

future classic. review

issue 4: autumn 2010



5TH BIRTHDAY ISSUE

Welcome to our fourth issue of the *Future Classic Review*.

Future Classic is a music and design focused creative agency based in Sydney. We take time out to publish what you have in your hands, a limited edition newspaper-style publication updating you on a range of our recent projects.

Our cover this year was single-handedly art-directed by **Jay Ryves** (literally since she was recovering from a snowboarding injury... broken right wrist... ouch) and shot by up-and-coming photographer **Katie Pashley** on location in sunny Manly on a 35° scorcher of a day. Special thanks go to models **Shelby, Adin, Haydn** and **Elouise** and **David Conway** from **Scene**, **Katie Goerlach** for hair and make-up, **Genevieve Hromas** and **Nina Exarhos** from **Imperial Nesting** for their styling genius, truck-driving abilities and excellent bunting-sewing-skills. We also need to thank **SPACE** furniture for lending us a couple of super special chairs for the models to lounge about in!

First and foremost this issue is a self-indulgent celebration of Future Classic reaching the **grand old age of 5 years!** Surviving in the music biz in Australia as a small start up is no small feat and we are very proud of our resilience and tenacity! Our small team is ever growing and we have several new additions to make note of. Firstly **James McInnes** has joined us full time this year as our digital renegade. In charge of all things cyber-space he keeps you all updated with his constant tweeting, facebooking, myspacing, blogging, emailing chatter. He's also building us a couple of dope new websites - stay tuned for those. Next we need to mention **Thomas Studdy**, who is helping us build our new music synchronisation and licensing agency **Stylus** - read all about it on page 6. Finally we welcome super star designer **Tania Gomes** who is working full time with Jay creating nice stuff to look at. With her background in publishing and a slew of beautiful books under her belt she's keeping the rest of the studio on their toes. So send all your design work our way!

In this issue we introduce you to über artist Ben Quilty who's obsessive man-love of cars and rock reminds us of our own love of vinyl and gear. We thought you'd like to learn some interesting facts about a few jet-setting DJ's that we picked up on their passports and we chat with Toronto duo Azari & III. As we do every issue we ask 3 DJ's for their favorite Future and Classic releases.

As usual we are trying not to destroy the planet so this issue is printed on **Cyclus offset 100% recycled uncoated stock** by **Peachy Print** (recently FSC certified - the highest environmental accreditation available in the print industry).

We hope you enjoy this issue and look forward to seeing you at one of our upcoming gigs. With love from Future Classic.

FUTURE CLASSIC FORTHCOMING RELEASES

Jamie Lloyd, BEWARE OF THE REMIXES (FCL41)
Including remixes by Mark E, Matthew Herbert, Tuff City Kids, Alex 'Jazzanova' Barck & Christian Prommer.

Roni Nachum HYPERACTIVITY (FCL42)
Including remix by Jacques Renault

Sidwho? PAY FOR LOVE (FCL43)
Including remixes by Jamie 'Cage & Avairy' Paton and Azari & III

Loin Brothers GARDEN OF VARGULF (FCL44)
Including remixes by Woolfy VS Projections and Tornado Wallace

Creative Direction/Design: Jay Ryves
Cover photograph: Katie Pashley
Cover styling by Imperial Nesting. Thanks to SPACE Furniture for the Truffle Seat and Vela Chair, George Skoufis Optometry for the Isson sunglasses and Dirty Pretty Things for the swimwear.
Hair and makeup by Katie Goerlach
Models from Scene

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Printer: Peachy Print

Contributors: Chad Gillard, Nathan McLay, James McInnes, Devun Walsh, Katie Pashley, Jay Ryves, Sid Who?, Woolfy, Benji, Ben Quilty, Lisa Slade.

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THE A - Z OF FUTURE CLASSIC

Everything you need to know about Future Classic, compiled by the people who know: James McInnes our digital renegade and Chad Gillard, Future Classic's touring manager.

A is for **Après**, our Sunday playground for tunes, food and drink. www.apressundays.com

B is for **Beck's Bier** - our favourite beer, so crisp, so German. It's also for **books** - our design studio's speciality!

C is for **Civic** - it's where we hang and drink Beck's. C is also for **Chad**, the guy in the hat...

D is for **Digital Renegade** (aka James McInnes aka record shopping at work) ... or it could be for **Disco** we couldn't decide.

E is for **Ella**, Chad's favourite café. James says E is for **e-newsletter**, don't you read those?!

F is for **FBI** - Nathan used to do a show there, Chad has a show there, James has a show there but none of us have radios.

G is for **Goethe-Institut** - our always on time, very precise German friends!

H could not be for anyone but **Henrik Schwarz** - one of the best shows we've ever seen.

I is for **iPhones** - the office is full of 'em.

J is for **Jay** - she designs everything! (except the bits the other guys do - hi Hazel, Naomi, Thommy and Tania). J's also **Jamie Lloyd** and **Jimi Polar**, part of the original crew.

K is for **Katie Pashley** - our photographic saviour.

L is for **Loin Brothers** - our favourite homo-erotic signing.

M is for **Matt Moran** - check the fancy cook book we did for him, it's also for **Manfield (Christine)**, we did her fancy cookbook too!

N is for **Nathan** - he has the power of 3 men and 7 laptops with high speed internet.

O ... **oh no!** ... we've forgotten the guest list... again... Also **office space for rent** - give us a bell.

P is for **Parklife** - 2 weeks of partying and hanging out with the worlds best dance artists, Chad reckons it was work - doubt it.

Q is for **Quilty, Ben**. Think AC/DC, Toranas and skulls, the Moran Prize, our favourite painter.

R **Redfern** - Future Classic HQ for the last 5 years.

S is for **Stylus** - wherismystylus.com get on it!

T is for **Todd Terje** - the man has a lot of old love songs, he will kill any Valentines DJ set.

U **nderwear** - authentic (worn) pair of **Brennan Green's** underwear now on sale at our new webstore.

V is for **Vinyl** - I love you, but you're bringing me down.

W is for **Woolfy** - literally a (party) animal, one of the funnest guests of 2009.

X is for **xone v6 rotary mixer** - the slightly intimidating inhouse mixer at the Civic - sorts the men from the boys.

Y is for **Yen** - new Sydney act we're diggin' - check em out.

Z is for the **Zoo** - Chad's favourite place to take touring artists (he likes animals).



BEN QUILTY

'Six years ago, a reputable Sydney gallery put on a show of 14 portraits in oils on canvas of an old car. The pictures sold like hot cakes. The car, a white 1972 Holden LJ Torana, was in no way a triumph of design, but it had become an icon in its own right. The Holden, though by then almost entirely made in Japan, was Australia's car; and the Torana was Holden's raciest model, built for speed and boy racers. What was more, the pictures were wonderful, painted in what seemed to be a few strokes with a brush loaded with neat paint straight from the tube - blazing whites, midnight purples, throbbing golds. The unmistakable contours of the Torana leapt from the canvas. Some might have argued that it was just too easy to paint a model that never moved, that artist Ben Quilty was merely engaged in a grown-up form of schoolboy doodling. Others realised that that was exactly the point: the male human's obsessive, unending love affair with his car.'

Germaine Greer "Schoolboy doodles? Hardly. These cars are a glimpse into the male psyche"
The Guardian Thursday 22 October 2009 guardian.co.uk © Guardian News and Media Limited 2009

In less than a decade Ben Quilty has won immense popular appeal. Painting with high energy, Quilty's works offer an insight into the heartland of suburban masculinity, his subjects ranging from portraits of beloved LJ Torana, his 'wasted' mates, his son Joe and, more recently, himself.

Just as Arthur Streeton, a century ago, called on artists to paint local and familiar subjects, Quilty has mined his memories of growing up in north-western Sydney and it's culture of back-yard barbeques and fast cars. Quilty also

finds contemporary relevance in the past. He has explored the Australian landscape and colonial history, with images of Captain Cook, the 'Budgie', Australia's coat of arms, and the 'Bedford Downs' massacre.

In his technique, Quilty flirts with failure. Abstract slabs of colour - applied with a cake-making trowel - are executed with rapid-fire precision. More recently, he has used the Rorschach technique to double and 'annihilate' the image.
- Lisa Slade

Future Classic designed Ben's recent book for UQ Art Museum.
Purchase a copy on our new online store www.futureclassic.com.au/store

AUTUMN LISTENING

FUTURE CLASSIC INVITES THREE DJ'S TO DIG INTO THEIR COLLECTION AND REVIEW ONE 'FUTURE' AND ONE 'CLASSIC' FAVOURITE



WOOLFY

Dirty disco, sundrenched balearic, sleazy deep house, lazy punk funk all describe the sounds of our LA pal, Woolfy.

Originally from the UK, Woolfy's been based in the city of angels for the last couple of decades with the liquid sunshine of the city seeping into his unique productions. Keep an eye out for his albums on *Rong/DFA* and *Permanent Vacation* as well as the killer remix he's just done for the *Loin Brothers* on *Future Classic*.

The Rose - LAUGHING LIGHT OF PLENTY

So can we toot our own horn on this one? I mean we got some good stuff coming up. What a thin line that would be to walk.

Well then, I'll toot my mates horn, uh, not like that. *The Rose* by *Laughing Light Of Plenty*. It was an anthem at our exhausting parties last year, *Club Vesper* (my home). The production and driving beat put down by Thomas and his mate for *Calli* is a masterpiece. Lyrically, it's just what I want to hear. "Darker than the night, voices overwhelming... Full moon in my bed." What a script, what a tune, no other like it... nuff said...

When The Morning Comes - LOVE DECADE

Right! All this music and you lot have asked me to pick one, thanks for that guys, just what my head needed.

So had a long hard think on this one and the *Murk* boys were definitely up in the mix as well as *Mk*, but one of my top choices would be *When The Morning Comes* by *Love Decade*. This track was a cornerstone of the early house scene here in Los Angeles. The track begins on an ethereal plane, a wee bit of rain forest, a wee bit of dream time, and a vocal that is classic of the early 90's era. Then, the bass drops, my lord what an experience. Granted you have to be there at that time, in that special place, in the early morning. You know what I'm talking about, right? Yeaahh you know.



SID WHO?

Sidwho? is the solo project of Adelaide's hardest working man in showbiz *Surahn Sidhu*. A member of *The Swiss* as well as *Aria* winning band *Empire of the Sun*, in former lives Sid's been a club owner, a label head and unbeknownst to many he used to have really long hair.

And if you're ever in Adelaide *Sid* also runs a pretty killer Thursday night called *Adult Arts Club*.

LINDSTROM & PRINS THOMAS (ESKIMO)

Hans Peter and *Thomas* have successfully created a sub genre in dance music in my opinion. It seems to be the sum of their landscape and love of analogue sounds, mixed with an intimate understanding of what makes people walk from the bar to the dancefloor or in some cases just putting their hands in the air. This record represents the future for me, when it came out I lost my mind and it seemed to have the same effect on me as people like *Arthur Russell*, *Levan* and those kind of visionaries.

It seems to me that these two guys are going to be more and more important as time goes on. I'll definitely be leaving this record next to my sons turntable when he's ready to be taken down the garden path.

In Flight (Warner Bros) - GEORGE BENSON

A broody mix of soul and dinner party disco from 1977. This is one of those records that has the ability to transport you. Whether its to a hotel lobby in Miami awaiting your part time model girlfriend to finalise her check out, or cruising down the coastline hugging the shallows in your Euro mates yacht... this record is responsible for a lot of good times. It seems to get packed in my bag regardless of the occasion, almost in anticipation that one of those kind of opportunities will arise. In fact, the very inclusion of it in your bag can increase the chances of magic happening.

So drop the anchor, cook a candle lit dinner and pop this on. Call me if your guests aren't throwing grapes into each others mouth by midnight.



BENJI FROHLICH

Benji is co-founder of *Permanent Vacation*, one of the hottest new disco and house labels. Setting a sharp pace since it came onto the scene in 2006, *Permanent Vacation* showcased influential early work by *Aeroplane*, *Holy Ghost!*, *Lindström*, *Hercules and Love Affair* and *Todd Terje*. When not in his A&R role *Benji* is producing under the *Permanent Vacation* guise with their devastating remix for *Woolfy vs Projections Neeve* one of our top tunes for 2009.

Just Like We (Breakdown) (DFA Remix) - HOT CHIP

Two of the most influential musicians and dance producers of the last decade on one record. What could go possibly go wrong? Well, in most cases when expectations are very high, the result is disappointing. Not in this case, though! I am a big fan of both *Hot Chip* and *DFA*, especially all the *DFA* remixes of course. This one is exceptionally special for me. James and Tim don't use their trademark cowbell or arpeggio sound but go for a slightly heavier bassdrum and beefy synth action, which made this remix popular among more techno orientated DJs. *Alexis Taylor* is in his best form on the mic achieving a complete melt down in my heart. I remember playing it to a friend when it came out and saying that I am really into this. He asked me if I am depressed, I think he didn't get it. For me there's nothing depressing in it, it's just passionate, heart warming and beautiful, almost like a good christmas song.

Story of The Clash Volume One - THE CLASH

This is a very special record to me, so it's really hard for me to pick one tune, you have to see it as one master piece. This is one of the rare examples of a record where most of my favourite music styles - reggae, dub, disco, rock and pop - come together. I still listen to it a lot, I always play it on an old dual record player with integrated speakers (a leftover by one of my friend's parents). None-the-less, the record sounds brilliant. This proves to me how excellent the production was back then. I am very attracted to the phase where punk and dub reggae meet. Although *The Clash* is for me much more soul rebel music than noisy punk rock and I guess for most punks *The Clash* was too much like disco. Listening to this record always makes me wanna go to London, have 6 to 12 pints and run around in the streets naked.

WHERE IS MY **STYLUS**?

While vinyl is their first love, FC has always been pro-active in music's digital future. Devun Walsh asked Stylus co-conspirator Nathan McLay what it's all about and why we need it in our life.

So what's Stylus in a nutshell?

Stylus is a boutique online music licensing service. It provides advertising creatives, film directors, music supervisors and anyone else wanting to license music for a project with access to a hand picked catalogue of cutting edge independent repertoire from our favourite artists and labels.

How do I see it, listen to it, touch it?

It's essentially a B2B music blog that you can find at www.wherismystylus.com with posts made by a number of contributors including artists and labels, as well as dj's and guest editors familiar with the catalogue and able to dissect it in original ways. Anyone can follow the posts, watch the videos and stream the music, but clients also get logins so they can download everything, send us briefs and license tracks online.

Where did the idea come from and how did it come to fruition?

Blogs are just like labels and DJ's in that they are filters. Back in the day you got a section of HMV dedicated to Blue Note, Warp, Mo' Wax, Ninja Tune or whatever. Now its Hype Machine calling the shots and Pitchfork or 20 Jazz Funk Greats are the filters. We wanted to create our own filter, but one with some firepower in the backend that helps both our adland friends and labels make hay together. The success of the *Beck's Berlin Sessions* series and subsequent meeting of minds with **Thomas Studdy** who had been working for years in copyright licensing for film, TV and advertising sparked the initiative to get the project off the ground.

What are the key changes in the music industry that make it relevant?

In the past decade music has become 'free'. Free of closed formats like CDs and free of economics in the 20th century sense. We can 'own', 'access' or 'share' music digitally, with an array of business models and services on offer. While everyday punters are getting more music for less, licensing is growing in importance as an increasing number of businesses utilise music (particularly through digital media) to promote their products or services. Just like sport, music is a key tool for companies to reach their market and position their brand.

So my buddy is making a trailer for new snowboarding flick and she needs some music for it. What's the deal?

She can jump onto the site and register. Once we confirm she is legit she'll get client access to download anything in the catalogue for review or send us a license request directly for a specific song. Alternatively she can send us through a brief with the specifics of her project for one of us to come back to her with music recommendations on. Once we are on the same page about what music she wants, we will liaise with the publishing and master rights owners on her behalf to secure the license.

Another friend of mine from Brisbane has a sweet indie disco band and I'm sure would be down with this service. How's he get involved?

Artists, labels and publishers can email stylus@futureclassic.com.au with short introduction to your music and link where we can take a listen. Unfortunately we cannot personally respond to every submission, but if we like what we hear we'll be in contact.

But it's not only dance music right?

Not at all. Stylus gives us the opportunity to venture far deeper into lots of other music and genres. It's also great to highlight songs that aren't about radio or club play, but would be perfect for a film soundtrack or game. The devil's in the detail.

BILLABONG

Future Classic provided the music for this advertisement for Billabong's summer 2010 range. From the release 'Naves For None' by Worst Friends out of NYC the song can also be found on the *Waves* compilation.

BECK'S BERLIN SESSIONS

Future Classic compiled two premium compilations of electronic music for the *Beck's Berlin Sessions* series featuring music by Jamie Lloyd, Deepchild, Jimi Polar and Jazanova. The CDs were made available on-premise Australia-wide to customers ordering a round of Becks to amplify the profile of the *Beck's Berlin Sessions* club nights in each city.



5 years

future classic.

back to the future

Compiled to celebrate Future Classic's fifth birthday this compilation is perhaps fittingly part back catalogue retrospective and part future facing and dedicated to the local roster. The opener *Octobussy* by **Luke Million** acts as a theme of sorts for the following hour of space sonics that oscillates between noisy retro analogue synthesis and more polished lunar scapes. Luke Million is a member of Adelaide disco band **The Swiss** together with regular collaborator **Sidwho?** fast becoming Adelaide's busiest man in showbiz with duties also as bass player and co-writer for **Empire of the Sun**, a recent guest mix for **Tim Sweeney's 'Beats In Space'** show and great 12" feedback from **Horse Meat Disco**, **Optimo** and **Trevor Jackson** to name a few.

You can probably tell **Jamie Lloyd** and **Jimi Polar** like getting their heads round old school gear with *Beatle Pusher* being an oft praised gem in Aussie DJ circles and *Fire Flies* taken from Jamie's new album *Beware of the Light* – that's the sound of asteroids crashing into the moon. **Michael Di Francesco** was featured on the very first **Future Classic Attractions** compilation back in the day with his *Body Stop* track as **Touch Sensitive**, reissued this year as part of the *Après* series. His new project **Arithmatix!** is gonna go nuts, just watch. Slo-mo festival stormers that you can expect in the bags of jocks like **Aeroplane** and **Holy Ghost!** if they know what's good for em. Speaking of pop **The Twelves** did a remix for **Theatre of Disco** that is released here for the first time and has had lots of blog love.

From here on things go deep with one of the label's most well-known club tracks and a top remix by Switzerland's **Quarion** of the omnipotent **Drumpoet Community** and now with his own great new *Retreat* label with our Berlin production manager and friend **Hauke Freer**. Respected Aussie DJ **Phil Smart** remixed Japanese singer **Yuko** many moons ago and its been in our CD wallet ever since, now officially released. **Peret Malko** quietly took out winner of last years 'Best Independent Electronic Album' award and 'Air A Dime' show's why you need to dig out *The Devil's In The Detail* if you haven't already. Nominated for the same award this year is **Deepchild** as we dive back into the droid cosmos with the title track from his *Departure* album.

DJ Feedback:

"Future Classic is one of our top labels bringing always quality stuff!" – Downtown Party Network
"A future dancefloor killer!! love it!" – Aeroplane
"I like the Mock and Toof mix a lot." – Ewan Pearson
"Really love the 'May I - Quarion mix' playing it a lot in the morning hours. Very soulfull!" – Steve Bug



AZARI & III

Azari & III, pronounced "az-ar-ee and third's", a name that's built like a mythological Greek god and a tongue-in-cheek sound that nods to the dark avenues of disco and house. The Toronto based team comprising Dimano Azari and Alixander III (those names!) have garnered love and praise from crowds, the press and DJ's and have continued to make playful, highly regarded tunes sure to stand the test of time and trends. So what are their tunes like?

Rather than be a throw back to the sounds of Chicago House, their breakthrough track, *Hungry For The Power* goes back to the 80's and nestles itself in with the kings as a classic. On the back of this gem is a video clip that looks like *American Psycho* and *Paris Is Burning* with a sprinkling of snuff film, it almost makes you want to eat some flesh! "They say it's closest to swine", said the duo, "but it's actually far gamier. Got a bit dizzy from the exposed intestines". All in all it's sure to have you singing that killer hook and whispering those sleazy verses and bridges.

Then enter *Reckless (With Your Love)*, this boisterous number has all the signatures of a jacking, Detroit house track, loads of Roland rolls and chord stabs that take you back to the days of *Inner City*.

How do they achieve that mind melting sound? "...2 inch is still being used, a computer is there, you have 20-30 analog machines and a bunch of plug ins. Neve strips, Neumanns and plate verbs, Harmonizers and Lexicons, Marshalls and McDSP - it's a mash up."

Looks like the old heads are beginning to tap into their sound as well with **Trax Records**, most historic house label of all time, approaching them as their first artist to re-launch the label. Look out for their remake of *No way Back* by **Adonis** as well as their remix of the new **Sidwho?** single *Pay For Love* on **Future Classic**. A debut album is also in the works... we're hungry!

- James McInnes



CHECKING IN / CHECKING OUT

Take a closer look at the passports of some of our jet-setting musical friends.



Harbouring secret designs.

Keep an eye out for Future Classic's designs around town over the next few months. There are a couple of art books out now that we've put together and are worth checking out - *20/Twenty* for MOP and UTS Gallery as well as *The State We're In: Contemporary Queensland Photography* for UQ Art Museum. We've recently designed *Masterchef* winner Julie Goodwin's new cookbook *Our Family Table* for Random House as well as new books for Janelle Bloom (as seen on *Ready Steady Cook*). We've been busy working with posh florist Saskia Havekes from *Grandiflora* on her new book for Penguin as well as putting together illustrations for a special little natural history book for Murdoch *Eaten by a Giant Clam*. Our newest staff member Tania Gomes has recently designed *Greek Cookery from the Hellenic Heart* by George Calombaris, *Organic* by Don Burke and *Cuisine Du Temps* by Jacques Reymond... to name a few.

Aside from publishing we've been keeping out of trouble working on campaigns for the British High Commission and the British Council, Carriageworks and the National Art School Gallery. Get in touch with your briefs!



EVERYTHING *peachy*

Our print partner **Peachy Print** has recently obtained both FSC and ISO quality certifications, making it even easier for you to be sure your work is of the highest standard as well as being produced in accordance with international environmental standards.

THE IMPACT OF PAPER

In many forests around the world, logging still contributes to habitat destruction, water pollution, displacement of indigenous peoples, and violence against people who work in the forest and the wildlife that dwells there. The link between logging and these negative impacts can be broken, and forests can be managed and protected at the same time.

THE FOREST STEWARDSHIP COUNCIL (FSC)

Driven in part by the failure of an intergovernmental process to agree on a global forest compact, and the compelling question — what is sustainable forestry? — loggers, foresters, environmentalists, and sociologists came together in the first General Assembly to form the Forest Stewardship Council (FSC) in 1993.

CERTIFICATION = SUSTAINABILITY

Forest Stewardship Council certification is one way to improve the practice of forestry. Carrying the FSC-certification logo on your print products tells the world that you support the highest social and environmental standards in the market where you use paper. As such, an ever increasing number of responsible companies and government departments are choosing FSC certified paper and printers.

USING THE FSC LOGO

In order to use the FSC logo as an “environmental claim” on paper, the product must have flowed through the FSC “chain-of-custody” from the FSC-certified forest, to a paper manufacturer, merchant, and finally printer who have FSC chain-of-custody certification. Peachy Print is one of the few Australian printers that have this certification.

DOES IT COST MORE?

There is NO difference in price for the printing component of your job. You need to consult your paper supplier regarding the many FSC certified paper options.

QUALITY CERTIFICATION

Quality is equally important to us. To reinforce our commitment to producing high quality products, Peachy Print operates world's best practice ISO9001:2008 Quality Management Systems certification.

This international certification reassures our customers that our quality system delivers genuine benefits, including the measuring and monitoring of all quality related issues. All work produced by Peachy Print is produced under this accredited standard, using identical processes and practices.

