

# MILE ME DEAF - "HDD Backup"

2LP inkl. Obi-Strip / Digital (siluh080)

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Wolfgang Möstl has long since evolved from his underground status as a crazy guitar freak into a serious pop producer. He has recently produced such local superstars as *Der Nino aus Wien* and *Voodoo Jürgens*, graces European stages with *Clara Luzia*, and composes music for film and theater. With his own music project MILE ME DEAF, he already has countless releases and tours throughout Europe and the USA under his belt.

With his new release arriving in fall 2018, Wolfgang Möstl invites listeners to glimpse into his private archives. The four-part song collection "HDD BACKUP" impressively conveys the wide-ranging sound universe W.M. inhabits, floating almost like an astronaut.

You can trace the transition from his early low-fi shenanigans into an international pop sound, a development which hinges heavily on Möstl's penchant for experimentation and fiddling around. On the double LP, songs which haven't yet appeared on an album meet new tracks and rare live recordings.

**Side 1** collects the current hit singles spanning the musical gamut from chillwave to

lounge. Here it's absolutely clear that Möstl doesn't have anything more to do with the brash, clanging guitars of previous albums, rather he conjures up sugar sweet pop of the highest level.

**Side 2** collects songs from the psychedelic phase around the album '*Eerie Bits of Future Trips*', showcasing W.M.'s krautrock side. In this phase, Möstl rode the post-nothing wave, playing with fuzz-soaked sounds and transforming MILE ME DEAF into a pure psych band.

Moving like a time traveller, W.M. unites various approaches of style-defining pop culture eras. This becomes clear on the playful **third side** of this collection – "Homebound and Secure" is reminiscent of Bruce Springsteen's Nebraska album. "I thought I could remember" stems from a time when Möstl toured Europe with his legendary band KILLED BY 9V BATTERIES, and fills the ears with merciless garage riffs with distorted vocals. "Uma", on the other hand, originates from the first demo recordings for "Gold Kid" on the Sgt. Pepper-influenced album "Holography".

The **fourth and final side** offers an overview of super rare treasures, cutting all the way across Möstl's oeuvre. For "Legendario Gruppo", W.M. teams up with his longest-standing backing band Peter T. and Dolph to take a dig at the italo-philic trends in the Vienna music "circus". Adding to that is a live version of "Swing Back To Me", proving that this well-practiced pack isn't only beloved for their loud walls of guitars, they can also slow it down perfectly well.



## **BIOGRAPHY**

The history of MILE ME DEAF begins early: as a teenager in rural Styria, W.M. found himself confronted with the pressing drive for creativity experienced by the entire generation on the crossroads of X to @: depressing boredom. The limitations of this world, so hard to break out from, were quickly followed with the idea to create his own universe. A secret world, a refuse full of subculture codes devised as much through midnight studies of MTV as appropriated from hanging out with the town dandys, rowides, punks and hippies. Möstl started out as a filmmaker; the first strips he manipulated on a VHS cassette were experiments that didn't quite fit into the family album. For a fitting soundtrack he tried his hand at creating music himself – the birth of MILE ME DEAF.

The discovery that Steve Albini might actually be cooler than Jim Jarmusch made it clear – he needed a band. The underground cosmos of the small town of Weiz, only 3km from the tiny hamlet where Möstl grew up, proved to be strikingly fruitful, so it was not a big jump to find like-minded people to practice his first songs in a converted chicken coop. Thus KILLED BY 9V BATTERIES was born and became a starting gun for so much that earns the stamp "underground without compromise".

This carefree and unconventional style hit the nerve of a generation, those who grew up in the garish golden era of MTV and slacker idols, wanting to finally follow in their footsteps but with a sound of their own. The Batts (as KILLED BY 9V BATTERIES were lovingly referred to) were always a pinch more crafty than mere imitators and blew away the expectations of the well-behaved indie crowd. Not unfrequently were concerts aborted or instruments destroyed. Hopping on bus and gigging your way through Europe to lay emotive, genuine rock music at the feet of diverse audiences is a true teenage dream – which became reality for the Batts.

At the time, MILE ME DEAF functioned as a refuge for the songs that didn't fit for the Batts, recorded as a solo project. The incomprehensibly diverse and enthralling output from this beginning stage can be heard in an early digital-only release, "Best-of". For live performances, W.M. recruited a number of new allies until MILE ME DEAF became a fixed guitar-drums duo together with *Flo Giessauf*, following musically in the footsteps of their band name inspiration, *Unwound*.

Following the dissolution of KILLED BY 9V BATTERIES, W.M. shifted towards a sound with more indie pop appeal. For the new line-up, he recruited some cheeky friends who completely embodied the zeitgeist of the time. The debut album EAT SKULL was released on Fekkakao/Siluh and celebrated as a lo-fi jewel by the indie intelligentsia.

With the following album HOLOGRAPHY, W.M. took let go of the producer reins and

nestled into the studio of techno legend Patrick Pulsinger.

With the psychedelic EERIE BITS OF FUTURE TRIPS, W.M. made an escape from the well-trod indie paths. The album roars with an unreckonable force, and live these aural explosions were supported by corresponding visuals. It took the band all across Europe, playing in venues as well as at prestigious festivals such as *The Great Escape*, *Incubate*, and *Eurosonic*.

A mishap after a show in Malmö left W.M. with a broken finger. Nevertheless, the tour continued on with nary a cancellation. This episode reflects the mettle and possible madness of W.M, for whom music triumphs over everything. The show must go on! Back home, the diagnosis was a true downer: a broken finger, two months in a splint. That meant he had to lay the guitars aside for a while, but also that he could while away the prescribed break with synths and samplers. This early dalliance quickly evolved into something concrete: layer upon layer, songs were constructed. Möstl's affinity for sci-fi, in combination with the less than rosy predictions for the future of our home planet, found their way into his lyrics. Dystopian scenarios paired with post-humanist thought were the thematic focus point on ALIEN AGE. For the live implementation the usual rock band set up didn't really fit, so at that time MILE ME DEAF was often on stage as a solo act.

**This double LP offers the chance to gain remarkable insight in the history of MILE ME DEAF. On closer listen it becomes clear why the Vienna-based W.M. counts as one of the most sought-after producers in the German-speaking world, and why the exceptionality of W.M. isn't only found in his MILE ME DEAF output.**

We can only look excitedly into the future and guess where the journey of Spaceship MILE ME DEAF is headed, under the capable command of Captain Möstl.

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## A

Voyage (*digital release*)

Dive Down (*digital release*)

Light Ltd (*digital release*)

So Gross (*released on 'Sub Bleibt' Sampler, 2018*)

She Is Quite Alright (*digital release*)

From 1050 with Love (*previously unreleased*)

Dig Deep (*digital release*)

## B

Blast Into (*previously unreleased*)

Settle Down (*previously unreleased*)

Well Done (*previously unreleased*)

Howl (*previously unreleased*)

No Sure Thing (*previously unreleased*)

Once Bad (*previously unreleased*)

On Focus (*previously unreleased*)

## C

Call Us Rats (*released on Fettkakao Sampler, 2011*)

Exterminate Something (*released on Single Stringer, 2014*)

Uma (*previously unreleased*)

Praised Old Time (*released on Bloodstorm 2, 2011*)

I Thought I Could Remember (*released on Brando EP*)

Hands Up (*released on Brando EP*)

Homebound and Secure (*released on Brando EP*)

## D

Thee Favours (*released on Single Stringer, 2014*)

Tyre (*previously unreleased*)

July (*previously unreleased*)

Shocking Truth (*previously unreleased*)

Legendario Gruppo (*previously unreleased*)

Once You're Watering (*released on SOS Tape Wsmtml, 2014*)

Swing Back to Me (Live at Sargfabrik Vienna) (*previously unreleased*)

all songs produced by Wolfgang Möstl

Lyrics & Music: Wolfgang Möstl

"Legendario Gruppo" by Florian Seyser, Rudi Braitenthaler & Wolfgang Möstl

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