

## - CRUSH -

*Dream Pop, Indie-Band from Graz, Austria*

### Crush is

Christina Lessiak | Vocals, Guitar  
Christian Lach | Guitar  
Katrin Borecky | Keys, Vocals  
Verena Borecky | Bass

### Releases

2016 Damaged Goods (EP)  
2017 No Easy Way (EP)  
2018 Sugarcoat (LP)  
2020 Sundown (Minialbum)

*www.crushtheband.at*  
*mail@crushtheband.at*

There are few things sweeter than that feeling of divine intervention when you're going home in a taxi at four in the morning and, against all reasonable expectation, the song that is playing on the car stereo turns out to be *exactly* the right one. The very song you needed to hear at this very moment.

***Sundown***, the new EP by Crush, a band from the midsize Austrian city of Graz trading in a melancholy yet uplifting brand of pop, offers no less than four brand new chances for just such a rare dawn time epiphany to happen.

This paean to nightfall already implies the moment of rebirth when that lazy old star is going to get ready to make its reappearance over the other end of town. "You are still caught in that moment, but you can see there's a future waiting," explains singer and lyricist Christina Lessiak, "It's a new beginning, you leave things behind, and you don't quite know if everything will work out quite the way you might imagine. But for the moment this is enough."

***Sundown*** is the one song on this EP that drifts into the room in sedate half time, but more than that it's also a departure from the sonic landscape Crush inhabited on 2018's boisterous debut album ***Sugarcoat***, eschewing guitar pop in favour of a cool eighties sheen while our cab is gliding over a sleepy urban motorway en route to the suburbs. Lessiak's vocals, reminiscent of an early Madonna before the morning's first espresso, are picked up first by a descending keyboard line, then the pulse of a bass synth and electronic morse code bleeps. "*You're cruel / Of no use / Unaware / I fear the cold.*"

Not unlike that trick that Blondie used to pull off so masterfully back in the day, Crush then contrast the opener's urban synthscapes with the punchy garage beat of ***There You Go***, casually laid down by bassist Verena Borecky and drummer Florian Kolar (who has

since been replaced by Jakob Puttinger), stylishly adorned with keyboardist Katrin Borecky's Farfisa fills and a tight 12-string solo by guitarist Christian Lach.

In *Wake Me Up* Lach decides to switch on the vibrato channel. And not without reason, as this is where Crush finally succumb to their penchant for those dramatic Beatlesque major-minor changes that were already in abundant evidence on their first two EPs *Damaged Goods* and *No Easy Way*, this time coupled with a discreet nod to *Shake Some Action* by the Flamin' Groovies.

But what is all this against the sheer chutzpah of calling a contemporary song *Twist and Shout*? A song, no less, that spends its first 47 seconds marooned in a teenage bedroom in lovesick languor before stumbling headlong down the stairs into a basement rock'n roll club: "*The night is good / So good! / Don't push me into the deep,*" say the lyrics, after all "*Tonight is all / All that I've got / Thanks to you / Loving me when I am out of tune / Twist and shout is what I want to do.*"

In truth, of course, Christina Lessiak and Katrin Borecky are far from out of tune, the latter shadowing the former in effortless harmony. For reasons unknown, no one has yet been unoriginal enough to call them the "Everly Sisters from Graz." This has now been rectified.

The recordings for *Sundown* took place between April and August 2019 at live engineer Thomas Grassegger's home studio and were mastered by legendary Austrian producer/artist Patrick Pulsinger.

As someone once wrote, "Crush manage to put into music all of the great promises contained in their ambiguous moniker: instant infatuation, the sparkling thrill of sugary lemonade, and the crushing of all those bad vibes that hold us back by the sheer positive force of pop. If Crush had formed in Ladbroke Grove in 1978 rather than Graz in 2016 they'd be as big as the Pretenders."

And I'm still inclined to agree with myself.

- Robert Rotifer, Canterbury, autumn 2019