

BLUSH RESPONSE – FUTURE TYRANTS

The American artist **Joey Blush**, recently moved from New York to Berlin, in the contemporary electronic music scenario, is a valid example of fruitful link between techno impulses and industrial-EBM suggestions. Under the monicker of **Blush Reponse**, the musician has released two albums: **We are the replicants** (self released), **Tension Strategies (Basic Unit Productions, Haujobb's label / Tundra in 2013)**, the full length **Desire machines (Desire records)**, plus several singles, remixes and EPs. In July of 2015 his new 12" EP, **Future tyrants**, was released by the well-known Berlin-based label **Aufnahme+Wiedergabe**, confirming the style of his previous works with four new unreleased songs in which the musician accelerates his rhythms working hard on the rhythmic structures with a very particular sound design that Blush succeeds in bringing it in the live performance too with a good bond of distorted synths and electro-techno beats.

In this release we are put in front of a post-apocalyptic dancefloor (a bit **Ancient Methods**-like, who shares with him to be in the same label roster). An electro-industrial post-techno sound, straight, without compromises of any kind. Blush is a deep connoisseur of this music and a brave experimenter with the use of his drum machines (Roland TR8) and his modular synths (an Intellijel Shapeshifter with WMD synchrodyne and a KOMA SVF-201). He, in fact, has developed a very good technique to play live as well as in the studio, and the result is appreciable even in his most recent EP.

The crescendo of an electro sound which gradually is crossed from discharges of distorted and effected sounds that grow going crazy on themselves saturating the sound spectrum before sharply selfdestructing counterpose itself to the heavy solemn moving that opens Civilian Slaughter, letting the techno EBM pulsion of Future Tyrants, characterized by a clear and effective rhythm, show itself. Here too the rich sound stratification that stands upon a carpet of sampled voice, indistinguishable due to the impelling distortions, plays a leading role. The whole merges itself in a unique sound in which machine and human being become together a unique thing. Prolegomenons of an incoming totalitarian technocratic future or end of the world dancefloor?

Turning the vinyl side, the BPM rate increases with a straight bass drum that doesn't leave any way to escape. In Seven Rays the sound seems to build itself to then selfdestruct, pursued by a violent beat from which it's impossible to escape: a perfect OST for a neo-cyberpunk techno updated to our days. Even here as well as in Civilian slaughter, the sounds seem to fight against themselves, in a challenge towards a mutual annihilation. Fenix, as suggested by its title, represents the re-emerging from the flames of a more straight and fast techno sound, characterized by an overbearing and aggressive bassline, which terribly inflates until a tribal electrocution follows, before the song tightens on itself in a spiral toward the bottom.

Therefore, we anxiously wait a longer and more complete album labeled Blush response. The premises for a very good release seem to be present here, and the way seems to be definitely the right one.

Score: 8

Label: Aufnahme+Wiedergabe

Author: Marco De Baptistis