

Thes One
Lifestyle Marketing
www.tresrecords.com

There is nothing cheesier than a television commercial jingle; especially the old ones from the ‘60s and ’70s, back before today’s norm where brands will choose some chart-topping, popular song and license it for a commercial. During those times many songs used in TV and radio ads were created specifically for the product being marketed. Herb Pilhofer was a revolutionary in his commercial work in that he used Moogs and other synthesizers in his music made for marketing when many others likely used standard instruments.

Pilhofer formed the first digital recording studio (Studio 80 in Minneapolis, MN—notably where Prince made his first demos.) and also created these exciting jingles using early electronic instruments, making short compositions that worked on their own musically and also (at that time) to help promote various lifestyle products. They still have the catchy patterns of appealing sounds and melody found in typical marketing music, but they are free of cheese and full of funk, rock, electronics and strange sounds. Now, many years later, the jingles are lasting works of sonic art in themselves and People Under the Stairs producer and beat maker Thes One takes them to the next level by completely reinventing them into his first, and decidedly unique solo project.

I'll admit I was expecting something similar to the works of Steinski--whose day job for many years has been creating music for commercials and film and whose use of comedy makes his work extremely entertaining. Thes One's material is much more serious and delivers a mellow, cerebral account of the emotions being expressed in Pilhofer's productions. The best attribute of this project is the fact that you get the originals on one disk and Thes One's album on another, so you can compare the two, as well as take them in individually.

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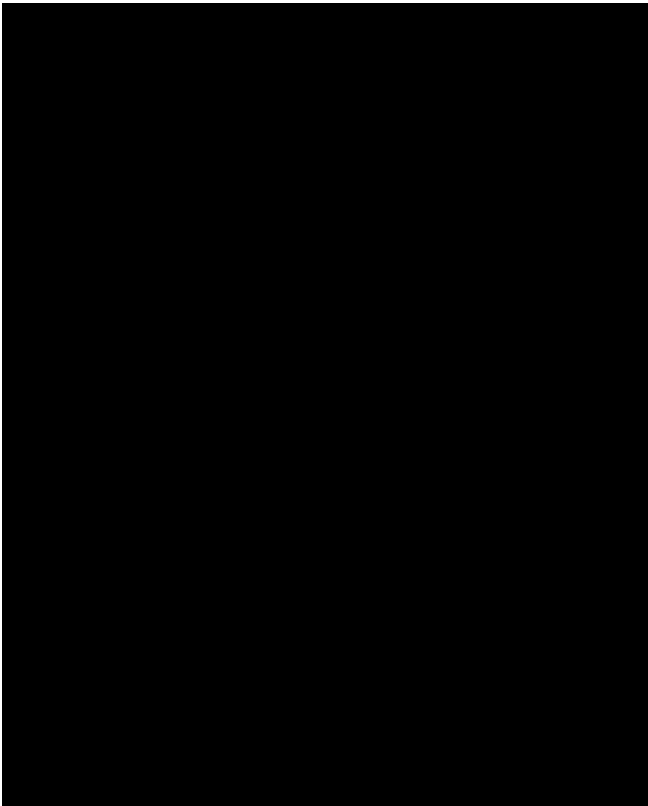
and producers are teaching next generations about song craft of old as well as showing them what can happen in the future. *Lifestyle Marketing* is a good example of the validity of marketing music as entertainment and art, as well as a look into the next era where both could consistently be one in the same.



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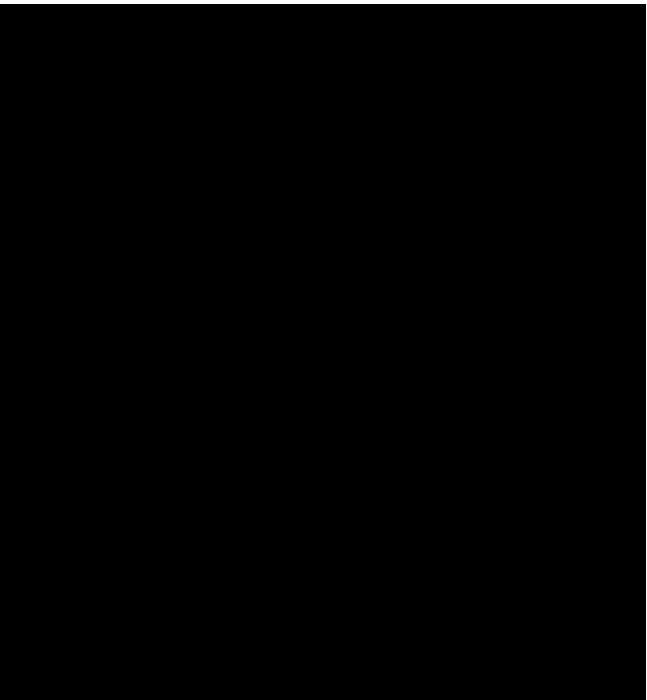
themselves and People Under the Stairs producer and beat maker Thes One takes them to the next level by completely reinventing them into his first, and decidedly unique solo project. I'll admit I was expecting something similar to the works of Steinski—whose day job for many years has been creating music for commercials and film and whose use of comedy makes his work extremely entertaining. Thes One's material is much more serious and delivers a mellow, cerebral account of the emotions being expressed in Pilhofer's productions. The best attribute of this project is the fact that you get the originals on one disk and Thes One's album on another, so you can compare the two, as well as take them in individually. A natural progression of the modern beat digger is turning out to be a sort of music historian, archivist and maybe even interpreter as many DJs and producers are teaching next generations about song craft of old as well as showing them what can happen in the future. *Lifestyle Marketing* is a good example of the validity of marketing music as entertainment and art, as well as a look into the next era where both could consistently be one in the same. *JW*



Wax Tailor
Hope and Sorrow
www.waxtailor.com

Well I’ve never heard of Wax Tailor before. I guess I missed his CMJ and itunes chart-topping success. I had no idea that he has been compared to acts such as Portishead, RJD2 and DJ Shadow and I guess I just missed that Playboy magazine said some nice shit about one of his singles. I did read the bio and typically it screams about how good he is. Why do these bio things keep happening? When was the last time you got all excited about some shit that an employee of a PR agency wrote about an album? Yeah me neither. I will tell you this though: Wax Tailor isn’t kidding around. His music is way more mature and complex than underground heads would expect. Hell, if Playboy likes it then I’m gonna grab it at Starbucks next time I slurp some grande shit. Oh, it isn’t available there? Well how the hell did Playboy hear about it then. Oh, you means this is some underground shit? This French dude gets down with Ursula Rucker, and Sharon Jones? Well anyone who can handle some vocals and who can put some soul in their sauce is OK by me.

All bitching and joking aside I’m proud of the man because he could easily be making some Baltimore, electro, punk-revival-future-disco music to sell to some car commercials. Hell I would do that just to get some chips to buy more gear, but Mr. Tailor, he’s got beats for days and lots of melodies and he ain’t selling out. Hip-hop lives in there too, there’s plenty of it and dammit it sure sounds good. I’m getting a little crazy with music again because there’s so much out there but it’s either trying to conform to what’s hot or it’s acting out like a rebellious teenager, just trying to get noticed by being as weird as possible. Wax Tailor is grown, he’s been doing it quite awhile and he makes some good stuff that you should get down with if you know what’s good for ya. Forget about what the hype machine shouts about. Just pick up this long player and enjoy yourself with fifteen hot, sweaty, juicy, delicious, jazzy, delicacies for tha entire family of smart folks who like it done right. Oh and you will be rewinding and reabsorbing Ursula’s We Be over and over like I did. That’s some amazing stuff right there.



LABEL PROFILE



IMPERIAL DUB RECORDINGS

Imperial Dub is the offspring of Dubtribe Soundssystem's Sunshine and Moonbeam Jones who, along with Corey Black (a.k.a. DJ Corster) and a host of additional family members, consistently release stunning music. So far 2001 has seen IDR produce a host of gems, consequently turning the label into a buy-on-site commodity. One example would be BRS' *Loving Me*—an instant classic that will be enjoyed for years to come thanks to its warm vibes, soothing musicianship and love-filled message. Another recent release—15 Pearl's *Get This Thing Together*—has been dominating funky house sets since May, and shows no signs of slowing down. The label continues to put out excellent compilations that represent a wide variety of sounds; from Dubtribe's ambient archives, to the "liqui-funk" sound of Hesohi and more recently, *Imperial Dub 3* mixed by Jenó. The 12" catalog blurs boundaries as the family's many influences root into dub, house, Latin, Afro-Cuban and techno. You can familiarize yourself with this vital label by visiting www.imperialdub.com. If you've already been bitten by the "I Dub" bug, then spread the word and share with someone who may be missing out. (Jon Wesley)