

Los Pulpitos

Tentacletek

Crammed Discs DL/LP

Los Pulpitos have a thing about the octopus. Their name translates from the Spanish as Baby Octopuses while the title of their first major release on the Crammed Discs imprint – last year’s *Octopean Union* EP – speaks for itself. Their debut album *Tentacletek* continues the cephalopodic theme.

If all this octopus-centric activity feels more like a *SpongeBob SquarePants* offshoot than a serious body of work, then be assured that in *Tentacletek*, Los Pulpitos have produced an album of some wonder. A supergroup of sorts, Los Pulpitos are Felipe Salmon, one half of Peruvian tropical bass duo Dengue Dengue Dengue, and Berlin based Dirk Leyers, who partners with Matias Aguayo in the poppy tech-house initiative Closer Musik, and is a member of the Afrofunk driven collective Africaine 808. Consequently, *Tentacletek* glistens with womp-womp bass, aquatic keyboard glissandos and slapping, tapping beat work, pinned together with a squelchy, underwater codex throughout.

Given the sheer wateriness of it all, it’s fair to guess that “Antennariidae” takes its name from the angler fish family, as it bumps merrily along in bossa nova time, while “Squidler” is a cumbia-driven, electro hip swinger. The bounce continues with the Latina tech-house of “Lab

Lab”, with “Catfishy” adding further stop-start bubbling. With its sped-up elongated vocals and plunging keyboard washes, “Archipelago” could first have surfaced as part of the early ambient drum ’n’ bass scene, and “Sirens” sounds like The Beloved soundtracking late 1980s Ibiza sunsets.

Tentacletek might be Los Pulpitos’ first full-length set, but the duo’s first collaboration under the name happened back in 2022 when they released the *Pulpitos Theme* EP on Germany’s Terra Magica label. Tellingly, back then the imprint suggested the Los Pulpitos sound should be named “tentacle tech”. Four years on, and Los Pulpitos have gone all in. *Tentacletek* is an uplifting cocktail of sizzling equatorial electronica.

Simon Coates