



group of old friends making a new sound, Miracle Sweepstakes' roots can be traced along various adolescent iterations, back to a blind MySpace meet-up at a Long Island diner. To the relief of all of the involved's parents, the friends shared common ground age-wise, and as the ensuing years would prove, musically too.

Craig Heed (guitar/vocals), Doug Bleek (bass) and Ian Miniero (drums) spent the rest of high school and college playing music together, with occasional impasses, and an eventual clean break. Soon enough, Craig was bringing new songs into Ian's basement five nights a week, as the two hammered out the foundation of what would become the debut Miracle Sweepstakes LP— something like a mix of *Skylarking's* progressive pop and *The Piper at the Gates of Dawn's* asymmetrical whimsy. Amused by the name, and conceding that the songs were “pretty undeniable,” Doug signed on a few months later.

Now a power trio, the group entered Brooklyn's Strange Weather to record with producers Daniel Schlett (Ghostface Killah/DIIV) and Yale Yng-Wong (Chairlift/Grizzly Bear). In nine days spread over the course of a full year, the boys channeled nearly a decade's worth of musical rapport into barebones, live-to-tape performances, emboldened by three-part vocal harmonies, and with accents from instruments as left field as the theremin and bass harmonica.

Starting with the Berlin Trilogy swagger of “Ring Reader,” anchored by “Rapture”'s ethereal desert rock, and ending with the psych opus/meltdown of “Maker's Script,” the album playfully bends the rules in a manner no one else is currently.



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Song Premiere: Miracle Sweepstakes, "Private Disguise"

EMSpress

On "Private Disguise," New York's Miracle Sweepstakes carve a shadowy path down the middle of the indie rock road. Guitars buzz softly, pianos plink and twinkle and frontman Craig Heed sings gently, delivering a crooked vocal melody with tenderness and grace. But as the song goes on, it gets more deliriously cockeyed; the rhythms buckle, guitars form weird



obtuse angles and the song flirts just enough with prog to produce a few sparks. It's the perfect introduction to a band that doesn't think pop sensibilities and knotty instrumentation need to be mutually exclusive.

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First Transmission: Miracle Sweepstakes, Maker's Script.



It seems fair to suggest that NYC's **Miracle Sweepstakes** have spent their fair share of afternoons in the non-literal company of Messrs Barnes and Malkmus, because **Maker's Script** – a first we've heard from the nascent statesiders – is reminiscent of *Satanic Panic In the Attic* and *Slanted & Enchanted* in equal measure. The same can more or less be said of approx. 86% of the artists to feature on these metaphysical pages of course, although there is something decidedly unsettling, and so too spellbinding, about Miracle Sweepstakes; something in the moniker and the extraterrestrial refrains; all those unapologetically progressive chord progressions, staccato natural harmonics and retrospective vocal harmonies. A befuddling conflation of styles and substances therefore, if never an unwelcome one, there are, or so it would seem, "outlandish" delights to be won with Miracle Sweepstakes. Best buy in below then, as per bloody always...

NO NO FEAR OF POP.

Miracle Sweepstakes "Maker's Script" (exclusive)

23 Sep 2014 – Henry Schiller

In the Alan Moore sense, "Maker's Script" is a Swamp Thing of a track. Taken part by part it's easily identified by a range of psych-pop, post-punk and lo-fi influences, but taken as a whole the amalgamation is no longer recognizable as anything other than something before unheard of; so fine and delicate is this monster's stitching. "Maker's Script", and it's Dr. Frankenstein, Miracle Sweepstakes, share superficial features with other well known acts (The Fall and Pere Ubu come to mind), but as a substance unto itself, it is something unique and fired with urgency.

"so much better than the Black Keys"
- scene 1425.com
(via Google translate)

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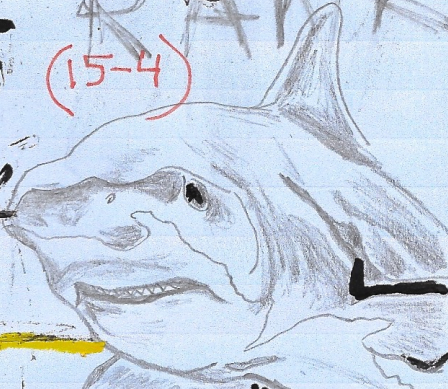
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