

# David Holmes

## --- Look for a new album in early 2000 ---

LET'S GET KILLED, is a collection of tales from the city. It introduces the listener to a cast of survivors, hustlers and contenders, with the funk and the fear of New York as it warps in the mid-summer heat.

The record was born in August 1996, when David traveled from his home town of Belfast to America, intent on exploring the unique mayhem of Hell's Kitchen. He took in Washington Square Park and South Bronx. He went to Central Park, watching the Sunday skaters wheel by.

At two in the morning he'd be in the East village with his DAT machine - stimulated in every sense of the word - gassing with complete strangers, recording their mad histories. Next stop was Harlem or Soho or Greenwich Village, meeting hawkers and preachers and catching the vibes that distinguished one district from the next.

Musically, he wanted to underline this exciting fusion of cultures. Hence, the 1996 single "My Mate Paul" and his first release in 1997, the single "Gritty Shaker." Both records draw on his long standing love of mid-60's Latin American sounds, which inspired him to start as a DJ in Belfast at the age of 15.

Back then he was captivated by mod ideal: the attention to detail, the passionate involvement in music and style which sent him in search of glorious but largely unforgotten tunes. These very same records that he was once again listening to, imagining their effect when the mood was combined with a 90's electronic feel. He always thought these records sounded futuristic; now he was taking what he once called 'rhythm and soul' and adding a contemporary swing to the mix.

Certain tunes became interlinked with his New York escapades. "Rodney Yates" is a tribute to a street astrologer who told David that he was born in the year of the rooster and was therefore a 'bad' man. The album title refers to a particularly paranoid evening when his prospects didn't seem so good. Two minutes down the road and he came across some fresh graffiti that read "Don't Die Just Yet." Another perfect song title was noted and brought into the scheme.

Fans of David's music won't be surprised at the cinematic bent of his new music. This element was present in the first record he made in 1993, DE NIRO. Collaborating with fellow DJ Ashley Beedle (they called themselves The Disco Evangelists), he used samples from Morricone's score to "Once Upon A Time In America," and rapidly sold 30,000 copies.

David was also working as a club DJ, hosting the now legendary Sugarsweet nights in his home town, which later developed into Shake Your Brain. He became an in-demand remixer, applying himself to the likes of St. Etienne, The Sabres Of Paradise, The Sandals, Justin Warfield, The Aloof and most recently, U2's "Discotheque."

His own music became more ambitious and visually inclined. The single "Johnny Favorite" was imbued with the mythic power of Angel Heart. The capstone of his 1995 debut album, THIS FILM'S CRAP LET'S SLASH THE SEATS was a track called "No Man's Land," which aimed to translate the emotional power of the film, In The Name Of The Father.

His Reputation has led to film score work. He has been commissioned to weave his music into the soundtrack of an upcoming feature film Resurrection Man, which draws on the dark history of murder in Northern Ireland. He provided incidental music for Lynda La Plante's Supply and Demand and for another future TV drama by the author called Net Killer. Meanwhile, "My Mate Paul" is set to become the theme music to a new Sony Play Station game Psybadek

He's a story-spinner, a techno-mod, a fearless auteur. Politicians may talk about the vision thing, but they're never going to compete with the full-on, filmic scope of David Holmes.

- October 1997

SOURCE: A&M Records website (defunct)