

## Digital leather/shawn foree bio stuff

i grew up in a small, super hot town in southern arizona (Yuma). when i was 17 i dropped out of high school and moved to tucson to go to the university of arizona where i studied 19th century american lit. i bought a 4track tape recorder with some of my student loan money. pretty soon after that i started losing interest in school. i started fucking with synthesizers and old guitars, casio drum machines and cheap microphones. i even had a beat up sitar my dad gave me. it was broken, but it made cool sounds, sometimes. by my second year in school i only left my apartment to go to class or get food and cigarettes. the rest of the time was spent taking acid and recording. my neighbors thought i was crazy. example: i had a 5 minutes song where i played the same chord over and over at varying tempos and the only lyric was "clint eastwood," it was definitely an experimental phase. i think i had about 40 tapes filled up by then end of that year. i lost the tapes in a move a couple years later. after that i started to call myself digital leather.

i think the combination of drugs and reading too much postmodern theory (baudrillard, lyotard, lacan) is what first inspired DL thematically. but i was still pretty much doing the same thing as always: recording in my bedroom. not caring what people thought. the concept of DL just kinda stuck with me and evolved. never had the desire to do anything else like start some side project, or work at a bank. although i did have to work at a porn shop for a year. that was fucking scary. i used to do graveyard shifts. sometimes i'd go in there drunk and pass out in my chair behind the register. i'd wake up an hour later to some creepy old man trying to by a sixteen inch dildo or something.

i've been broke all my life. lived in hovels, squats, drug dens. spending a summer in phoenix with a dealer in a house with no electricity really changed my perspective on things. i lost A LOT, but i feel like i gained some uncommon wisdom from the experience. dragging myself out of that situation supplied a lot of content for Warm Brother. leaving that world behind was the hardest thing i've ever done. even though i get my song material from some pretty bad times, i try to to always approach music with a sense of humor. nothing over the top. more tongue in cheek style. i've always had a fanstasy about being a stand up comic. ha.

i've toured around the US and all over europe with all kinds of different lineups: two dudes with keys and drum machine, four guys and a dancer, no synths at all.

i moved to omaha spring 2009 shortly after touring through there. i really liked the town and more importantly, i knew some of the guys i met there were meant to be in DL. it was like fate. they are crazy people. plus, they're great musicians. this is my favorite lineup i've ever had. they create a cool dichotomy between the recorded stuff and the live stuff. live, we sometimes sound like a straight up punk band live. the dudes LOVE ted nugent. it's actually pretty good driving music. random facts about the band members: austin(guitar) will do ANYTHING. he only fears two things in this world: dogs and heights. he was a theater arts major in college. johnny(bass) grew up on a pig farm in iowa and was a high school wrestler. jeff (drums) has a blackbelt in karate.

warm brother is my first proper studio record. it took a year to do. i was touring on and off the whole time. we used awesome gear and cool old synths and guitars. the whole thing was done in a big ass house that had been converted to a studio. so it was like doing bedroom recordings in a way. just on a larger scale. i did all the writing and instrumentation myself, save for a couple tunes where i had friends come in and play a drum track or synth track. 99.9% of this record is me and my engineer in this house/studio getting fucked up and doing weird stuff with instruments. christmas was great. i spent it completely alone. everyone went to go see family out of town. i walked down to the gas station to get some food with the \$2 i had to my name. slim jim and can of dr

pepper. that was about 8 months into the record. i started mixing it myself that day. i had seen the engineer work the board enough that i thought i could do it. i was right. i had to mix secretly so as to not offend anybody. when the engineer heard some of my final mixes, he was totally impressed. in this recording i was trying to reference my lo-fi roots while at the same time having a big feel. i was going for ambience AND personableness.

the title Warm Brother is a nazi derogatory term for homosexual. i like the sound of these words together and i love anything provocative. i'm like a junky for provocation and aberration. i am fascinated with human sexuality. i don't really believe in just gay or just straight. it's lame to label yourself or others. i like to stay in the gray area there. i'm all for legal gay marriage though. on that note, i'm also for the socialization of health care, regulation on corporate greed, and, of course, alternative fuel.

this album, to me, is about freedom: having it, losing it, taking it for advantage, abusing it, gaining it, defining it, deconstructing it. might sound cheesy put that way, but it's true

i let my mom listen to the record. she said it sounded like nirvana, billy idol, and lou reed. i liked her comparisons. kinda funny.

i might describe it as electro-acoustic space folk. or new wave nazi fag punk. this is just shit that pops into my head sometimes. ultimately, it's just weird pop.