasn't like you were, you know, half-dead, but it was a hard day I remember, you know, jet lag and all.

Richard Dekkard

Well, yes. I would just interject that no, I was very sick-

(Laughter)

Richard Dekkard

-already, because I had to fly. Well, we should explain. So Patrick Stewart once he was chosen to be the guy. You know, we negotiated a financial arrangement with his management in Los Angeles. And you know, and that was a done deal. But then there was the harder part of the issue is the time. When are you going to do this? When are you going to meet up? And you know, he trots all around the world doing a million things every day. You know, one minute he's in New York, next LA, and so we were kind of having a lot of difficulty finding when and where we were going to record him. And I remember I got two days' notice that he'll be in London. This is your only chance because he's going to China. And so, you know, Ethan and I...where were you flying from, Ethan? Were you in Europe?

Ethan Vincent

No, I was flying from Salt Lake, I remember.

Richard Dekkard

Oh, yeah. So Ethan jumped on a plane from Salt Lake. I jumped on a plane from Denver and flew to London. I was sick the whole flight over, and so those pressurization changes in the cabin were just like an icepick into my brain. And I don't remember if we recorded the same day we landed. But it would, it would feel like we did. But maybe we didn't, I don't know. But I had to hide that I was sick. And I was like just dying inside and drugged up on NyQuil. And then I felt bad because he was going to China to do some kind of like three-month-long theater performance of some play. And I was so afraid that I was going to get him sick-

Brian Crecente

Oh, right.

Richard Dekkard

-on his flight to China and then ruin some big theater production he was involved in.

Ethan Vincent

Yeah. I remember you stayed away from the main interview. And I thought that was wise. Yeah, that was good.

Brian Crecente

What was it like working with him? I mean, he, as you said, he does a lot of work, and it's all over the place. Was he pretty easy to work?

Richard Dekkard

Yeah, whatever impressions you have of Patrick Stewart as a human being based on his public exposure, that's what he is and better. He's funny and friendly and sweet and nice and cordial, and just...as good as you could imagine it would be.

(Documentary Audio)

Richard Dekkard

Okay, Patrick, if you want to just give a rough read, we'll get levels set.

Patrick Stewart

Do you want to cue me or give an ident for each one or shall I? How should we...

Richard Dekkard

We're just gonna wild roll and record everything, and we'll edit it later.

Patrick Stewart

Very well.

Patrick Stewart

They quickly descended upon an ancient temple, a relic of the mythical first builders.

Richard Dekkard

Thank you very much, Patrick. So we noticed the difference when you moved from one page to the next based on your head position.

Patrick Stewart

Aha.

Richard Dekkard

So I think what we might do is do just a page at a time that way.

Patrick Stewart

And I'll, I'll just have to pause while I turn the page.

Richard Dekkard

Yeah, that'd be perfect.

Ethan Vincent

Yeah, I remember being a little nervous setting up the behind-the-scenes camera in the recording booth. But very quickly, he was just so friendly and nice, putting everyone at ease, and at the end, I'm sure you remember this, Richard, but Patrick shared his thoughts on the LEGO brand.

Patrick Stewart

I think because I'm so old, that the LEGO brand wasn't around when I was a child. But I made up for it. Because I have two children. My son is the eldest. And as soon as he could handle anything, I bought him toys. And LEGO bricks were one of the very first. He was a little too young at first to know exactly what to do with it. So when he had gone to bed, I played with it. And then he would have things that he could play with when he got up in the morning. So there was a period when I think I was taxing my imagination by having to make something different every night because he wanted to see something new every morning. But we still have them. My children never threw away any of their toys. And so the LEGO brick collection still exists. It's probably worth something, isn't it now?

Richard Dekkard

Thank you very much, Patrick.

Patrick Stewart

You're welcome.

(Music)

Brian Crecente

I know that you, at some point, decided to get Brian Tyler, or the decision was made to get Brian Tyler involved in the soundtrack. How did that come about? And what was that process like?

Richard Dekkard

Well, I think that ties in exactly to why NetDevil and the LEGO Group were reaching out to me is because the music is just crucial to creating the experience and the emotion of a brand, of a product, of a gameplay experience. I knew that this was going to be bigger than me. And so I needed to find somebody who could, in my opinion, deliver the goods. And there are a million composers you can hire. And there's sort of a sense that if you listen to music, you're an expert in music. And so you know good music, because you've listened to music and it made a feeling in you. But there are many other layers to music other than that, in the sense of trying to produce a product. And I knew from listening to Brian's catalog of works that he was going to specifically be able to produce the type of music and themes that would be memorable for generations and iconic, the same way movie themes for certain movies are iconic, like Indiana Jones or Space 2001...that's what's called isn't it? Space?

Ethan Vincent

2001: A Space Odyssey, right?

Richard Dekkard

(laughs)... But you see, what I'm saying is that you have to have very careful skill set to craft thematic content in music to leave these memory impressions. And it's a skill in itself versus just producing background music.

Brian Crecente

So let's talk a little bit about the remaster. How did that get started? And what is your involvement on remastering the soundtrack?

Richard Dekkard

I made a promise to Brian a long time ago that we would release this soundtrack album. And because of the way LEGO Universe died, I guess is the appropriate metaphor; there were a lot of political implications that prevented that from happening. And over the past 10 years, a lot of things have changed, a lot of people have changed. And this has created the opportunity for, I think, for new life to be blown into the asset of the music, and Ronny [Scherer] was just wonderful. He was always such an advocate for the direction that the music was going in. And he really valued it and helped me navigate the political aspects of getting it produced. And I think he's been really valuable and smart and being able to revive this on an appropriate anniversary date and gain the political will internally and navigate all the different aspects of it to, you know, give something back to the fans who remember it vividly.

Brian Crecente

Yeah, it's interesting, we talked about this a little at the beginning, but I think there are people out there who maybe don't realize or haven't sat back and thought about the fact that, you know, a movie is an hour and a half, or a TV show is 30 minutes to an hour, whereas some video games can be literally hundreds of hours or in a game like League of Legends, people will play those games every single day for months or years. And so I'm assuming, when you're designing the soundscape for those things, it's got to be a very different thought process. And like how you can create something that can be listened to that often.

Richard Dekkard

It's also mind-boggling when one of the games that you've done ends up being an esport candidate or participant and gets broadcast in a stadium full of 100,000 people and broadcast on TV all through Korea like it does get insane. But the point you're making is correct that you do hear little mistakes, you do often wish you could have fixed something. And it does force you to be very careful about leaving stuff in that could be better and makes you more disciplined. Because some...well, you know, and it's not just video games, I mean, quite often, you can write a piece of music, and you can think it's going to be a huge success and really be enjoyed, and it turns out to be a miserable flop and failure. And then something that you did in 30 minutes, that is kind of a throwaway thing, ends up being immensely successful. So, it's difficult.

Ethan Vincent

When you laid in that final master soundtrack, and I remember seeing those files, and you put those into the game, and you know, the first animators and developers and executives, you know, saw it with that music, how did that work? And what was the reaction?

Richard Dekkard

There was a great sense of satisfaction in knowing that the music was so good. It made my job easier, in the sense that I knew I could depend on it, and that it worked well, and it sent the message it needed to and, you know, to the great credit of the LEGO Group executives and NetDevil founders, I never once received any interference or pushback on what I was doing. And I don't just mean in a negative way, but it's quite often in music that people can get excited and want to get their fingers in the mix just out of excitement and wanting to be involved. But they were really great in that they never tried to get inside what Brian and I were doing and mess with it, and then were very happy and grateful with the final experience. And that's what I take away is the lack of interferences. It was really the accolade that they approved and were happy with it. But it might be somewhat unique in the sense that we produced something as - I don't know the right word - not impressive, but let's say grandiose, because the score really is grand for a video game, in terms of its production, its use of orchestras. It's not so uncommon nowadays, but 10 years ago, it was less common. And for a kid's game or an MMO, it was even less common. So I think that it helped raise the impression of what was possible in video games, and I think that because the landscape was devoid of maybe this level of production and orchestration and music quality to some degree, that journalists noticed it, or reviewers noticed it. It stood out a little because of that, probably.

(Music)

Ethan Vincent

Well, that was a lot of fun.

Brian Crecente

Yeah.

Ethan Vincent

I always enjoy talking to Richard, he's such a great guy and has so many cool stories and how he brought this soundtrack together is really, really cool.

Chapter 3: Conversation with Brian Tyler – 19:13

Ethan Vincent

Next up is our conversation with composer Brian Tyler.

Brian Crecente

Yeah, and again, it's so great that they took the time to do this. Tyler has a very busy schedule, and was able to sort of sit down and do this lovely chat with us. For those who of

you who don't know who Brian Tyler is, I'm sure you've heard his music, whether you realize it or not. Basically, if you've gone to a movie, ever-

Ethan Vincent

Yeah, exactly (chuckles).

Brian Crecente

-you've heard his stuff. Over his career, he scored some of the most iconic film music of the modern age. And that includes things like...he's worked on tons of the Marvel Cinematic Universe films, The Expendables trilogy, Crazy Rich Asians, most of the Fast and Furious franchises, and obviously, he's also, outside of movies, done a lot of television work. More importantly for us, though, he's also done video game work. So obviously LEGO Universe, but he worked on a bunch of other games, including one of my personal favorites, Call of Duty: Modern Warfare 3, Far Cry 3. So yeah, he's done a lot of work.

(Music)

Brian Crecente

So, Brian, I've read somewhere that you play more than 30 musical instruments and that you're self-taught.

Brian Tyler

Yeah.

Brian Crecente

That's amazing. What got you into music, like what was it that sort of made you realize that music was something that you were passionate about?

Brian Tyler

I was lucky. I had the music bug inside, but my parents happened to have musical instruments around. Funny enough, neither of them play music. But there was there was a piano, and my parents got a drum kit for my older sister who didn't take to it at all, so it was just sitting there, and they brought back a guitar from a trip, and the acoustic guitar was sitting there, and there was...you know, the different instruments just were were around and...and then, my grandmother did play piano and was quite amazing at it. So that was definitely an influence. But it was...I just loved listening to music. My dad was a big music aficionado, same as my mom. And they were always listening to everything from rock, to jazz to, to film scores, classical music from the different eras of classical music. And I just was fascinated by all of it, from Pink Floyd to Chopin and everything in between. And as a kid, hip-hop revolution, I got very interested in that, and drum programming as well, along with drumming and electronic music, and was always fascinated by, you know, John Williams and film composers. And so, the entire time, I was constantly just consuming

music, and as I developed my composing style, it stood on the shoulders of giants, no question, it was something that I looked up to so many artists, and the kind of influence they had became part of who I became and all the way till here we are today.

Brian Crecente

So you have gone on to compose and conduct music for more than 70 films, including, obviously, a lot of huge hits, like some of the best Marvel Cinematic Universe films, and have done tons of work in television. What made you decide way back in 2010 that you wanted to work on LEGO Universe and a video game?

Brian Tyler

Yeah, that's right. I mean, up till then, it was pretty much, I would say, 85% film, 15% television, and just video games were something that I loved, and LEGO bricks ... I mean, I grew up with LEGO bricks, playing and creating; it was the kind of my father's influence, he's an architect. So building, this was a big, big deal (chuckles), I think...you can see that I was a music guy, but at the same time, I really loved building and that kind of thing. And as well as growing up doing video games and so, when I saw this project coming along, it seemed like this merging of these two things that I just happened to love. And it kind of got to that inner little boy (chuckles), which occasionally happens. That even happens with the Marvel Universe, you know, I was a comic book collector, and when I scored Star Trek or any of these things, I was lucky to work on things that I loved growing up, and the LEGO brand was no different. It's just the only difference was that, Oh wow, this is cool, this is going to be a complete, immersive universe inside something so specifically that I knew is building blocks. So it was a joy to even think about, but then when I got the opportunity to do it, I jumped on it.

Brian Crecente

So this being your first game, and the fact that this is a massively multiplayer online game, were you sort of surprised to find just how much sound and music had to be created to sort of fill up the game?

Brian Tyler

Yeah. Well, you know, it's interesting, when you're gaming you you don't necessarily...it kind of washes over you, you don't necessarily, you know...

Brian Crecente

Right.

Brian Tyler

I think even as someone who's a composer, I tend to get lost in what I'm doing, and I just...the music affects me in the way it's supposed to kind of, you know, in a way that guides you emotionally and all those things, so I never really calculated just how much

music there would need to be or how needed to work. And that was something with this score was that with LEGO Universe, it changes every time depending on who's playing. And in that way, that's who's dictating how my music is going to be played, and in what order and how one transitions to the next and all these things. So to kind of create everything that was modular, where you could go to one world and then to another, and back and forth, and how that music kind of changes key and goes from one piece to another and backwards and forwards and all these things was something that you have to think about. It is also very interesting, because, in a way, it's like listening to the music, how I play with all these different players, it's kind of they're all hearing it in a different order and in a different way. And that's really cool. But also, it makes it more kind of complicated to just technically do, but definitely worth the challenge. It was a blast. And then later with games, it became, I kind of knew this when I did Call of Duty and Far Cry and those things. I knew what I was in for, in a sense, and this kind of really primed me for that.

Brian Crecente

Yeah, I mean, it looks like just kind of looking at your history, it looks like you went almost 10 years before you did another MMO. Was that because you were bruised from the experience?

Brian Tyler

No, no, no, it's just, you know, it's funny, it's... it's more of like a schedule thing. You know, I am so tied into movies that often, you know, when something comes along, I won't be able to fit it in, but with this, it was...yeah, I loved the experience so much. I mean, I really loved the game, too, you know, and like, you know, so many people it was so special, and people still feel that way, and so this one yeah, it always had like a special place in my heart. And...but it was fun going back and getting into it once again about a decade later (chuckles).

(Music "LEGO Universe" Main Theme from LEGO Universe (Original Game Soundtrack))

Ethan Vincent

Brian, how did you come up...how did you find that Leitmotiv? That main motif, that da da da daa, I mean that is so undeniably LEGO Universe. I don't think that can ever be unheard, once you hear it, it is LEGO Universe. How did you come up with that? And was that something that kind of came natural? Or did you really kind -

Brian Tyler

Oh yeah.

Ethan Vincent

-have to dig deep?

Brian Tyler

No, it was so funny, that was the very first thing that occurred to me, of anything in the...that motif was, before any of the Nimbus Plaza or anything, it was like...I heard, it was just like, it's one of those things that you never know that where or when is going to happen. Like I don't know how composing works, I have no idea how my brain kind of comes up with...so it's funny because I talk to students and people into how does that, how does it happen? And it's like, I have no idea. The terrifying thing is that I'm just gonna wake up one day, and it's like, blank-

Ethan Vincent

Nah.

Brian Tyler

-you know? Like it's just like, wait, I don't have a process of like, sitting down and kind of...some people are kind of improvisational, they'll sit down, they'll kind of tinker around on the piano until they find something. For me, it's always I'm sitting there, and all of a sudden, it appears in my head, and I have to go write it down or pick it out, kind of from my head. So when I sat down...I remember so distinctly, it was like brass (vocalizes tune) that last part it becomes almost, you know, the first part it's very, you know, adventure and then with even within that main melody, it goes into this kind of legato, emotional part of it right away. And that was unusual that it didn't kind just continue in this one tone all the way through it. The actual theme is a multi-part kind of multi-tonal adventure, and in a way I think that makes a lot of sense if you think about it, I wasn't thinking about it when I wrote it, it just happened, but because of the different worlds and the different tones, the different kind of places you can go. It's like a journey of many different kinds and so that to me I was really happy with with the theme and glad that I thought of it.

(Chuckling)

Ethan Vincent

Man, I'm glad too. You know, and the thing when Sir Patrick Stewart's voice comes in on that on the cinematic trailer, it's-

Brian Tyler

Oh my god, yes.

Ethan Vincent

The four explorers were jubilant, and then you hear dun dun dun. You couldn't get a better marriage.

Brian Tyler

It's so good.

Ethan Vincent

Yeah.

Brian Tyler

Yeah, you know, it's so funny. It's crazy. I didn't meet him until, like, about two years ago when I did Charlie's Angels. And so I was just at Elizabeth Banks' house, we were at...it was some shindig, I don't remember what it was, but anyway, he walks in, you know, it's like, dang, there's Patrick Stewart. And so I think had or I talked to him, and I'm, you know, huge Patrick Stewart fan from even from I Claudius days, but huge Trekker and all that, and so, I just walk up to him and, Hey, man, you know, I wrote your theme, whatever, for Charlie's Angels, and because he's Bosley, and everybody's, like, you know, what's crazy is that we worked together before on LEGO Universe (laughs). You know, and it was like, such a proud moment for me to have that. I mean, that voice that could read a phone book and make it interesting over my music, just making it sound so, so good, you know, it just nails every word. And, yeah, that was fun. I often kind of almost hear his voice still when I hear the theme just kind of in my head, you know?

Ethan Vincent

Ok. Let's take a little journey back in time, to end of May 2010 and listen to some of the excerpts of a video I did back then on the creation of the music for LEGO Universe.

(Music)

Brian Tyler

We're recording with this fantastic orchestra in Bratislava. And we're here in Los Angeles, monitoring it, actually, we can see them and we can hear them and experience it as it goes. But for us, it starts at midnight, and it goes all through the night till the morning. And for them, it's the daytime and it just kind of weird thing, you know? No matter what, when you're doing sessions, and you want to record the music for something, you want it to be the best it possibly can. But you kind of get flipped around, you're a little bit upside down in terms of time, so we're in a darkened studio anyway, we don't really know what what time it is.

Ethan Vincent

Talk to me a little bit about that timezone switch. This is 2010, so obviously getting, you know, really stable internet connections to work. Allan Wilson and the Slovak orchestra is performing. How did that work, and was that a good experience? Was it a little frustrating? Were there ups and downs? How did that work for you being in LA and trying to get that all to come together?

Brian Tyler

Yeah, you know, it was it was really cool, actually. I think because everyone involved with just was great. It could have been highly stressful. Because, you know, you're hanging on a thread, you know, you're recording this orchestra all the way across the world and it's in the middle of the night in LA and it's in Bratislava. So, you know, here we are recording and just praying that the internet doesn't go down. And all of a sudden, you're just, I mean, there's nothing you can do, you know, and so I just talked to them ahead of time and talked to Allan, and I'd worked with Allan before as a conductor who's great. And he flew in from London into Bratislava to conduct it. And, you know, it was like, Okay, if everything goes sideways, and all of a sudden we lose contact (chuckles) you know, here's what I'd love for you to do. And you kind of give your best foot forward. Fortunately, it didn't happen, we had some glitches here and there, but really it was so smooth...by a couple hours in, I felt like I was just in the booth in Bratislava, talking to them talking to orchestra. And, you know, it sounded...you know, you had this amazing Pro Tools rig recording it in the room out there. The hall is beautiful. It sounded amazing. And, yeah, so for me, it was just...it was a great experience, it was fun hanging out with everybody in LA and I love recording sessions, it just took a minute to kind of get in the groove with knowing that there is this time difference. And you know, it's like there's a little bit of a delay when you're talking to them, but it was awesome, especially 2010. That's incredible.

(Music)

Allan Wilson

What Brian's done with this music, it's absolutely terrific.

Ethan Vincent

This is conductor Allan Wilson speaking.

Allan Wilson

He's written everything that is needed for the orchestra to interpret the piece. And the orchestrators are first class, there's nothing we need to add or (inaudible). I need to say it's all written in the music to so that the final take is exactly what Brian imagined in his mind in the first place. Believe me, it's fantastic.

Brian Crecente

So now we're here 10 years later, and probably obviously maybe a year ago, you at some point hear that they're talking about remastering the game soundtrack. What's the first thought that goes through your head when you hear about this?

Brian Tyler

Yeah, you know, well excited because I was wanting the music to be available to the fans, and also just music fans as well, but certainly people that may hear the music now and, you

know, what is this you know? But really, if you've lived a game, if you really love it and you've been in that world, it's real to you, you know? It's like, so if you hear music, it is one of those memories, it's like a smell, it just takes you back to the time, like beyond anything, you know, reminds you of the summer of whatever year, you know, when you were in seventh grade, or whatever it might be, and to me, you know, all these people that love the game, they were there and this music means something to them, and it kind of is almost like a beyond nostalgia. It's a place that they spent time. And so it's an emotional connection to it. So I was so happy that that could be now provided for those people, as well as, you know, our greater audience, but certainly the people that loved the game, that's special to me, that it's the music is special to them. So I was so excited that was, that is happening.

Brian Crecente

Do you...when you're...you're the one doing the remastering, I assume, right? Are you working directly on this?

Brian Tyler

Yeah.

Brian Crecente

In doing that, are you just going in and trying to sort of improve the sound with the latest technology? Or are you trying to sort of tweak things? Like, are you going in and doing a little editing? (inaudible)

Brian Tyler

Yeah, what I want to do is go back and really preserve how it originally was musically. So when people hear it, they are immediately transported back in time to all the time when they were playing it and being in that world. But the thing about it is that I want it to be as clear and perfect sounding in terms of music and how it would translate onto speakers or headphones or whatever it might be in today's world. And so it's kind of that remixing, remastering, making sure it's just really, really perfect sounding where it's like the best possible sounding music that you can have. And so, it's just like a careful process of making sure you preserve what it was musically and emotionally, but sonically, it's in the best possible position.

Brian Crecente

Have you found any particular challenges in doing that? Any issues you've run into?

Brian Tyler

Well, the thing that I hadn't done before is kind of balance it for a single listen, where you put it on, you kind of start on track one, you go all the way through, and you have this, you know, musical journey. And it has to be an album as well, you know, so it was really...that

was the thing, kind of making sure that everything flowed together really naturally, from a perspective of sound and music. So it feels like you're almost going to a concert, and you're listening through how one goes from one to the next. So ordering, it was important and also just making sure that the levels and the kind of the tone of the mixing and the EQ and all those things really flowed together. So it was really one tapestry, one piece. And I'm really happy with it.

Brian Crecente

Now, I know you talked a little bit about this a little earlier, but you have gone on to score some of the biggest Hollywood hits out there. And you obviously have a full plate. Why did you decide to come back and do this work on a video game that you were involved in 10 years ago? Like, I'm sure you have other things you could be doing with your time.

Brian Tyler

No, sure, well, it is one of those things that was probably...in terms of a soundtrack it was the one that got away, and I was so proud of it and still am of this score. I love it. And, you know, I get asked about it all the time. Is that going to be available? Is that going to be available? I mean, it's 10 years of me fielding questions saying, I don't know. You know, I hope it is, you know...anytime I go to Comic-Con and I'd be signing stuff and (inaudible) and it's...so partly that but you know, partly whenever I'd answer I say, you know, I was earnestly feeling like, dang yeah, I hope it is you know, I really want that for you know, the fans and also for new people. I just I'm really proud of the music, and I'm proud of the game. So yeah, I was not going to miss a beat in terms of wanting to help out and get this out there to the world.

(Music "Spaceship of Imagination" from LEGO Universe (Original Game Soundtrack))

Chapter 4: Conclusions – 39:36

Brian Crecente

Man that was...I really...I know we said this already about talking to Richard, but Brian, it was such a great interview. And again, a reminder of the importance of music that music plays, not just in our lives, but also in video games. Maybe I said that backwards, but you know what I mean, it's important, and I think it has a lasting impact. And that's obvious here, because we're now returning to this music from 10 years ago.

Ethan Vincent

Yeah, and I think the way that Brian Tyler composed the music for LEGO Universe is pretty amazing, because as he said, he wasn't composing for a set film that had these locked scenes that were already conveying everything they needed to convey and then he adds music and elevates it. But he's working in these kind of like, little worlds and these little

silos where the gameplay kind of defines the mood and the feeling, of course the art. And it was just fascinating to hear how he went about doing that. And I like to think back of that night that we were kind of pulling that all-nighter and recording. And here he is conducting, you know, rocking out to the music, having a great time while it's being recorded in Bratislava. And I have really fond memories of that night and just seeing that magic come together and those little fun interplays between the composer, the conductor, and Richard Dekkard, in really crafting the music for this amazing game. Man, is music ever important, and did we did we learn a lot from, I think this soundtrack, and just taking it as serious as they did and making great music.

Brian Crecente

Yeah, you know, and I'll tell you what: one thing that this episode really made me want to do is go listen to that music. So I'm really excited for it coming out so I can sort of just chill to the soundscape of LEGO Universe.

(LEGO Universe music continues)

Brian Crecente

So while we focused exclusively on the soundtrack for LEGO Universe in this particular episode, we did also speak with Brian and Richard about the life and death of the game in our two-part examination of LEGO Universe. They sort of sandwiched this episode so you can go and listen to those two episodes together to hear about the making of the game. Make sure you check it out. If you want to hear more about how that game LEGO Universe came to life, it's convoluted development and unfortunately its ultimate, and some say, untimely death.

(Post script music)

Bits N' Bricks: Credits – 42:39

Ethan Vincent

Bits N' Bricks is made possible by LEGO Games. Our producer is Ronny Scherer. Your hosts are Brian Crecente and Ethan Vincent. Episode producing and editing by Ethan Vincent. Writing by Brian Crecente. Mixing and sound design by Dan Carlisle. Original music by Brian Tyler from the remastered LEGO Universe (Original Game Soundtrack). Additional music by Peter Priemer. We'd like to thank our participants, Richard Dekkard and Brian Tyler.

We'd also like to acknowledge the entire LEGO Games team, as well as the great folks at the LEGO Idea House for their support. For questions or comments, write us at bitsnbricks@LEGO.com. And as always, stay tuned for more episodes of Bits N' Bricks.

LEGO, the LEGO logo, DUPLO, the Brick and Knob configurations, and the Minifigure are trademarks of the LEGO Group. © 2021 The LEGO Group.

All other trademarks and copyrights are the property of their respective owners. All rights reserved.

LEGO® Universe (Original Game Soundtrack)

Recorded in May 2010 at The Slovak Radio Concert Hall in Bratislava, Slovakia and Brian Tyler Studios in Hollywood, California. Remastered in the winter of 2020/2021.

Music composed and remastered by **Brian Tyler**

Produced by **Richard Dekkard**

Executive Producer **Ronny Scherer**

Voice of LEGO Universe **Sir Patrick Stewart**

Music conducted by **Allan Wilson**

Performed by the Slovak National Symphony Orchestra

Music orchestrated by **Brian Tyler, Robert Elhai, Pakk Hui, Dana Niu, Brad Warnaar, Andrew Kinney, and Jeff Toyne**

Additional arrangements by **Matt Margeson, Pakk Hui, and Keith Power**

Music Editor **Gary L. Krause**

Recording Engineer **Peter Fuchs**

Assistant Engineer **Martin Roller**

Music Mixed by **Frank Wolf** and **Brian Tyler**

Music Preparation by **Eric Stonerook** and **Vladimir Martinka**

Orchestra Manager **Marian Talkington**

Recording Manager **Paul Talkington**

Assistant to Brian Tyler **Eric Kalver**

Album released in February 2021 with support from the LEGO Group **Sean McEvoy, Danny Bergmann, Lewis Digby, Nannan Li, Edgaras Račinskas, Kev Smyth, Liam Stevenson, Anders Weien, and Jacob Bredvig Larsen**

Public and Media Relations **Ryan Greenwood, Alice Carter, Sarah Wind Christiansen, Tom Glover, and Mark Hamill**



LEGO® Universe (Original Game Soundtrack) Music Video

Produced by Exile Productions, LLC.

Directed by **Ethan Vincent**

Executive Producer **Ronny Scherer**

Additional Camera Operators **Tim Irwin, Steve Olpin, Brian Wilcox, and Todd Vincent**

Editing and Effects by **Manuel Lindinger**

In-Game Footage Capture by **Chris Brubaker** and
the International Center for the History of Electronic Games at the Strong

Additional In-Game Footage from **jamessterV2 "ThisGuyHasNoName,"**
morgasshival "Shivall," and the LEGO Group Archives

Acknowledgement

The development of the massively multiplayer online game LEGO Universe started in 2005. The game was available to the public between October 2010 and January 2012. More than 2.3 million children and the young at heart got to play and be part of it.

Thank you to everyone who contributed directly to this unique experience, including the spouses, friends, and families who supported the team through the ups and downs of the project's many long hours.

Special thanks to all the amazing players who loaned their imagination to the realm of LEGO Universe, to the secrets of LEGO Universe Podcast, LEGO Universe Wiki contributors, the fan-created Darkflame Universe, and our friends at LEGO Idea house.

We appreciate that you joined us on this great adventure and hope you will always remember the good times of LEGO Universe.

In alphabetical order (568 named contributors in total)

Brent Abbott	Alan Baker	Scott Bounds
Ivan Abrahamsen	Keith Baker	Rachael Bowen
Alexa Abrams	Kirk Baker	Bridgette M. Braig
Mark Adams	Steve Barker	Søren Brandbyge
Omar Ahmed	Brandon Barski	Eik Thyrsted Brandsgaard
Carsten "Chef" Ahrenfeldt	Zev Barsky	Dan Bravender
Kathleen Aldinger	James Bartlemay	Brickmack
Nicholas Alonge	Patrick Bays	William Briggs
Brandi Alotto	Brian Bearly	L. LaRae Brim
Joseph Alread	Aaron Beechler	Kerstin G. Brooks
Timothy Ambros	Patrice Bennett	Michael Brorsen
Anders Møller Andersen	Jon Berghammer	Jeremy Brown
Henrik Rolighed Andersen	Danny Bergmann	Scott "Mr. President" Brown
Mette Merete Andersen	Michael Bermann	Sean Brown
Paw Max Andersen	Robert Berube	Cassandra "Cassie" Brubaker
Marianne Peschardt Assenholt	Jacob Beucler	Christopher "Chris" Brubaker
Phillip Atencio	Eric Van Beurden	Lukasz Bruun
Tom Atkinson	Erik Beyer	Torben Bubandt
Tony Au	David Bible	Per Burmeister
Daniel Aubin	Christian Bidstrup	Tim Burrell
Michael Aviles	Jakob Bindslet	Jon Burton
Ryan Avis	Chloe Bjordahl	Melody Caddick
Lars Axberg	Karen Blevins	Stephen Calender
Alex Azcona	Carl Blum	Erlvin Camat
Jason Azevedo	Dan Boger	Jamie Cannon
Ryan Baier	Carl Bohn	Jonathan Canupp
Luís Baixinho	Paula Bontá	
	Brian Booker	

Nicolas Capens	Jonathan Dallas	Robert Elhai
Joseph "JT" Carmer	Allen Danklefsen	Ben Ellermann
Eric Carter	Joanna Davidson	Jeff Elliott
Philippe Casgrain	Elroy Davis	Teresa "Kitty" Elsmore
Stephen P. Chambers	James Davis	Dennis Ensing
Nina Chatelain	Chris Dee	Michael Erhardsen
Steve Chester	Richard Dekkard	Jesper Martin Erstvang
Steve Chiavelli	Lasse Deleuran	Shane Eraas
Tyler Chiocchio	Angel Delgado	Jacqueline Evans
Claus Damkjær Christensen	Max Délisle	Craig Ewert
Klaus Legarth Christiansen	Eric Denesia	Exetrius
Paul Christina	David DePauw	Jorge Fernandez
Kevin Clague	Lena Dixen	Pedro Figueiredo
Andrew Clark	Ali Djouahra	Micki Fjeldgaard
Shane M. Clements	Camille "Cami" Dodson	Warren Fligg
Curtis Coalson	Dennis Dryden	Christopher Floyd
Toby Cochran	Lady Cynthia Dschankilic	John Fomby
Peter Coene	Thomas Duggan	Jeppe Fonnesbæk
Joe Comeau	Armando Durruthy	Mathieu Fortin
Phillip Conte	Guillaume Duval	James "Nic" Foster
Kevin Cook	Fabian Düngel	Lisa Foster
Michael Jason Corder	Jeppe Dyrby	Mark Fothergill
Christopher Coster	Jon-Paul Dyson	Jim Foulds
Brian Crecente	Dave Eaton	Megan Fox
Dave W. Cross	Doug Eaton	Maria Luisa Franco
Mike Crowley	Allen Eccles	Peter Fuchs
Robert Culmer	Michael Edwards	Randall Furino
Shawn Curtis	Cole Eggen	Mike Gallagher
	Dan Elggren	Flemming Binderup Gammelgaard

Marcus Garcia	Jonathan Hanley	Allan Hundebry
Colin Gillespie	Harold Hanlin	Gordon Hundebry
Ellory Gillis-McGinnis	Alexander Hansen	Neil Huntley
Kevin Goddard	Anders Godballe Hansen	Sandra Häberlein
Drew Goheen	Flemming Hansen	Vivi Meidahl Højen
Keith Goldman	Jacob Hansen	Angelo Italiano
Luis Gomez	Mark William Hansen	Jordan Itkowitz
Jason Gorski	Matt Harker	Stig Salskov Iversen
Tim Gould	Andrew Harmon	David Jackson
Kenneth Gower	Eric Harms	Paul Jackson
Jeremy Graston	Matthew Harrington	Jakob Sprogøe Jakobsen
Geoff Gray	Catherine Harris	Tue Jakobsen
Nathan Gray	John Hartman	Devon James
Jason Green	Andreea Hategan	Jamesster
Sergey Ivakhnenko Grey	DeeDee Hauptmann	Josué Jean
Peter Grundy	Paul Hays	Brian Jensen
Gitte Grønborg	Michael Heidemann	Jens Henrik "DK" Jensen
Tamara Gschaider	Jens Held-Hansen	Jørn Erik Jensen
Stuart Guarnieri	James Helferty	Peter Hobolt Jensen
Janey Gunning	Ronnie Hemmingsen	Brian Johnson
Vikas Gupta	Duane Hess	Geoff Jones
Ian Guthrie	Jonathan Hicks	Michael Jordan
Scott Guy	Deborah Higdon	Eddiemae Jukes
Xander Guzman	Matt Higgins	Mick Jundt
David Gwon	Ed Hocking	RJ Jundt
Thomas Götze	Britta Hoeljes	Mario Juric
Ulrike Götze	Joel Hoornbeek	Ole Jørgensen
Alicia Hall	Niels Henrik Horsted	Conny Kalcher
Ian Hall	Pakk Hui	Scott Kalinger

Tanner Kalstrom	Erik Krebs	Jesper Dichov Lund
Eric Kalver	Lisa Krebs	Kevin da Luz
Lauren Kamieniecki	Dan Kressin	Martin Lykke
Annie Kang	Markus Krichel	Henrik Høj Madsen
Dave Kang	Bo Møller Kristensen	Nathan Madsen
Scott Kannady	Rene Frank Jensby Kristiansen	Bryan Maenz
Wojtek Kawczynski	Henrik Steen Krogh	Sebastien Maeser
Munsoor Khan	Christian Krützfeldt	Ian Maghanoy
Brian Kidd	Hermann Kudlich	Justin Major
Daniel Kim	Matthew Kuenning	Ellie Malek
Eric Kingsley	Bram Lambrecht	Matt Margeson
Andrew Kinney	Steven Langmuir	Trent Martinez
Anne Sofie Kirkegaard	John Langrish	Vladimir Martinka
Mads Spangsberg Kirstensen	Carsten Brinch Larsen	Daniel W. Mathiasen
Peter Kjær	Morten Larssen	Claus Toftegaard Matthiesen
William Kladis	Ken Lashley	Brendon Mauro
Roman Kliotzkin	Kristina Lausen	Wayne McCaul
Rasmus Donbæk Knudsen	Andrew Leising	Kerry McCullough
Jørgen Vig Knudstorp	William "Will" Lieberman	Gary McIntire
Daniel Koch	Cale Liephart	Darren McKinsey
Sam Koch	Myra Lind	Brenden Mecleary
Skip Kodak	Patrick Lister	Tommy Van Meel
Johannes Koelher	Derek Livangood	Sangeeta Mehta
Linda Komsic	Kaushik Lohia	Gregory Mengel
Sukhdeep Kondal	Kate Lollar	Jerry Meyer
Martin Korych	Henrik Taudorf Lorensen	Ted Michon
David Koudys	Jeffrey "Jeff" Ludwig	Pierre Mifsud
Morten Krath	Anni Luginbuehl	Brian Miller
Gary L. Krause	Gareth Luke	Garrett Miller

Gregory Molnar	Heather O'Grady	Nathan Proudlove
Ben Monlezun	Daniel Paek	Leo Prusakov
Daniel Montoya	Luke Palmer	Martin Prüss
Nation Morath	Fabien Papeux	Matthew Puccio
Ian Moriarty	Sydney Park	Mads Purup
Flemming Mortensen	Blake Parsons	Rodney Paananen
David Mosher	Kevin Pasztor	Thomas Rafert
Franziska Mueller	Sophie Patrikios	Jason Railton
Jai Mukherjee	Anders Pedersen	Jason Rancier
Brian Mullaney	Frank Fristed Pedersen	Austin Randall
Daimi Mussey	Mladen Pejic	Greg Ranz
Mythrun	Shawn Pekas	Tina Rasmussen
Colleen Nachtrieb	Jeff Pelletier	Andrew Rau
Bhavna Naurkarkar	Nicholas Perrone	Hans Rauff
Paula Nazario	Hermann Peterscheck	Derek Raycraft
Linda Nee	Dennis Bjørn Petersen	Michael "Mike" Rayhawk
Paul Nesbit	Katja Petersen	Bryan Reed
Mark Neumann	Hilmar Veigar Pétursson	Sven Reger
Mark Ng	Bent Petz	Tobias Reichling
Alec Nickalls	Jonah Pickens	Mitch Resnick
Poul Foged Nielsen	Jana Piest	Keith Richards
Torben Nielsen	Dagmar Plocher	Peer Risch
Brett Nienburg	Sacha Plura	Matt Robinson
Ian Nieves	Orion Pobursky	Annette Rogers
TheNinjaOfLU	Daniel Posner	Darryll Rohr
Mads Nipper	James Poston	Martin Roller
Dana Niu	Torsten Bæk Poulsen	Charles Roman
Paul Nowosad	Keith Power	Terry Rosen
Anders Nygaard	Neil Pring	Yurik Dumouchel Ross

Lars Frisk Rossen
Megan Rothrock
Brian Rouleau
Sylvia Rowland
Kenny Rubin
Seth Russell
Daniel Russet
Jeannette Röhl
Chris Samaripa
Stephan Sander
Jeffrey Sass
Robin Sather
Aldric Saucier
Ronny Scherer
Philip "Phil" Schlagel
Hans "Burkhard"
Schlömer
Ryan Schneider
Michael Scholer
Anne-Marie Schroll
Hans Schumacher
Ryan Seabury
Lisa Seelye
Chris Seiffert
Lauren Seip
Billy Settle
mire
Matt Shaffer
Chris Sherland
Howard Shinder
Steve Silver

Brian Silverman
Dan Simpson
Lasse Sjørup
Morten Skovgaard
Jonathan Smith
Joshua Smith
Joseph Smits
Neal Spellman
Alfred Speredelozzi
Joseph Spirko
Christian Spliid
Chris Spyropolous
Jeff Stabile
Mark Stafford
Michael Starks
Gavriel State
Adam Stearns
Henrik L. Steenhoff
Josh Stefanski
Robert Stepinski
Doug Stewart
Sir Patrick Stewart
Jim Stigall
Claus Stilborg
Tom Stone
Eric Stonerook
Nathan Storm
Dallas Stowasser
Jerome Strach

Jim Strankinga
Christopher Strickland
Søren Strøm
Shaun Sullivan
Jordan Swartz
Valerie Szudziejka
Michael Talarico
Marian Talkington
Paul Talkington
Benjamin Tarr
Jeremy Taylor
Lynn Taylor
Sunny Thakkar
Vincent Theriault
Martin Thibault
Christopher "Chris"
Thigpen
Alyson Thomsen
Jørgen Thomsen
Lasse Thomsen
Yu Tak Ting
Søren Toftgaard
Jeff Toyne
Richard Tran
Vinh Tran
Kristi Traynor
Justin Tripp
Willy Tschager
Steven Turco
Ludwik Turzanski

Brian Tyler	Clifford Ward	Helle Winding
Sara Tyson	Brad Warnaar	Marianne Winding
Erik Urdang	Ditlev Frederik Wedell- Wedellsborg	Daniel Witenberg
Lucas Utterback	Anders Weien	Ivan Woehr
Lisbeth Valther	Sean Weilage	Frank Wolf
Seelan Vamatheva	Stefan Weisenbacher	Diana Wong
Gie Vanommeslaeghe	Andreas Weissenburg	Grace (Pui Sze) Wong
Richard Vargas	Timothy Weisser	Ryan Wood
Nick Vehanen	Kyle Wheeler	Shannon Woods
Arianne Vena	Bryan Wiegele	Cody Wright
Angelo Vildasol	Adam Wilbur	Blair Yakimovich
Jesper Vilstrup	Evan Williams	Danny Yan
Ethan Vincent	Joseph Williams	Jason Yegge
Tine Markvad Vind	Kyle Williams	Jonathan Yim
Raymond Visner	Christopher "Chris" Willis-Ford	Steve Young
Jenn Wagner	Allan Wilson	Jan Zenzen
Jonathan Walz	Jeff Van Winden	Per Østergaard

In memoriam: **Aaron Beck** (1972 – 2008)

Thank you to the unmentioned and countless others who have contributed large and small inspirations and support over the many years of LEGO Universe's development.



LEGO, the LEGO logo, DUPLO, the Brick and Knob configurations, and the Minifigure are trademarks of the LEGO Group. © 2021 The LEGO Group.