

## Mp3 Or-if-is - This Is



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Deep and Fun Trip Hop, Drum 'n Bass and Ambient-influenced Electronica, similar to artists like DJ Shadow, Fatboy Slim, Moby, Meat Beat Manifesto, Amon Tobin, Massive Attack, Mouse on Mars, Future Sound of London, The Orb, The Chemical Brothers 10 MP3 Songs ELECTRONIC: Trip Hop, ELECTRONIC: Drum 'n Bass/Jungle Details: Producer/Remixer, Musician, and Sound Designer Dave L's career spans a decade and includes albums, films, video games, television, cartoons, and live theater. Often producing electronic music under the name or-if-is, in 2003 he put out "This Is" on the Harmony Machine label under the or-if-is moniker. 2003 also brought his ambient electronica soundtrack for RTX Red Rock (LucasArts), music programming and editing for James Bond: Everything Or Nothing (Electronic Arts), a dance remix for the cartoon Hamtaro (Cartoon Network), and work as a producer, writer and performer with San Francisco trip-hop-rock group ZONK. In early 2004, Harmony Machine released ZONK's "Our Five Worst Songs" EP. ZONK then went on to win Music for America's national download contest, and played on both the east and west coasts, opening for hip-hop pioneers De La Soul and rock legends Concrete Blonde. Also in that 2004, Harmony Machine licensed the tracks "Eye Spy" by or-if-is and "Tittle Tattle" by ZONK to Konami for Dance Dance Revolution Ultra Mix 2. From 2001 to 2002, he worked on sound supervision and design for Star Wars:Obi Wan, Star Wars:Starfighter, Escape from Monkey Island, Star Wars:Racer Revenge, Star Wars:Jedi Starfighter, and music for The Last Birthday Card by director Stu Maschwitz (The Orphanage). In 2000, two of his or-if-is tracks were used in the film Groove (Sony Pictures Classics) by director Greg Harrison. Also in that year, he did sound design for the film World Record Guy by directors Chris Thompson and Mitch Braff, produced "controversial" electronic adaptations and remixes of John Williams' music from the Star Wars trilogy for the games Star Wars:Force Commander and Star Wars:Demolition (both LucasArts) and created music and sound

design for The Cutting Ball Theater's productions of Hamlet Machine and Mayakovsky: A Tragedy. In 1999 he did sound design for Indiana Jones and the Infernal Machine (LucasArts) by director Hal Barwood and received Eurogamer's Gaming Globe Awards nomination for best sound effects and use of sound within a game. In 1997 he was responsible for the interactive sound design for Star Wars: Jedi Knight Dark Forces II (LucasArts), one of the first video games to use 3D sound technology and often called one of the most immersive video game soundscapes ever. Originally from Los Angeles, he was playing, writing, and recording music by age 13. Starting out on guitar, he picked up various instruments while with bands that spanned metal, glitter rock, jazz-pop, and funk. After living and traveling in Europe, he returned to California to study both classical and experimental composition, including the classical music of India and Indonesian Gamelan, at the California Institute of the Arts. It was there-and as an assistant to film composer/synthesist Michael Boddicker-that he became inspired by the power and potential of both the recording studio and electronic music, a genre open to fusion, crossing boundaries, and a way to simultaneously combine his interest in music and sound design. Hungry for the artistic community, international culture, and general progressiveness of San Francisco, he moved to the Bay area in 1993. His passion and education morphed into a career making music and sounds inspired by many different styles and artists, life's reverberations, films old and new, the surreal and dreamy, humor, contrasts, and unusual textures. Projects and interests include producing, collaborating with other artists, performing, and remixing, all while maintaining his approach: combining the best elements of pop with experimental music and sounds. For more information: Harmony Machine: h-machine Email: info@h-machine.com Phone: 415-328-2476

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