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Zaina Hart

11/21/2011



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July 21st-24th, 2011

Reviews: Shows, Music, Videos, and More!
- CD Review * World Without Walls
by: Zaina Hart (Nov 21 2011)

World Without Walls
Ancient Future
By Zaina Hart

Ancient Future -- a group who seemed to hit their stride in the 80's and then with their release of "World Without Walls" in 1990, they were called "Trendsetters" by Billboard Magazine. As the world of "fusion" music was emerging, they were at the head of the crowd. The lineup of 4 musicians (and sometimes guest musicians sitting in) has since become a chamber ensemble of more than thirty performers from around the world with over a dozen smaller ensembles within it. Their early vision of creating world fusion music seems now to have come to fruition.

In June of this year the group (those five who performed World Without Walls and Asian Fusion recordings) reunited to perform for the first time in more than 15 years. Capitol/EMI Records chose to celebrate this reunion by releasing a digital version of World Without Walls and has made it available for download purchase through various retailers (iTunes and Amazon.com MP3 store to name a few). With 10 tracks coming in at a cost of about \$10.00 it is money well spent.

Mathew Moorft, Jim Hurley, Doug Mckeehan, and Ian Dogole

Culturally diverse and deeply rich, you will find a blend of the exotic sounds from lands near and far, African, Balinese, Indian, Middle Eastern, South American, Europe and Asia. You will easily pick out the familiar sounds, seeing in your mind, dancers and musicians sharing their joy and passion - almost as though you are there.

Admittedly, I have a weakness for violin and this album does not disappoint in that realm. What is exciting for me is the span of cultures I hear within the notes of that violin. But then, there is that tabla, and ohhhhh, so happy I am. As to music for dance - not all pieces will move you to get up and do what we know best. That said, I have uploaded this in my iPhone and find myself listening to it with headphones on when I need a "time out" to catch my breath and renew.

I love the extra notes that came with this download. Lots of historical information and the photos take me back to a time - - when as I was learning this dance art and honing my skills - deep sigh.

So, with a little bit of jazz, a whole bunch of doumbek, some guitar and violin strings - - envision yourself in a room of pillows, exotic colors and textures and music from afar.

Here is a peek at the tracks:

- Lakshmi Rocks Me
- Dance of the Rain Forest
- April Air
- 14 Steps
- End of the Beginning
- Turkish Taffy
- Alap
- Indra's Net
- Nyo Nyo Gde - I felt like I was sitting in a Japanese Garden
- Gopi Song

For information on how to download this CD go to ancient-future.com - you will be able to download their ringtones, MP3's, and books as well as see the calendar for workshops and tours and more. On my "danceable" scale I would rate this in the 5 arena, but for listening - pure music enjoyment take it up to a happy 8.

CD Review * World Without Walls - Ancient Future

Reviews: Shows, Music, Videos, and More! - CD Review * World Without Walls
by: Zaina Hart (Nov 21 2011)

Ancient Future - a group who seemed to hit their stride in the 80's and then with their release of "World Without Walls" in 1990, they were called "Trendsetters" by Billboard Magazine. As the world of "fusion" music was emerging, they were at the head of the crowd. The lineup of 4 musicians (and sometimes guest musicians sitting in) has since become a chamber ensemble of more than thirty performers from around the world with over a dozen smaller ensembles within it. Their early vision of creating world fusion music seems now to have come to fruition.

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Radio DJ- Staff
Weekly
St. Louis, MO
www.kdhx.org

KDHX
Harriet Shanas
11/20/2011



88.1
KDHX
INDEPENDENT MUSIC PLAYS HERE

KDHX Playlist Info:

8:00am Hariprasad Chaurasia "Dhun 'Vaishnava Jan to Tene Kahiye'" from *Maestro of the Indian Flute* (beatscience 2006)

8:07am Sheila Chandra "Shanti, Shanti, Shanti" from *Roots and Wings* (NARADA PRODUCTIONS 2000)

8:12am Ancient Future "Lakshmi Rocks Me" from *World Without Walls* (Sona Gaia 1990)

8:17am Kiran Ahluwalia "Saffar" from *Aam Zameen: Common Ground* (World Connection 2011)

8:22am Shankar Mahadevan "Padippattu" from *Introducing Shankar Mahadevan (The Voice of India Today)* (Times Square Records www.timesquarerecords.net 2007)

8:26am Hossam Ramzy "Arabantana" from *Rock the Tabla* (ARC www.arcmusic.co.uk 2011)

8:32am Tinariwen "Takest Tamidaret" from *Tassili + 10:1* (Anti 2011)

8:37am A Moving Sound "The First Thunder of Spring" from *A Moving Sound* (Motéma 2011)

8:42am Hanggai "Gobi Road" from *He Who Travels Far* (World Connection / Earthbeat 2010)

8:47am Faraualla "Masciare Witch Mix" from *Casa Italia (Original)* (Amiata Records 2005)

8:52am Renato Carosone "Piccolissima Serenata" from *Whisky & Soda & Rock 'n' Roll* (EMI Italy 2001)

8:55am Agrigantus "Spunta Lu Suli" from *Gnanzù! (CNI - Compagnia Nuove Indye 1993)*

9:03am Alessandra Belloni "Pizzicarella" from *Tarantata: Dance of the Ancient Spider* (Sounds True 2009)

9:09am Matilde Politi "Usticana" from *Folk Songs from Sicily* (ARC www.arcmusic.co.uk 2010)

9:11am Novalia "Cantamaggio" from *Arkeo (CNI - Compagnia Nuove Indye Srl 1999)*

9:18am Various: Gypsy "Tears" from *The Best of Gipsy Swing* (Hot Club 1997)

9:24am Valentina Ponomareva "Igra Iyubvi (A Game of Love)" from *The Russian Gypsy Queen - Ochi Chiornye* (ARCMUSIC 2001)

9:27am Valentina Ponomareva "Heyka (Russian Gypsy Melody)" from *The Russian Gypsy Queen - Ochi Chiornye* (ARCMUSIC 2001)

9:32am Dmitri Pokrovsky Ensemble "Mosquito" from *The Wild Field* (Real World Records 1991)

9:36am Balalaika Ensemble Wolga "Kalinka" (ARCMUSIC 1999)

9:39am The Ukrainians "Voronny" from *Live in Czeremcha* (Zirka Records 2007)

9:45am Vanja Lazarova & Kiril "Stojne Bre Mome" from *La plage des bikinis* (121 records 2010)

9:50am Six13 "Carlebach: Cracow Nigun / Adir Hu" from *Six13 Volume II: Encore* (Halfway Coherent Productions 2007)

9:55am Boiled in Lead "Klezpolka" from *Orb* (Omnium 1995)

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KDHX Playlist Info:

Folks of the World (Music)
With Harriet Shanas
Sun Nov 20th 2011 8.00am-10.00am

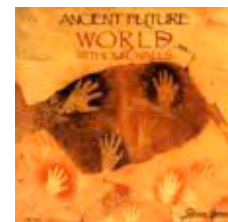
- 8:00am Hariprasad Chaurasia "Dhun 'Vaishnava Jan to Tene Kahiye'" from *Maestro of the Indian Flute* (beatscience 2006) Buy it!
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Radio-Public
Daily
San Francisco Bay Area/International
kzsu.stanford.edu

KZSU
Dr. Ramzi and Joel Beinin
11/20/2011



Recent Album Reviews: Ancient Future / World Without Walls

Album: World Without Walls Collection: World
Artist: Ancient Future Added: 11/2011
Label: Capitol/Sona Gaia

Recent Airplay
1. Thu, 17 Nov: Ramzi S.
Hi, Keefak, Ça Va?

Album Review
Ramzi S.
Reviewed 2011-11-20
--All Tracks are FCC CLEAN--

Ancient Future is a world music ensemble founded in 1978 by Matthew Montfort and known for starting world fusion music. They blend centuries-old music traditions using Indian, African, Balinese, Middle Eastern, and South American rhythms, the rich harmonies of Europe, the peaceful melodies of Asia, amongst others within a contemporary framework. Ancient Future has grown to become a large chamber ensemble of 28 performers from around the world with over a dozen similar ensembles within it, enabling Ancient Future to realize its core mission of creating world fusion music. "World Without Walls" features performances by such world music stars as Zakir Hussain, the master of the North Indian tabla. It is an accessible and broadly appealing release with an artistic blend of old world instruments and modern technology.

1. "Lakshmi Rocks Me" is an energetic tribute to Indian violinist L. Shankar featuring Zakir Hussain on tabla with distinctively Eastern sounds.
 2. "Dance of the Rain Forest" has fluid electric violin and lots of bass and mixes African and Balinese dance rhythms with jazz.
 - **3. "April Air" sounds like a contemporary jazz radio hit with steel drums and lyrical piano.
 4. "14 Steps" Fourteen beat rhythmic cycle creates a funky Indian groove featuring Zakir Hussain on tabla.
 5. "End of the Beginning" is a song where Celtic and Indian music fuse together nicely.
 - **6. "Turkish Taffy" has a combination of jazz and Middle Eastern influences with a swinging belly dancing type groove.
 7. "Alap" has an Indian style intro with beautiful scalloped fretboard guitar work.
 8. "Indra's Net", which was inspired by Hindu mythology, has gentle synthesizer and piano with acoustic bass and a standout violin.
 9. "Nyo Nyo Gde" is an exotic ode to the attributes of a goddess with guitar synthesizer and the Chinese flute.
 - **10. "Gopi Song" Is is a lush and beautifully tender ballad inspired by North Indian sarangi master Pandit Ram Narayan and once again features Zakir Hussain on tabla.
- My picks: 3, 6 & 10 Ramzi Salti

- Track Listing
- | | |
|-----------------------------|------------------|
| 1. Lakshmi Rocks Me | 6. Turkish Taffy |
| 2. Dance Of The Rain Forest | 7. Alap |
| 3. April Air | 8. Indra's Net |
| 4. 14 Steps | 9. Nyo Nyo Gde |
| 5. End Of The Beginning | 10. Gopi Song |

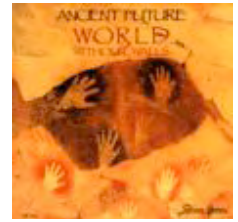
The screenshot shows the KZSU website interface. At the top, it says "KZSU Stanford Radio 90.1 FM" and "listen LIVE". Below that are navigation links: "schedule + music + sports + news", "goodies + about + contact + volunteer + donate". On the left sidebar, there are links for "Zookeeper Online", "Find It!", "Classic Search", "Recent Album Reviews", "A-File", "DJ Zone!", "Playlists by Date", "Airplay Charts", and "Contact KZSU Music". The main content area displays the album review for "Ancient Future / World Without Walls" by Ramzi S., including a track listing and a detailed description of the album's sound and the ensemble's background.

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Weekly
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CMJ New Music Report

Rev. Moose

11/18/2011



CMJ New World Chart Issue 1225

TW LW 2W PK WKS
44 - - 34 1

Artist
Ancient Future

Recording
World Without Walls

11/18/11 New World Chart Issue 1225

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Showing New World Chart For Issue #1225

All charts are subject to change prior to print

TW	LW	2W	PK	WKS	Artist	Recording	Label
1	1	1	1	12	TINARIWEN	Tassili	Anti
2	4	4	2	4	EL REGO	El Rego	Daptone
3	2	2	2	10	KIRAN AHLUWALIA	Aam Zammen: Common Ground	Avokado Artists
4	3	3	3	7	BIO RITMO	La Verdad	Electric Cowbell Records
5	5	5	2	7	NATACHA ATLAS	Mounqaliba - Rising The Remixes	Six Degrees
6	9	32	6	4	JONI HAASTRUP	Wake Up Your Mind	Soundway
7	26	14	7	6	CAMBODIAN SPACE PROJECT	2011: A Space Odyssey	Metal Postcard
8	8	8	8	6	BEATS ANTIQUE	Elektrafone	Antique
9	11	12	9	7	NATION BEAT	Growing Stone	Barbes
10	16	9	9	4	J BOOGIES DUBTRONIC SCIENCE	Undercover	Om
11	6	10	2	22	OCOTE SOUL SOUNDS	Taurus	ESL
12	31	-	12	2	ADANOWSKY	Amador	Everloving
13	7	7	3	13	JOSE CONDE	Jose Conde	PIPKi
14	14	29	14	3	LIJADU SISTERS	Danger	KF
15	17	6	2	13	MARIACHI EL BRONX	Mariachi El Bronx (II)	ATO
16	12	15	12	8	MIGHTY POPO	Gakondo	Borealis
17	10	13	8	10	RENE LOPEZ	E.L.S.	Nat Geo
18	23	17	17	4	NAPPY RIDDEM	One World Sovereignty	Fort Knox Recordings
19	15	31	5	19	AMINA ALAOU	Arco Iris	ECM
20	22	21	18	5	BURAKA SOM SISTEMA	Komba	Enchubada
21	25	30	18	6	LUCAS SANTTANA	Sem Nostalgia	Mais Um Discos
22	24	20	7	11	10 FT. GANJA PLANT	Shake Up The Place	ROIR
23	13	11	1	19	VARIOUS ARTISTS	Red Hot And Rio 2: Nova Tropicalia	eOne

services.cmj.com/directory/report/show/325820 1/2

11/18/11 New World Chart Issue 1225

24	34	22	22	3	MAMANI KEITA	Gagner L'Argent Francais	No Format Finders
25	18	26	18	3	VARIOUS ARTISTS	Bollywood Bloodbath	Keepers
26	21	18	6	11	DIGITALDUBS	#1	ROIR
27	19	23	19	5	TERENCE BLANCHARD AND PONCHO SANCHEZ	Chano Y Dizzy	Concord Jazz
28	20	-	20	2	RITMO MACHINE	Welcome To The Ritmo Machine	Nacional
29	32	38	3	22	DA CRUZ	Sistema Subversiva	Six Degrees
30	40	24	24	6	ELAN	We Are	1 Lion
31	33	36	31	3	BOB BELDEN	Miles Espanol	Entertainment One
32	38	37	16	15	STEPHEN MARLEY	Revelation Part 1: The Root Of Life	Universal Republic
33	-	-	33	1	ECCODEK	Remistasy	Self-Released
34	-	-	34	1	ANCIENT FUTURE	World Without Walls	
35	35	34	1	25	VIEUX FARKA TOURE	The Secret	Six Degrees
36	27	-	27	3	JOHN DOYLE	Shadow And Light	Compass
37	29	28	2	23	YOUSSOU N'DOUR	Dakar-Kingston	Emarcy
38	-	-	38	1	NOUS NON PLUS	Freudian Slip	Aeronaat
39	-	-	10	11	ILAIYARAJA	Solla Solla: Maestro Ilaiyaraaja And The Electronic Pop Sound Of Kollywood	Finders Keepers
40	-	-	40	1	VARIOUS ARTISTS	Wallahi Le Zein	Latitude

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ZoneMusicReporter.com
Daryl Portier and Ben Dugas
11/15/2011



ZoneMusicReporter.com HENNIE BEKKER NEW RELEASE SPECTRUM | An Anthology of Relaxing Instrumental Music

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Top 100 Radio Airplay Chart

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Top Recordings for October 2011

Rank	Prev.	Title	Artist	Label	Score
1		Surrender	Jeff Oster	Retso Records	10.91
2	(3)	Spectrum: An Anthology of Relaxing Instrumental Music	Hennie Bekker	Abbeywood Records	9.41
3	(41)	Star Eyes	John Fluker	Retribution Records	8.27
4	(5)	Reflections	Candice Night	Minstrel Hall Music	8.22
5	(-)	Safely in the Arms of Love	Michael Stribling	Leela Music	7.91
6	(8)	Eclectic Eve	Christopher Lapina	Lapina Music	6.44
7	(60)	Red Leaf, Grey Sky: Piano Improvisations	Catherine Marie Charlton	River Dawn Productions	6.20
8	(2)	Journey Around The Sun: A Mayan Odyssey	Bill Wren & Frank Ralls	Ponder Dust	4.81
9	(7)	Carried Away	Janice Faber	Self-Released	4.38
10	(24)	Transitions	Patrick O'Hearn	Patrick O'Hearn Music	3.97

Rank	Prev.	Title	Artist	Label	Score
11	18	The Tundra Days of Scorsow	M.K. Sol	Self-Released	3.70
12	4	Resonance	Takashi Suzuki	Calm Records	3.11
13	5	Central Asia: Sounds of Awekan and Tibet	Lia Scallon	Sounds of Sirius	3.05
14	13	Melancholophones	Bob Kilgore w/ Bear and Sarah Morris	Waxetran Records	2.66
15	9	...and Love Rages On!	ADMUSIC	Self-Released	2.55
16	-	New I Discs	John Albert Thomas	Self-Released	2.50
17	12	From Out of the West Comes... Serenas	Paul Ellis	Letusalka	2.38
18	10	Where I Belong	Sageae	Self-Released	2.20
19	-	Island of Anaphora	Mike Howe	Royal Music	1.97
20	-	The Royal Albert Hall Concert (London, 2nd March 2010)	Ludovic Binault	Windrose Music & Art	1.92
21	-	Still Moving	Kathy Naimy	Solal SoundSpace	1.72
22	20	The Language of Flowers	Eric Harry	Calm Records	1.66
23	15	Dancer of The Shadow Planets	Jon Durant	Alchemy Records	1.63
24	19	Silent Star	Bernward Koch	Real Music	1.59
25	13	Earth Sonas	Douglas Blue Feather and Stacy Voss	Spirit Hawk Records	1.56
26	-	Nat In My Name	Kevin Keller	Kevin Keller Productions	1.47
26	-	Outspaced: A World at Peace	Amberfern	Royal Music	1.47
28	21	BLISS	Paul Argonneau	Round Sky Music	1.41
29	-	Travels	Dioug Hemmer	Dreamworld Productions	1.36
30	55	Empty Sky	Deuter	New Earth Records	1.34
31	11	Autumn Sky	Blackmore's Night	Minstrel Hall Music	1.31
32	17	A Thousand Years	Stanton Larner w/ Jill Holey, Noah Widdow, Will Ackerman	Music to Light the World	1.28
33	33	Unit 1842	Larry Kucharz	International Audiochrome	1.27
34	-	Gala's Serenade	Chinmaya Dunster	New Earth Records	1.25
34	23	I Remember Michael: A Michael Jackson Soul Gospel Tribute	Adam Rafferty	Crescent Ridge Publishing	1.25
36	31	Seeker After Patterns	Sensitive Chaos	Subversant Records	1.19
37	30	Logical Dots	Logical Dots	NYCMusic	1.14
38	24	Their Moment of Perfect Happiness	cyberCRUMP	Internal Combustion	1.13
39	-	World Without Walls	Ancient Future w/ Zakir Hussain	Capitol Records - EMI Records	1.11

Top Recordings for October 2011

Title: Surrender
Artist: Jeff Oster
Label: Retso Records
Score: 10.91

- 2 (3) Spectrum: An Anthology of Relaxing Instrumental Music - Hennie Bekker - Abbeywood Records 9.41
- 3 (41) Star Eyes - John Fluker - Retribution Records 8.27
- 4 (5) Reflections - Candice Night - Minstrel Hall Music 8.22
- 5 (-) Safely in the Arms of Love - Michael Stribling - Leela Music 7.91
- 6 (8) Eclectic Eve - Christopher Lapina - Lapina Music 6.44
- 7 (60) Red Leaf, Grey Sky: Piano Improvisations - Catherine Marie Charlton - River Dawn Productions 6.20
- 8 (2) Journey Around The Sun: A Mayan Odyssey - Bill Wren & Frank Ralls - Ponder Dust 4.81
- 9 (7) Carried Away - Janice Faber - Self-Released 4.38
- 10 (24) Transitions - Patrick O'Hearn - Patrick O'Hearn Music 3.97

Rank Prev. Title Artist Label Score

<<snip>>

39 -- World Without Walls Ancient Future w/ Zakir Hussain
Capitol Records - EMI Records 1.11

<<snip>>

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John Wason
11/10/2011



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North, South, East, WEFT (Music)
General world music - Native American, Cajun/Zydeco, Caribbean, Reggae, Latin, African, Asian, Middle Eastern

With John

THU NOV 10TH 2011 2:00PM-4:00PM
R=listener request. N=music new at the station. L=local music. Your purchases using the Buy it! links help support the station.

Time zone: Central

2:08pm
Joseph Fire Crow "Bobtail Horse" from Cheyenne Nation CD ALBUM (Makochie 2000) Buy it!

2:12pm Nation Beat "Growing Stone" CD ALBUM (Barbes Records 2011) N Buy it!

2:16pm Iamani I. Ameni "Please Don't Be Broken" from The Audio Refuge Compilation CD COMP (Stronghold Sound 2011) N Buy it!

2:23pm The Dunes & Dub Snakkr "Bab Manara (horn dub)" from The Audio Refuge Compilation CD COMP (Stronghold Sound 2011) N Buy it!

2:28pm Digitaldubs "Kaliman Dreams" from #1 CD ALBUM (ROIR 2011) N Buy it!

2:35pm David Murray Cuban Ensemble "Quizas, Quizas, Quizas (radio edit)" from Plays Nat King Cole En Espanol CD ALBUM (3D Family 2011) N Buy it!

2:39pm Nation Beat "Meu Girassol" from Growing Stone CD ALBUM (Barbes Records 2011) N Buy it!

2:47pm Various Artists "Duende" from Miles Espanol: New Sketches of Spain CD ALBUM (eOne Entertainment 2011) N Buy it!

2:52pm Various Artists "Paisaje Urbano" from Miles Espanol: New Sketches of Spain CD ALBUM (eOne Entertainment 2011) N Buy it!

3:00pm Antonio Adolfo "Cotavento E Girassol (Windmill & Sunflower)" from Chora Baiao CD ALBUM (self-released (dist. Mitchell Feldman) 2011) N Buy it!

3:06pm Mamud Band "Zombie" from Opposite People - The Music of Fela Kuti CD ALBUM (Felmay Records 2010) N Buy it!

3:13pm Wantanafa "Sabu Fanye" from The Audio Refuge Compilation CD COMP (Stronghold Sound 2011) N Buy it!

3:18pm Beat Fola "A Mi Sa Fait Ma" from The Audio Refuge Compilation CD COMP (Stronghold Sound 2011) N Buy it!

3:28pm King Sunny Ade "Ode Le Alaga" from E Dide (Get Up) CD ALBUM (Mesa 1995) Buy it!

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3:58pm White Fort "Sisu" from Two Kings CD ALBUM (Cool Hat Records 2009) N Buy it!

Like everything else, times are approximate. Spintron and this station are not liable for errors or omissions.

North, South, East, WEFT (Music)

General world music - Native American, Cajun/Zydeco, Caribbean, Reggae, Latin, African, Asian, Middle Eastern

With John

Thu Nov 10th 2011 2:00pm-4:00pm

R=listener request. N=music new at the station. L=local music. Your purchases using the Buy it! links help support the station.

Time zone: Central

2:08pm

Joseph Fire Crow "Bobtail Horse" from Cheyenne Nation CD ALBUM (Makochie 2000) Buy it!

2:12pm. Nation Beat "Growing Stone" CD ALBUM (Barbes Records 2011) N Buy it!

2:16pm. Iamani I. Ameni "Please Don't Be Broken" from The Audio Refuge Compilation CD COMP (Stronghold Sound 2011) N Buy it!

2:23pm. The Dunes & Dub Snakkr "Bab Manara (horn dub)" from The Audio Refuge Compilation CD COMP (Stronghold Sound 2011) N Buy it!

2:28pm. Digitaldubs "Kaliman Dreams" from #1 CD ALBUM (ROIR 2011) N Buy it!

2:35pm. David Murray Cuban Ensemble "Quizas, Quizas, Quizas (radio edit)" from Plays Nat King Cole En Espanol CD ALBUM (3D Family 2011) N Buy it!

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Webzine
Hourly
National
www.gepr.net

Gibraltar Encyclopedia of Progressive Rock

Fred Trafton

11/8/2011



Gibraltar's Prog Blog

Ancient Future – World Without Walls re-release
By gibraltarepr

World Without Walls by Ancient Future

What's an album like World Without Walls doing in the GEPR? "That's not prog!" I hear you say. Well, in my view it's definitely progressive, in the true sense of the word, rather than the "sounds like Yes, Genesis or King Crimson" sense. Ancient Future coined the phrase "World Fusion" to describe their music. Not insipid easy-listening "World Music", though it might make you think of that if you aren't listening closely. World Without Walls is a remastered re-release of their 1990 classic, and doesn't sound dated at all.

World Without Walls is a fusion of musical stylings, scales and rhythms from around the world. The main influences I hear are Middle Eastern, Indian and South American, though there's also Jamaican "Island Music" sounds, Balinese and probably dozens of other influences too subtle for me to notice. The instruments run the gamut of acoustic instruments like violins, piano, tuned percussion instruments and tablas (by renowned master Zakir Hussein) and also electric guitar synths and synthesizers. Leader Matthew Montfort plays (along with other guitars) a unique scalloped-fretboard acoustic guitar which allows for subtle pitch-bending and timbre-modulation effects. A careful listen will reveal that this is way beyond the usual health-food store "World Music" offerings and is instead a high-energy, very experimental fusion of styles from around the world. Highly recommended, and now offered as a digital download for the first time (see link below).

[Click here for Ancient Future's web site](#)

[Click here to download World Without Walls from iTunes](#)

GIBRALTAR
ENCYCLOPEDIA OF PROGRESSIVE ROCK

Ancient Future - World Without Walls re-release
November 8, 2011 by gibraltarepr

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[Click here to download World Without Walls from iTunes](#)

Writer-Blog
Weekly
International
www.sleepinghedgehog.com

Sleeping Hedgehog

Charles de Lint

11/6/2011



Ancient Future: World Without Walls

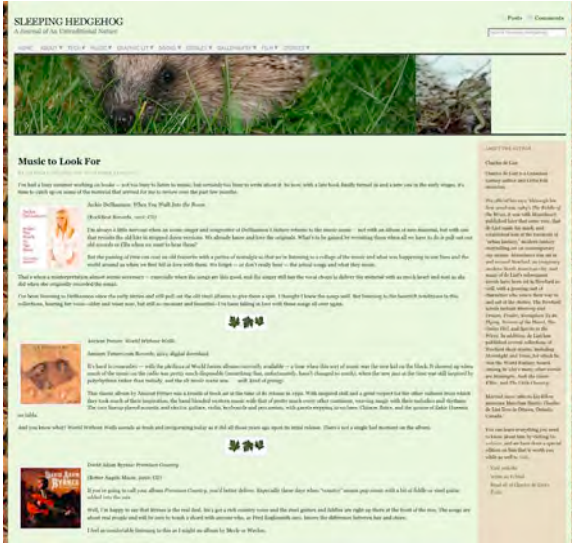
Ancient Future: World Without Walls

Ancient-Future.com Records, 2011; digital download

It's hard to remember — with the plethora of World fusion albums currently available — a time when this sort of music was the new kid on the block. It showed up when much of the music on the radio was pretty much disposable (something that, unfortunately, hasn't changed so much), when the new jazz at the time was still inspired by polyrhythms rather than melody, and the alt music scene was . . . well, kind of grungy.

This classic album by Ancient Future was a breath of fresh air at the time of its release in 1990. With inspired skill and a great respect for the other cultures from which they took much of their inspiration, the band blended western music with that of pretty much every other continent, weaving magic with their melodies and rhythms. The core lineup played acoustic and electric guitars, violin, keyboards and percussion, with guests stepping in on bass, Chinese flutes, and the genius of Zakir Hussain on tabla.

And you know what? World Without Walls sounds as fresh and invigorating today as it did all those years ago upon its initial release. There's not a single bad moment on the album.



Webzine
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Worldwide
www.OsPlaceJazz.com

O's Place Jazz Newsletter
D. Oscar Groomes
9/28/2011



Top Contemporary Picks

O's Notes

Ancient Future - World Without Walls 4/3

O's Notes: Ancient Future plays a mix of Eastern and Western music in what is now coined world fusion. The core of the band is Ian Dogole (percussion), Jim Hurley (g, violin), Doug McKeehan (keyboards) and leader Matthew Montfort (g). The band was formed in 1978 and first released World Without Walls in 1990. It remains a refreshing collection of unifying sound that is timeless.

ARTIST Title		Top Contemporary Picks
Label	Per/Sound	O's Notes
SCOTT RAMMINGER 4/3 CRAWSTICKERS S. Ramminger	C ⁺	Scott plays sax, sings country blues and composed the music for Crawstickers. His stories are entertaining and the accompanying music marries well. Ramminger brings his background singers into the spotlight on "There Must Be Something Wrong With You", a duet with Mary Ann Redmond and "The Country's Gone From Me" with Patty Reese. We also liked "The Rumba Beat", the title track and "Annandale Girl".
GEOFF VIDAL SHE LIKE THAT Arts & Music Factory	C ⁺ 4/4	Saxophonist Geoff Vidal comes to the big Apple by way of New Orleans and Massachusetts where he grew up and studied at UMass-Amherst. He blows a warm tenor sax and teams with a formidable band. "Difference Planes" is a prime example of Geoff sharing the stage. The team is Tatum Greenblatt (t), Michael O'Brien (b), Malaya McKraven (d) and guitarist Joe Hundermark who takes the lead on melodies, plays in unison with Vidal and adds accompanying rhythms. We loved the funky beats of "O-Zoning", the title track and Geoff's passionate opening to "Time Apart".
ANCIENT FUTURE 4/3 World Without Walls Ancient Future	C ⁺	Ancient Future plays a mix of Eastern and Western music in what is now coined world fusion. The core of the band is Ian Dogole (percussion), Jim Hurley (g, violin), Doug McKeehan (keyboards) and leader Matthew Montfort (g). The band was formed in 1978 and first released <u>World Without Walls</u> in 1990. It remains a refreshing collection of unifying sound that is timeless. original release: 1990
5AFTER4 ROME IN A DAY ALMA	4/4 C ⁺	5After4 is a quartet with Johnny Johnson (woodwinds), Matt Horner (keyboards), Vito Rezza (d) and producer Peter Cardinali (b). Cardinali took Rezza for a 12 hour walking tour of Rome following their Berlin tour hence the title of the CD. They had a wonderful experience and that spirit is reflected in this music. It is upbeat and happy highlighted by "Balena", "Golly G" and the title track. There are also a few warm ballads notably "Lee's Mystery" featuring Cardinali with a bass solo.
ZUBATTO SYNDICATE Zubatto Syndicate Boscology	C ⁺ 4/3	Zubatto Syndicate is Seattle-based band with twelve members including bassoonist Francine Peterson and Janet Putnam (oboe & English horn). These two players contributions help differentiate the sound of this ensemble. They open with the rock-based fusion of "An Arrival" before relaxing on "Saturn 9" with Greg Sinibaldi (cl, ts) leading the melody. Drummer Byron Vannoy opens "Green Boy of Hurrah" and maintains a strong presence through that song and again on "The Abyssal Jungle". Our favorites were "Inspector Automation" and "The Zubatto Song". They wrap up with the jamming "Lords and Ladies of Venus" to cap a fine pop-fusion set.

Newspaper
Daily
Kentucky/Worldwide
www.bgdailynews.com/the_amplifier

Amplifier (Bowling Green Daily News)

Jack Montgomery

9/28/2011



CD Review: World Without Walls by Ancient Future

CD Review: World Without Walls by Ancient Future

by Jack Montgomery

Wednesday, September 28, 2011 12:12 PM CDT

The screenshot shows the Amplifier website interface. The main article is titled "CD Review: World Without Walls by Ancient Future" by Jack Montgomery, dated Wednesday, September 28, 2011 12:12 PM CDT. The article text describes the album as a fusion of ethnic influences from China, India, Africa, South America, Indonesia, and the Middle East, featuring musicians like award-winning guitarist Matthew Kleber and tabla master Zakir Hussain. The article is highly recommended for its accessible and appealing world music.

Below the article, there are sections for "About the author" (Jack Montgomery is a librarian, author, and professor at Western Kentucky University), "Related Stories and Links" (including links to other reviews and articles), "Local Calendar" for September 2011, "Amplifier Extras" (recent releases, art opportunities, etc.), "Photo Gallery", and "Follow us!" with social media links.

When one listens to the melodies and musical textures of the fifth release “World Without Walls” by the group Ancient Future, words like exotic, elegant and sublime immediately come to mind. Within the offerings one clearly hears the ethnic influences of China, India, Africa, South America, Indonesia and the Middle East to name a few. World-class musicians including award-winning guitarist, Matthew Montfort, composer/violinist Jim Hurley and Zakir Hussain, master of the North Indian Tabla have blended these various musical styles and phrasings into a musical fusion that honors and yet transcends the cultural and political boundaries. Check out the group on YouTube and see if you are not drawn into their hypnotic enchantment. Ancient Future offers a musical vision of a “world without walls” which is both appealing and accessible to the average listener and is highly recommended for anyone wishing to explore the amazing genre of World music.

About the author: Jack Montgomery is a librarian, author and Professor at Western Kentucky University where he handles bookings for musical acts in University Libraries, Java City coffeehouse. Jack has also been a professional musician since 1969 and performs with a celtic quartet called Watersprite. Visit him at MySpace/shadowdancerjack or on Facebook.

Webzine
Hourly
Worldwide
www.worldmusiccentral.org

World Music Central
Madanmohan Rao
9/22/2011



Interview with World fusion Pioneer Matthew Montfort of "Ancient Future"

"World fusion music is a cross-cultural collaboration between master musicians" – Matthew Montfort of "Ancient Future"

Formed in 1978, Ancient Future is a long-running "musical organization dedicated exclusively to the mission of creating world fusion music." Led by guitarist and composer Matthew Montfort, the band has been described by Billboard magazine as "trendsetters" for their contribution to the blending of musical cultures around the world. Matthew joins us in this exclusive interview on trends in world music, the reunion of his band, and some of his unusual performing experiences.

Ancient Future has released seven full length studio CDs selling over 150,000 units: Visions of a Peaceful Planet, Natural Rhythms, Quiet Fire, Dreamchaser, World Without Walls, Asian Fusion, and Planet Passion. Ancient Future is also featured on samplers selling millions of units on labels such as Putumayo and Narada. Over the years, Ancient Future has expanded its musical vision through collaborations with master musicians from more than two dozen countries, cultures, and musical traditions who are now an integral part of what is today more than just a band.

Earlier this year in June, the exact lineup of Ancient Future that performed on the band's influential World Without Walls and Asian Fusion recordings reunited to perform for the first time in over 15 years at Yoshi's San Francisco and other venues. To celebrate the reunion, Capitol/EMI Records has released the first ever digital version of Ancient Future's classic 1990 World Without Walls recording. A live video of '14 Steps' was recorded on 6/7/2011 at Ancient Future's 'World Without Walls' Reunion Concert at Yoshi's San Francisco (see <http://www.youtube.com/watch?v=RooVAo7a9BY>).

The band's lineup includes Matthew Montfort (scalloped fretboard guitar, steel string guitars, electric guitars, classical guitar, guitar synthesizers, mandolin), Jim Hurley (acoustic violins, Zeta electric violin, steel string guitar), Doug McKeehan (piano, synthesizers), and Ian Dogole (dumbek, talking drum, congas, bongos, udu, shaker, bass drums, cymbal, sleigh bells, kendang, kajar, ceng-ceng, bells, chimes), guest musician Zakir Hussain (tabla, kanjira), Gary Brown (fretless electric bass), Jeff Narell (steel drums), Vince Delgado (tambourine), Jack Dorsey (drum set), Bill Douglass (acoustic bass, Chinese flutes), and Bruce Kaphan (recording engineer, shaker).

Q: Were you able to bring together every single one of the original lineup for your reunion?

The lineup of Ancient Future that recorded 'World Without Walls' back in 1990 was Jim Hurley on violin, Doug McKeehan on keys, Ian Dogole on percussion, and myself on guitar. All of these musicians were able to make the reunion concert!

The record also features quite a few guest performers including tabla master Zakir Hussain and Bill Douglass on acoustic bass and Chinese flutes. I actually sent out invitations to some of the guest performers as well, but schedules and budgets didn't line up quite right. But there is interest for participating in future reunion shows.

View entire interview:
<http://worldmusiccentral.org/2011/09/22/interview-with-world-fusion-pioneer-matthew-montfort-of-%E2%80%99Ancient-future%E2%80%99/>

Webzine
Monthly
National

www.greeneggzine.com

Green Egg Magazine

Ariel Monserrat

9/21/2011



Muse Reviews: "WORLD WITHOUT WALLS" by Ancient Future

"WORLD WITHOUT WALLS" by Ancient Future

Ancient Future's new CD "World Without Walls" is a wonderful collection of unusual music that has something for everyone. The music evokes the feelings one has when out in Nature. The CD consists of instrumentals, which is a wide range of musical expression going from haunting to soothing to stimulating the senses.

Ancient Future is no ordinary group. On their website, they describe their music as:

...a place where new cross-cultural music and dance is created by learning from the world's great ancient traditions. Welcome to the #1 charting world music education site from Ancient Future, the world's first and longest running band dedicated exclusively to the mission of creating world fusion music.

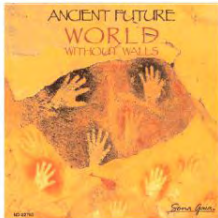
Ancient Future is a band with a cause; they are helping to create world fusion music and at the same time are helping to keep ancient traditions alive. Subscriptions to their music are available from \$15 to \$75 and includes access to their musical archives. This is a large body of work, considering that they have made their first recording in 1978. I like their approach to their music which seems to be that of spreading the music first and making money as a byproduct of it. There is no crass commercialism here!

I really enjoyed listening to their new CD and I enjoyed the way it made me feel as if I was in the middle of a forest, feeling Herne's presence all around me and smelling the woody, damp smell of earth and forest. You can go to their website to hear some of their music at: www.ancient-future.com/ -Ariel Monserrat



Muse Reviews

"WORLD WITHOUT WALLS"
by Ancient Future



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-Ariel Monserrat

Webzine
Daily
Worldwide
<http://goodnewsmusic.com>

Good New Music

Peter Hund

9/15/2011

Ancient Future • World Without Walls

Ancient Future
World Without Walls

Capitol/EMI

San Francisco Bay Area-based Ancient Future was all about “world fusion” before world music was even a genre. To honor the band’s reunion this summer after a 15-year performance hiatus, Capitol/EMI is giving their fifth and most accessible disc its first digital release.

Violinist Jim Hurley came on board for this long-out-of-print 1990 outing, joining the core group of guitarist Matthew Montfort, keyboardist Doug McKeehan and percussionist Ian Dogole and remaining as a member for the rest of the group’s seven studio albums. Tabla player extraordinaire Zakir Hussain was recruited for three songs, and the record also is an early engineering/production credit for alternative pedal steeler Bruce Kaphan (who, alas, only plays shaker here).

Several exotic instruments spice up this instrumental stew, including electric violin and synthesized thumb piano (“Dance of the Rain Forest”), steel drums (“April Air”), and Balinese gamelan and Chinese flute (“Nyo Nyo Gde”).

Other highlights are “Lakshmi Rocks Me,” a tribute to south Indian violinist L. Shankar; “End of the Beginning,” a mashup of ancient Celtic and Indian influences; “Turkish Taffy,” boasting a triple-lead attack comprising guitar, piano and acoustic violin; “Indra’s Net,” inspired by Hindu mythology and featured in the soundtrack for the drift-net fishing documentary “Closing the Curtains of Death”; and “Gopi Song,” a tip of the hat to Pandit Ram, master of a north Indian bowed string instrument called the sarangi.

Tracks

1. Lakshmi Rocks Me
2. Dance Of The Rain Forest
3. April Air
4. 14 Steps
5. End Of The Beginning
6. Turkish Taffy
7. Alap
8. Indra's Net
9. Nyo Nyo Gde
10. Gopi Song

Total time: 44:02

External links

artist's website
amazon.com
iTunes Store
Posted September 15th, 2011

Tags: folk, fusion, instrumental, jazz, world



good new music

Ancient Future
World Without Walls
Capitol/EMI

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External links
artist's website
amazon.com
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Genres

- acoustic americana
- bluegrass blues
- classical
- country
- dance
- folk funk latin
- pop prog psychedelic
- R&B rock
- soul
- world

Links

- artist's website
- amazon.com
- iTunes Store

No Comments

Post a comment

Name (required):

Email (will not be published required):

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Weekly
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www.WGOERadio.com

WGOERadio.com
Mike Chenault
9/10/2011



Hello Mr. MONTFORT
THANKS EVER SO MUCH FOR BRINGING
ANCIENT FUTURE WORLD WITHOUT WALLS
WE HAVE ADDED ANCIENT FUTURE WORLD
WITHOUT WALLS TO ANCIENT FUTURE
ARTIST DISCOGRAPHY
WE LOOK FORWARD TO SHARING
ANCIENT FUTURE WITH OUR WGOE
AUDIENCE.
ANY MENTION OF WGOE IS ALWAYS
WELCOME.
PLEASE PASS ALONG TO FELLOW
TRAVELING BAND WGOE INFO &
TO FORWARD ANY MUSIC THEY WOULD
LIKE ADDED TO WGOE ARTIST
DATABASE.
WITH KIND REGARDS
MICHAEL CHENULT

MATHEW MONTFORT
ANCIENT FUTURE
Box 264
Kentfield CA 94914-0264

Thank You Card

Hello Mr Montfort

Thanks ever so much for bringing Ancient Future World Without Walls. We have added Ancient Future World Without Walls to Ancient Future artist discography.

We look forward to sharing Ancient Future with our WGOE audience.

Any mention of WGOE is always welcome.

Please pass along to fellow traveling band WGOE info and to forward any music they would like added to WGOE artist database.

With kin regards,

Michael Chenault

Webzine
Hourly
Worldwide
www.acousticmusic.com

Folk & Acoustic Music Exchange

David N. Pyles

9/8/2011



FAME Review: Ancient Future - World without Walls

World without Walls
Ancient Future
Available from [Ancient Future's web site](#)

A review written for the Folk & Acoustic Music Exchange
by **Mark S. Tucker**
(progdawg@hotmail.com)

Sona Gaia and Narada were two of the more interesting World / New Age labels to erupt as the arts scene began diversifying with a seriousness that arose following the collapse of the 60s/70s ethos. Narada was a serious proposition at times, tending to the New Agier side of the house, whereas Sona always held a more serious attitude, and one of their best releases—this one, Ancient Future's *World without Walls*—was never quite critiqued or marketed as it should have been: as a set of works in the tradition of Mahavishnu Orchestra, Between, Shakti, and other adventurous bands with almost inhuman chops. After all, the entire *World* gig pretty much rooted in the inestimably superlative Oregon, an ensemble that was and still is eons ahead of its time, talented beyond compare. Thus, those who came after followed should have been of-a-kind and acclaimed as such, right? Ah, but then the micky-marketeers entered, and what should've been a quantum leap became, well, Private Music, Steven Halpern, and Georgia Kelley, alas...although, in Shadowfax and others, the path was never quite erased.

Well, now that everyone has sobered up and finds him- and herself able to ponder backwards, a few gems are being rescued. This re-release very much demonstrates that we missed quite a bit, even though Matthew Montfort continued his musical evolution and the band itself realigned for a dazzling concert last June (go to <http://www.youtube.com/user/ancientfuture?blend=7&ob=5#p/a/u/o/RooVAo7a9BY> and click on 14 Steps for a marvelous example). Along with Montfort came Ian Dogole, Doug McKeehan, Jim Hurley, and Bruce Kaphan, masters their instruments, and the quartet played and still plays as though it were twice that size, complicated narrative and rhythms filling each track. The base flavors here are mid-Eastern modes, especially Indian, in tandem with the more sophisticated side of rock—after all, World music basically arose in the horizon-seeking of progrock, fusion, and jazz.

Lakshmi Rocks Me pretty much encapsulates this in titling and operation, an arrestingly paced complicatedly interlocking song of distinctively Eastern sounds that return to thematics far more readily than the ancient modes, such as Carnatic, are wont to do. We in the West are a good deal more at home with repetition than the elder intellectual traditions. On the other hand, Dance of the Rain Forest takes after rondo'ed and serial minimal patterns, turning that end effect over to the West now stepping eastward to shake hands. April Air has aubade-ish overtones, and 14 Steps dwells nicely in the fingerpicking styles so signatures in Euro-American root music. Montfort's six-stringing a Balkan kind of Alex DeGrassi with violinist Jim Hurley not that far from Grapelli's gypsy sympathies. Here, as in two other songs, Zakir Hussain sits in on tablas, and, man, unless you wanna go back to Alla Rakha and a few others, there's just no topping that guy.

I've long maintained that Carnatic musics are the zenith of sonic craftsmanship on the planet, and it takes a formidable degree of skill to attempt them. The inherent woodshedding is rigorous beyond belief (read Ravi Shankar's tales of his apprenticing for confirmation), and once you've decided you're going that route, there's no turning back, that's your life, as the heady elevation will admit of no slacking or indolence in the least degree. *World without Walls* is drenched with the most enticing and hypnotic of essences, a record that, despite the passage of 21 years since its debut, cannot age, a document upholding a spirit of creativity ahead of its time hundreds of years ago and remaining so in the hands of masters such as these. Thank goodness some things never change.

Track List:

- Lakshmi Rocks Me (Doug McKeehan)
- Dance of the Rain Forest (Matthew Montfort)
- April Air (Doug McKeehan)
- 14 Steps (Matthew Montfort)
- End of the Beginning (Matthew Montfort)
- Turkish Taffy (Doug McKeehan)
- Alap (Matthew Montfort)
- Indra's Net (Jim Hurley)
- Nyo Nyo Gde (Matthew Montfort)
- Gopi Song (Doug McKeehan)

Edited by: David N. Pyles
(progdawg@hotmail.com)

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FAME Review: Ancient Future - World without Walls

A review written for the Folk & Acoustic Music Exchange
by Mark S. Tucker (progdawg@hotmail.com).

Sona Gaia and Narada were two of the more interesting World / New Age labels to erupt as the arts scene began diversifying with a seriousness that arose following the collapse of the 60s/70s ethos. Narada was a sketchy proposition at times, tending to the New Agier side of the house, whereas Sona always held a more serious attitude, and one of their best releases—this one, Ancient Future's *World without Walls*—was never quite critiqued or marketed as it should have been: as a set of works in the tradition of Mahavishnu Orchestra, Between, Shakti, and other adventurous bands with almost inhuman chops. After all, the entire *World* gig pretty much rooted in the inestimably superlative Oregon, an ensemble that was and still is eons ahead of its time, talented beyond compare. Thus, those who came after followed should have been of-a-kind and acclaimed as such, right? Ah, but then the micky-marketeers entered, and what should've been a quantum leap became, well, Private Music, Steven Halpern, and Georgia Kelley, alas...although, in Shadowfax and others, the path was never quite erased.

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Webzine
Weekly
Netherlands/Worldwide
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Holly Moors

9/2/2011




ancient future
world without walls

Een wereld zonder muren, zonder grenzen, dat is waar het ensemble Ancient Future nadrukkelijk naar streeft, om te beginnen op muzikaal gebied. Het ensemble is al behoorlijk lang bezig met een eigenzinnige vorm van wereldfusie, waarin ook ruimte is voor elementen uit de jazz en de minimal music. Je hoort de hypnotische herhalingen van Steve Reich soms mooi terug in de muziek van deze groep, al weten ze hun muziek altijd heel aangenaam door te laten kabbelen, als een eeuwig stromende, rustig meanderende rivier, die onderweg vele landen aandoet.

Matthew Montfort en zijn ensemble hebben dit keer de grote Indiase tablaspeeler Zakir Hussain uitgenodigd, waardoor we vooral in oosterse sferen blijven dit keer. Er worden fraaie tapijtjes geweven, inventieve soundscapes opgebouwd waarin je je helemaal weg kunt laten drijven. Ga liggen op je tapijt, ontspan, luister, doe je ogen dicht en je zweeft. Toch gebeurt er voldoende in deze muziek om ervoor te zorgen dat je er niet bij in slaap valt. Luister maar eens naar de fragmenten en je hoort wat ik bedoel - de details zijn geraffineerd en subtiel. Mooi.

- ▶ Ancient Future - World Without Walls

Klik op het driehoekje om het fragment te beluisteren:

- ▶ ancient future - lakshmi rocks me
- ▶ ancient future - dance of the rain forest
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Meer over de band op de website moorsmagazine.com

ancient future - world without walls

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* Ancient Future - World Without Walls

Klik op het driehoekje om het fragment te beluisteren.

ancient future - lakshmi rocks me
ancient future - dance of the rain forest
ancient future - gopi song

A world without walls, without borders, that's where the ensemble Ancient Future explicitly strives to inspire the music. The ensemble has already spent a long time developing quite a unique form of world fusion, which includes space for elements of jazz and minimal music. You hear the hypnotic repetitions of Steve Reich in the background in the sometimes beautiful music of this group, even though they know their murmuring music is always very pleasant to pass through, flowing like an eternal, peaceful meandering river on their way through many countries.

Matthew Montfort and his ensemble have this time invited the great Indian tabla player Zakir Hussain, so this release mostly exhibits oriental atmospheres. There are beautiful woven rugs, inventive soundscapes created in which you can float away completely. Lie down on your carpet, relax, listen, close your eyes and you float. Yet you are uplifted enough to make this music so interesting that you do not fall asleep. Just listen to the tracks and you will hear what I mean - the details are refined and subtle. Beautiful.

* Ancient Future - World Without Walls

Click the triangle to listen to the clip.

ancient future - lakshmi rocks me
ancient future - dance of the rain forest
ancient future - gopi song

Magazine
Quarterly
Washington D.C. Metro Area
www.pathwaysmagazine.com

Pathways
Claudia Neuman
9/1/2011



MUSIC REVIEWS

has been devoured by online viewers...
attention to detail, the CD is nothing short of a masterpiece.
This musician for musician and country couldn't have come at a better time. The sound of past decades has been isolated for Pakistan. Nothing much has happened between Lahore and the rest of the cultural world. Transferring out or bringing concerts into the country is increasingly more complex. At one time, Lahore was the cultural capital of Pakistan, and many of the great artists, such as Dalia Fingler, performed there. Dave Brubeck performed there in the 1950's (see at 5) he built this version of "Take Five" the most interesting he has ever heard.
The top selling iTunes download from Sachal Jais is available through numerous online outlets. The video is a must see, and downloads are almost always available—a timeless contribution to any music lovers library!

born to the one who coined the phrase "World Fusion Music" Matthew Montfort, World Without Walls by Mountain Band, Ancient Future, has just been released digitally for the first time by Capitol Records, in order to preserve the original version, which is now out of print, and to celebrate their tour that began earlier this year.
For decades, Ancient Future has dedicated themselves to the creation of their own style, mixing jazz improvisation with exotic rhythms and sounds from every part of the world. The Ancient Future West release of Ancient Future's World Without Walls is one such rich musical journey. It is comprised of ten exquisite tracks with performances on scalloped fret board guitar, synthesizer, acoustic violin, acoustic bass, and more, by its members: Ian Dogole, Bill Douglas, Doug McKeehan, Jim Hurley, and Matthew Montfort. World is both complex and simple, laden with musically sophisticated arrangements, and surprising blends of instruments that, although diverse, work very well.
Internationally renowned Zakir Hussain (Shakti with John McLaughlin, Diga Rhythm Band, Planet Drum with Micky Hart, etc.) joins the band on several of the pieces. A child prodigy who has been duly awarded and highly acclaimed as a master of the tabla, Zakir Hussain is considered one of the pioneers of the world music movement.
All the songs have their own story and ambiance, ranging from moody and haunting slow tempos ("Gopi Song," "Dance In The Rain," "Forest Stand Out In Particular," "Nyo Nyo Gde," "Dance In The Rain Forest") to playful and bright compositions ("Nyo Nyo Gde," "Dance In The Rain Forest," "Lakshmi Rocks Me," "Dance In The Rain Forest"). The CD includes banjo, dumbek, scalloped fret board guitar, electric guitar, and more.
Once again, Matthew Montfort has created a multi-cultural musical experience. World Music and Jazz lovers, there is a must have in your collection!

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World Without Walls
Ancient-Future.com Records
Produced by Matthew Montfort, Bruce Kaphan, Doug McKeehan, Jim Hurley and Ian Dogole
Recorded at Music Annex, Studio A, Menlo Park, CA, May-June 1990
Website: www.ancient-future.com.

For a never-before-conceived blend of Asian and Western World Music, turn to the one who coined the phrase 'World Fusion Music', Matthew Montfort. World Without Walls by Montfort's band, Ancient Future, has just been released digitally for the first time by Capitol Records, in order to preserve the original version, which is now out of print, and, to celebrate their tour that began earlier this year.

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IT'S TIME TO CLEAN UP YOUR ACT!

NOT TO CLEANSE THE COLON IS LIKE HAVING THE ENTIRE GARBAGE COLLECTING STAFF GO ON STRIKE. FOR DAILY USE: The colon is the sewage system of the body. But let it stagnate and it will decay and poisons into the blood stream, poisoning the brain and nervous system so that you become mentally depressed and irritable. Poisoning the heart so that you become weak and listless, poisoning the lungs so that your breath is foul, poisoning the digestive system so that you are distressed and bloated, poisoning the blood so that your skin is sallow and unattractive. In short, every organ is poisoned and you age prematurely. Look and feel old, the joints are stiff and painful, dull eyes and sluggish brain overtake you, and you lose the joy of living. From COLON CLEANSE by Venus Barnett and Lemper Weiss.



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Writer-Freelance
Monthly
National
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Awareness Magazine
Michael Diamond

9/1/2011

Music Reviews

Ancient Future
World Without Walls
www.ancient-future.com



It has been said that “history repeats itself” and this is certainly the case with Ancient Future and their “World Without Walls” CD. Initially released in 1990, it has very recently been re-released by Capitol Records, and is available for the first time in digital format on Amazon, iTunes, etc.

This coincides with a current reunion tour of the exact members of Ancient Future who played on this album at that time. The group played at the world-famous Yoshi’s jazz club in San Francisco, as well as continuing on to other venues. A video of this performance can be seen at: <http://www.youtube.com/watch?v=RooVA07agBY>

The reunion show features Matthew Montfort on scalloped fretboard guitar, Jim Hurley on violin, Doug McKeenan on keyboards, and Ian Dogole on percussion who perform their first concerts together in over 15 years. A highlight on the album is a guest appearance by legendary tabla master Zakir Hussain on three songs.

Bandleader and founder Matthew Montfort coined the term “world fusion music” to define the band’s sound, which at the time of their formation in 1978 was pretty much uncharted territory compared to today.

In fact, the prestigious Billboard Magazine cited them as “trendsetters” for their early contribution. Their music has been described as “ an exhilarating fusion of exciting rhythms and sounds from around the globe.” It’s gratifying to see this timeless classic album being reincarnated in this fashion, as well as the fact that Ancient Future has continued its musical evolution over a span of three decades.

MUSIC Reviews

By Michael Diamond

BLACKMORE'S NIGHT

Autumn Sky
www.blackmoresnight.com

On the eighth studio release, ex-Deep Purple guitarist Ritchie Blackmore and award-winning songwriter and vocalist Candice Night, along with their band of musicians have created an earthy stew of folk rock with Celtic and Renaissance influences, lovingly called “neo-rock” by fans.

In addition to the impressive vocals of Candice Night, the album features acoustic and electric guitar, keyboards, bass guitar and drums, along with a host of historical instruments from their vast collection. The music, which bridges the 16th and 21st centuries, draws inspiration from nature, mythology, and fairy tales, as well as from their travels.

The album opens with a rousing rocker entitled “Highland.” There is an excellent video of this song available for viewing on their website which gives a good feel for the vibe of the band, and highlights the charismatic persona of Candice Night.

Tracks like “Journeyman” and “Keeper Of The Flame” give Ritchie’s electric guitar fans a taste of what they’ve been waiting to hear as he breaks into a fiery finger dance on the fretboard of a Stratocaster... only to turn around and play a lulling folk ballad on the mandolin, showcasing his musical dexterity as well as his evolution as an artist.

“Autumn Sky” definitely cast its spell on me and I appreciated the band’s commitment to their roots without being limited by them. From authentic Renaissance sounds to lush, full-type rock, the music of Blackmore’s

Night reflects a creative spirit that infuses centuries-old music with fresh energy and vision.

DEVVA HALEY

Sacred Alchemy
www.sacredalchemyalbum.com

Although “kirtan” or Indian devotional singing has existed for centuries, it has been enjoying a new-found popularity, especially in the new-age community. The music of Devva Haley, which finds some of its roots in this ancient tradition, also brings a contemporary perspective to the mix. The thematic vision of “Sacred Alchemy” is the exploration and expression of wisdom and power of the sacred feminine.

The album musically reflects 13 faces of the Goddess, including Kali, Mary Magdalene, Isis, Aphrodite, Isis, and others. While some of the songs lean towards the traditional, others include ambient grooves, electronics, and world percussion.

In addition to Devva’s heavenly beautiful vocals and harmonium (an Indian pump organ), the album features a cast of incredible musicians and singers including Suzanne Sterling, Sarah Eden Davis, Sofia Desiklich from Stillamara, and others.

Also of note is an all-star group of producers including Geoffrey Gordon, Christopher Kroky, and Ben Lieblich, who also lent additional music support on keyboards, guitars, percussion, and more. The music has been described as ranging “from sexy and sustained great for dancing to reverent and tender perfect for yoga.”

As one might expect from a CD with the title “Sacred Alchemy” there is communion, not only of ancient and modern, but also of diverse spiritual and cultural traditions such as Hindu, Buddhist, Sufi, Christian, Egyptian, Greek, Hawaiian, etc. This album certainly achieves its goal

of “expressing the glory of God/Goddess and love for Spirit embodied in all that surrounds us.”

ANCIENT FUTURE

World Without Walls
www.ancient-future.com

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PETER STERLING

Circles Of Light
www.harpmagic.com

For this album Peter Sterling traveled from southern Califor-

nia to Wilshire, England to record in the famous crop circles that are found in that area. Peter is an award-nominated recording artist who has produced approximately a dozen albums of new-age music, as well as being a workshop leader and lecturer on various aspects of metaphysics including the power of sound, vibrations, sacred geometry, and more.

This focus is evident in this latest CD release, “Circles Of Light.” The primary instrument used in the crop circles was the wind harp, along with crystal bowls, zithers, and Tibetan bells. The sound of the wind harp (in which the music is created by wind blowing through the strings) is one of the most fascinating I’ve ever heard.

I listened to this album through headphones with eyes closed and was transported by it. In the liner notes, Peter talks about how the sound of the wind moving through the strings creates high-frequency harmonics that interact with our subtle energy fields and elevates our state of consciousness.

It should be noted that this recording is more about sonic, vibration, and sacred space than about “music” in the traditional sense of melody, harmony, rhythm, etc. although there are a lot of those elements present, especially in the second half.

But as Peter states, it is “optically used for meditation, healing, and spiritual activation.” This is a deeply metaphysical endeavor created by a visionary recording artist who is devoted to the evolution of consciousness.

CEBA

Migration Of The Soul
www.migrationofthesoul.com

The album’s subtitle, “A Meditative Journey,” illuminates the purpose. Ceba had in mind when she recorded her new CD, “Migration Of The Soul.” Her primary “voice” is the Native American flute, which blends with percussion and synthesizers by Uli Dubs, and with nature sounds recorded by Ceba herself on her extensive world travels.

(Continued on page 41)

Radio-Internet
Weekly
Spain
www.articmist.org

Articmist.org

Jorge Sergio Iglesias

8/30/2011



ANCIENT FUTURE World Without Walls ©2011

Ancient Future es un grupo con gran reconocimiento dentro del interesante mundo de la World Music Fusion (o Músicas del Mundo con fusión de otros muchos estilos). Es un grupo en el que tienen perfectamente cabida instrumentos tradicionales (flautas, percusiones de distintas partes del mundo, violín, etc) con otros más propios del rock (bajo y guitarra eléctricas, sintetizadores...) y está formado por músicos que son capaces de tocarlos todos, lo cual les abre muchas posibilidades.

La banda se formó originalmente en 1978, con lo que actualmente es una de las más longevas formaciones que se han dedicado exclusivamente a la World Music, un género (o quizás conjunto de géneros) muy común actualmente, pero que no lo era tanto a finales de los años 70. Ya desde sus comienzos mezclaron formas diversas de interpretar música, provenientes de África, Bali, la India, el Próximo Oriente, Sudamérica, Europa y Asia en general.

World Without Walls fue publicado originalmente en 1990, pero ahora se re-edita, principalmente para su distribución a través de internet. Los 10 temas que lo componen gravitan entre ritmos y melodías étnicas africanas y asiáticas, aderezadas con mucho de sonido hindú y envueltas, como siempre es costumbre en Ancient Future con sonidos de múltiples instrumentos que aproximan el disco al rock o al jazz en determinados momentos. (entre ellos guitarras, piano y sintetizadores). La influencia hindú está especialmente presente debido a la colaboración del percusionista de la India Zakir Hussain. Hussain es un músico de gran prestigio dentro del mismo círculo musical en el que se mueven los miembros de Ancient Future, de modo que sus pistas de percusión se adaptan a la perfección en World Without Walls. Zakir Hussain participa en las piezas tituladas Lakshmi Rocks Me, 14 Steps y Gopi Song.

World Without Walls tiene un título muy adecuado. La música es, sin duda, un auténtico lenguaje universal y Ancient Future lo demuestra, al mezclar de una manera tan impactante tantos estilos en apariencia antagónicos que, sin embargo, encajan perfectamente al ser filtrados por el tamiz de este grupo.

Ancient Future is a well known group inside the interesting world of the World Fusion Music (or World Music with fusions of many other styles). It is a group with a perfect fit of traditional instruments (flutes, percussion of different parts of the world, violin, etc) with others more associated with rock (bass and electric guitar, synthesizers...) and is made up of musicians who are capable of playing them all, which opens up many possibilities.

The band was originally formed in 1978, with what at present is one of the most long-lived formations that has been dedicated exclusively to World Music, a genre (or perhaps an assembly of genres) that is very common at present, but that was not the case at end of the 70's. Ever since their beginnings they have mixed diverse forms of music, originating from Africa, Bali, the India, the Near East, South America, Europe and Asia in general.

World Without Walls was originally released in 1990, but is now being re-issued, principally for Internet distribution. The 10 themes they composed gravitate between African and Asian ethnic rhythms and melodies adorned with a lot of Hindu sounds and wrapped, as is the usual custom in Ancient Future, with sounds of multiple instruments that move the disk towards rock or jazz in certain moments (such as guitars, piano and synthesizers). The Hindu influence is especially present due to the contribution of Indian percussionist Zakir Hussain. Hussain is a musician of great prestige inside the musical circle of the members of Ancient Future, so his percussive embellishments fit perfectly with World Without Walls. Zakir Hussain participates in the pieces entitled 'Lakshmi Rocks Me,' '14 Steps,' and 'Gopi Song.'

World Without Walls has a very appropriate title. Music is, without doubt, an authentic universal language and Ancient Future shows it, by mixing in such a stunning manner so many styles that appear antagonistic, that nevertheless, they insert perfectly upon filtration through the group's sieve.

Radio-Public
Weekly
Spain

www.ultimafronteriaradio.blogspot.com

A Ultima Fronteira

Roberto Vales Fernandez

8/21/2011



Programa 20 Agosto 2011

21 agosto 2011
Programa 20 Agosto 2011

- Evan Wish – Tara (2010 – Forget – me –not, blue) Evan Wish
- Rodrigo Rodriguez – Chaniwa (2010 – Shakuhachi Meditations) KZN Records
- Uwe Gronau – Secret Meeting (2) (2010 – Midsummer) Confido - Acacia
- **Ancient Future – End Of The Beginning (2011 – World Without Walls) Ancient Future**
- Brent Lewis – Rum Train (2009 – Jangala) Brent Lewis Productions
- Edward Artemiev – White Dove (words by Paul Celan) (2010 – Invitation to Reminiscences) Electroshock Records
- Peter Mergener – Shiva Connection (2011 – Phonetic Society) Prudence
- Create – Fanfare Of Dreams (2010 – We Live By The Machines) Groove Unlimited
- Jean Michel Jarre – Tout Est Bleu – Eiffel 65 Mix (2000 – Metamorphoses) Sony Music

Entertainment

Publicado por Ultima Fronteira Radio en 12:09

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Etiquetas: Playlist

A Ultima Fronteria Radio es un proyecto que nació un 28 de Diciembre del año 2002 gracias a dos personas amantes de la buena música y con una serie de inquietudes con el objetivo de llegar a cumplirlas. Después de este tiempo, el proyecto sigue vivo, avanzando día tras día. La radio es nuestro medio de expansión, de dar a conocer que existe algo más. Es una fábrica interminable de sueños en la que intentamos que nos relacionemos con nuestro entorno y con nosotros mismos. Disfrutemos, es lo que lo que llevaremos de este mundo y trabajemos por un mundo mejor.

¿Cual ha sido el disco de Julio 2011? / What disc of the July 2011?

Ancient Future - World Without Walls

- Artesia - Llydaw
 - Edo - Matériel
 - Final-State - Final-State
 - Hida-Shingonsanga + Tatsuya Koumazaki & Pangea - Prayer
 - Igor Vitkevich - Borrowed Dreams
 - MorPheuSz - Days of Delirium & Nocturnal NightMares
 - Picture Palace Music - Midsummer
 - Solar Fields - [Origin #01]
 - Tal Weiss - Motion Drawing
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Radio-Podcast

Weekly

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http://myloveformusic.blogspot.com

My Love For Music Podcast

DarrenKeith Wyatt

8/16/2011



MLFM #29: Twilight Spotlight - Ancient Future + Will Ackerman

First and foremost I have to thank my former Vox buddy Cheryl Hardy[http://www.sibbotery.com/] because I don't know if she realized it but she helped shape this podcast in regards to an exchange we had on Google+ about relaxing music.

After my last podcasts I made myself find new music in my library and what I came across is the albums "World Without Walls" and "New England Roads". Ancient Future's "World Without Walls" was sent to me a while back my focus was converting some cassettes I picked up at the Goodwill because I know me when it comes to taken on that task I became lazy so I forced myself to complete that mission and once I completed that I could move on when new music.

Ancient Future[http://www.ancient-future.com/index.html] I never heard of but I'm glad I took time to listen to the album. This album was released back in 1990 but was re-released in regards to the band's reunion tour this year. When first listening to the album it takes me back to when I discovered World/Fusion back in the 90s when I worked at The Nature Company store at the St. Louis Union Station. Whats' so cool about this album is that it combines the genres I enjoy, a bit of Celtic, Fusion, Jazz, Bluegrass all in one wrap.

Will Ackerman, long time fan of his music, his vision for bringing many of the musicians I admire to this day. Mr. Ackerman was the founder of Windham Hill Records that brought artists to the forefront like Alex de Grassi, Barbara Higbie, Michael Manning, Liz Story, Shadowfax, the late Michael Hedges, George Winston. The list goes on and on but since that time he sold Windham Hill settled in Vermont and from time to time he performs and occasionally records.

His latest album "New England Roads", has been a favorite of mine since buying it last year. To hear his work on the acoustic is soothing to my ears. I'm not going to go into details because I wrote a post on the album a while back [http://myloveformusic.blogspot.com/2010/10/my-thoughts-on-will-ackermans-new.html] I can't believe it's almost been a year since I've had this album in my possession and I don't think I showcased the album. Man time flies but that's the past and I'm bringing it to you now so that's what matter.

What I have enjoyed about this type of music is that you can have intimate gathering of friends over to share this music with or if you're by yourself you can just kick back and just get lost in your thoughts. This year has been a journey of self-discovery and learning to truly be myself and love myself and this year of podcasts has helped me get back to who I am why I began this podcast almost 3 years ago and it feels refreshing to me.

I'm going to warn you up front, this podcast is not work safe because you may become to relaxed. This podcast is for when you get home and you're in your comfortable chair or lounging and every thing is in place and now it's time for you to take some "me" time. Go ahead...you deserve it.

Enjoy the tunes.

~DarrenKeith

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<http://web2.uwindsor.ca/cjam/index.html>

WINDSORSCENE <http://web2.uwindsor.ca/cjam>

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Windsor Scene

A WINDSOR SCENE PRODUCTION

CJAM TOP 30!!! August 15th-21st // 2011!

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TWITTER UPDATES

Remembering a fallen brother. <http://t.co/140n012WNO> 1 day ago

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Brand spanking new music from Scott Warren's (Winnipeg/Lane Locomotives/Semibold) This Is War. Full length album. <http://t.co/140n012WNO> 4 days ago

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GOSIAH - Funeralist <http://t.co/140n012WNO> 7 weeks ago

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August 2011
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More Info? www.earshotonline.com

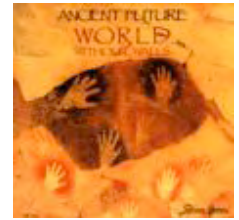
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This entry was posted on August 24, 2011, at 11:42 AM. You can follow any responses to this entry through the RSS feed.

CJAM 91.5 FM, University of Windsor

Murad Erzinclioglu

8/15/2011



CJAM TOP 30!!! August 15th-21st // 2011!

* = Canadian Content

- 1 LIBRARY VOICES* – Summer Of Lust (Nevado)
- 2 LITTLE GIRLS* – Cults (Hand Drawn Dracula)
- 3 MALE BONDING – Endless Now (Sub Pop)
- 4 THE POLYMORPHINES* – The Slip EP (Self-Released)
- 5 DOG DAY* – Deformer (Fun Dog)
- 6 CHANG-A-LANG* – No Clean Rock And Roll (Self-Released)
- 7 MUSKOX* – Invocation / Transformation (Self-Released)
- 8 KUATO* – Summer EP (Acadian Embassy)
- 9 JOHN DOE – Keeper (Yep Roc)
- 10 CENTRO-MATIC – Candidate Waltz (Undertow)
- 11 MONKEYJUNK* – To Behold (Stony Plain)
- 12 ORCHESTRE POLY-RHYTHMO – The 1st Album (Analog Africa)
- 13 BIG SUGAR* – Revolution Per Minute (Bread & Water)
- 14 DALOT – Minutestatic (N5MD)
- 15 JOSE SILVA* – Uncorrected EP (Balanced House)
- 16 SAN CISCO – Golden Revolver (Self-Released)
- 17 FUSIOON – Absolute Fusioon (B-Music/Finders Keepers)
- 18 ANCIENT FUTURE – World Without Walls (Capitol)
- 19 JOEL PLASKETT* – EMERGENCYs, false alarms, shipwrecks, castaways, fragile creatures, special features... (New Scotland)
- 20 THE CROOKED BROTHERS* – Lawrence, Where's Your Knife? (Transistor 66)
- 21 UNKNOWN MORTAL ORCHESTRA – Unknown Mortal Orchestra (Fat Possum)
- 22 THE THRASHERS* – Make A Splash (Transistor 66)
- 23 FRUIT BATS – Tripper (Sub Pop)
- 24 KENNY WAYNE SHEPHERD* – A Old Rock On A Roll (Stony Plain)
- 25 100 MILE HOUSE* – Hollow Ponds (Sidewalk)
- 26 DEEP DARK WOODS* – The Place I Left Behind (Six Shooter)
- 27 MOONFACE* – Organ Music Not Vibraphone Like I'd Hoped (Jagjaguwar)
- 28 CHARLES BRADLEY – No Time For Dreaming: Instrumentals (Daptone)
- 29 THE HOA HOA'S* – The Hoa Hoa's (Self-Released)
- 30 WHITEHORSE* – Whitehorse (Six Shooter)

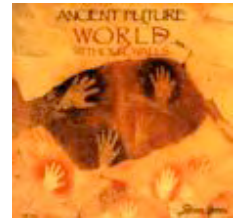
More Info?: www.earshot-online.com

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Kalakriti Foundation

Prashanto K. Sarkar

8/1/2011



Announcement

Special broadcast quality mp3 files of all of the songs from 'World Without Walls' by Ancient Future, which features world music legend Zakir Hussain on tabla.

Released digitally by Capitol Records on June 6, 2011.

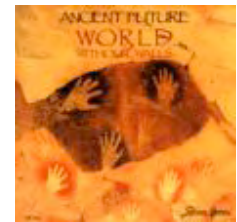
[Download PDF](#) [Promotional Overview](#) [Release Reviews](#)

To get the original track please visit at www.ancient-future.com

The screenshot shows the website for Kalakriti Foundation. The main heading is 'Kalakriti Foundation'. Below it, there is a navigation menu with links: Home, About Us, Contact Us, Press Review, School, Donation, Events, Workshops, Gallery, Registration, Feedback, and Free Downloadables. The main content area features an announcement for 'WORLD WITHOUT WALLS BY ANCIENT FUTURE'. It includes a promotional overview, release reviews, and a 'Free Downloadables' section. The announcement text reads: 'Special broadcast quality mp3 files of all of the songs from "World Without Walls" by Ancient Future, which features world music legend Zakir Hussain on tabla, released digitally by Capitol Records on June 6, 2011.' Below this, there is a 'SONG CREDITS' section with a table listing the tracks and their respective credits. At the bottom, there is a footer with the text: 'To get the original track please visit at www.ancient-future.com' and '© Copyright 2011. All Rights Reserved. KalakritiFoundation.com | Designed and Developed by Ewechri Foundation | Privacy Policy'.

Radio-Digital Servicing
Weekly
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<http://airplaydirect.com/music/AncientFuture/>

airplaydirect.com
APD Global Radio Indicator Charts
7/27/2011



Top 50 Albums

APD Global Radio Indicator Charts™

* Top 50 Albums - This Week, (as of 1:09pm Wednesday, July 27th 2011)

Result	Image	Track Name	Downloads	Creds
1		Bill Monroe Centennial Celebration	504	10
Location: UNKNOWN (not entered)				
2		Blue Highway - Sounds Of Home	230	9
Location: UNKNOWN (not entered)				
3		Great Stuff Radio Network	137	14
Location: UNKNOWN (not entered)				
4		Jessica Stiles - The Latest Stiles	111	27
Location: AMERICA NORTH: USA:Tennessee (TN)				
5		The Best of the Dog Run Boys	98	1
Location: AMERICA NORTH: USA:Pennsylvania (PA)				
6		Ray Stevens - One For The Road	78	19
Location: AMERICA NORTH: USA:Tennessee (TN)				
7		Ancient Future - World Without Walls	47	5
Location: AMERICA NORTH: USA:California (CA)				
8		Joel Warren	39	31
Location: AMERICA NORTH: USA:Texas (TX)				
9		Carrie Rodriguez - Live In Louisville	38	16
Location: AMERICA NORTH: USA:Texas (TX)				
10		Tracy Lawrence	38	68
Location: AMERICA NORTH: USA:Tennessee (TN)				
11		Asleep At The Wheel	37	42
Location: AMERICA NORTH: USA:Texas (TX)				
12		Tedeschi Trucks Band	36	37
Location: AMERICA NORTH: USA:Florida (FL)				
13		Mac Wiseman - Bluegrass 1971	36	35
Location: AMERICA NORTH: USA:Tennessee (TN)				
14		A Touch of the Past - Larry Perkins	35	14
Location: UNKNOWN (not entered)				
15		Stony Plain Records	33	27
Location: AMERICA NORTH: Canada:Alberta				
16		Erin Hay	31	21
Location: AMERICA NORTH: USA:Tennessee (TN)				
17		Faith In God Compilation Vol. 28	31	0
Location: AMERICA NORTH: USA:Maine (ME)				
18		Thunder Creek Bluegrass Band	30	30
Location: AMERICA NORTH: USA:Virginia (VA)				
19		Charlie Sizemore - Heartache Looking For A Home	29	29
Location: UNKNOWN (not entered)				
20		Blue Cut	29	2
Location:				
21		Roy Orbison - King of Hearts	29	28
Location: AMERICA NORTH: USA:Tennessee (TN)				
22		Jerry Mac & Friends Volume 7 - 11	28	14
Location: AMERICA NORTH: USA:Pennsylvania (PA)				
23		Roy Orbison - The Last Concert	28	47

Web-Newszine
Weekly
Worldwide
worldjazznews.blogspot.com

World Jazz News
Stephen Bocioaca

7/27/2011



Ancient Future • World Without Walls

Ancient Future
World Without Walls
(Capitol/EMI Records 2011) (USA)

21 years after the release of the already classic "World Without Walls" the original lineup of "Ancient Future" reunited in a series of shows at Yoshi's in SF. On this occasion Capitol/EMI Records launched the first digital version of this influential album that marked not just the career of the band and its members but represents a reference of the World Music phenomenon.

The original album released in 1990 features 10 songs that mix Oriental, Celtic and African inspired rhythms with modern jazzy beats, and subdued lyricism with melodic creativity. As the title of the album suggests there's no walls between musical influences but we can say that there's no wall between these virtuoso performers, whose joyful interplay delights the listener with a fusion of exotic and western harmonies that sound like chamber music. The three composers of the album Jim Hurley on violin, Matthew Montfort guitars, Doug McKeehan piano, synthesizers looked for inspiration to ancient lands of musical tradition, bringing the African, Balinese, Chinese, Indian, Middle eastern sounds into a modern setting that preserves their original savor. It is a surprising and enchanting synthesis of classical, modern and exotic crafted with the art of a jeweler. Talking drum, bells, chimes, dumbek, udu, bass drums, sleigh bells and tabla (played by Zakir Hussein on 3 songs) keep the rhythm alive and fresh, while organically blending into the compositions. An album that is also inviting to listen more from what this legendary band has produced over the years.

Source: JazzWorldQuest.com

WORLD JAZZ News
by JAZZ WORLD QUEST COM

WEDNESDAY, JULY 27, 2011

Ancient Future: "World Without Walls" (Capitol/EMI Records 2011) (USA)

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Source: <http://www.jazzworldquest.com>

Labels: [2011 Jazz Releases List \(1\)](#), [Africa \(1\)](#), [Australia \(1\)](#), [Azerbaijan \(1\)](#), [Brazil \(1\)](#), [Canada \(2\)](#), [China \(1\)](#), [Czech \(1\)](#), [Croatia \(1\)](#), [Cuba \(1\)](#), [Denmark \(1\)](#), [Finland \(1\)](#), [France \(1\)](#), [Germany \(6\)](#), [Greece \(1\)](#), [Hong Kong \(1\)](#), [Hungary \(1\)](#), [India \(1\)](#), [Indonesia \(1\)](#), [Indonesia \(2\)](#), [Italy \(2\)](#), [Italy \(4\)](#), [Jazz Education \(1\)](#), [Jazz Movies \(1\)](#), [Jazz Publications \(1\)](#), [Jazz Festivals \(5\)](#), [Japan \(1\)](#), [Media \(1\)](#), [Netherlands \(1\)](#), [New CD \(22\)](#), [New Live CD \(2\)](#), [Oceania \(2\)](#), [Pakistan \(1\)](#), [Poland \(1\)](#), [Romania \(1\)](#), [Slovenia \(1\)](#), [Spain \(1\)](#), [Sweden \(2\)](#), [Taiwan \(1\)](#), [Tanzania \(1\)](#), [UK \(2\)](#), [USA \(16\)](#), [World Music \(1\)](#), [Zimbabwe \(1\)](#).

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Album	Year	Song	Request
World Without Walls	1990	1. Lakshmi Rocks Me	2:53 (0) Request
		2. Dance of the Rain Forest	4:45 (0) Request
		3. April Air	3:58 (1) Request
		4. 14 Steps	4:31 (0) Request
		5. End of the Beginning	5:12 (0) Request
		6. Turkish Taffy	4:56 (0) Request
		7. Alap	1:11 (0) Request
		8. Indra's Net	4:54 (0) Request
		9. Nyo Nyo Gde	4:01 (0) Request
		10. Gopi Song	7:45 (1) Request

Webzine

Weekly

Worldwide

www.midwestrecord.com



Auralmoon.com

Jim Brennan

7/21/2011

World Without Walls

1. Lakshmi Rocks Me 2:53 (0) [Request Lakshmi Rocks Me by Ancient Future]
2. Dance of the Rain Forest 4:45 (0) [Request Dance of the Rain Forest by Ancient Future]
3. April Air 3:58 (1) [April Air by Ancient Future played at Jul 22, 2011 12:58:27 AM and will be available for requesting in 1 day 2 hours 32 seconds]
4. 14 Steps 4:31 (0) [Request 14 Steps by Ancient Future]
5. End of the Beginning 5:12 (0) [Request End of the Beginning by Ancient Future]
6. Turkish Taffy 4:56 (0) [Request Turkish Taffy by Ancient Future]
7. Alap 1:11 (0) [Request Alap by Ancient Future]
8. Indra's Net 4:54 (0) [Request Indra's Net by Ancient Future]
9. Nyo Nyo Gde 4:01 (0) [Request Nyo Nyo Gde by Ancient Future]
10. Gopi Song 7:45 (1) [Gopi Song by Ancient Future played at Jul 21, 2011 3:06:28 AM and will be available for requesting in 4 hours 8 minutes 33 seconds]



Midwest Record

Chris Spector

7/14/2011

ANCIENT FUTURE/World Without Walls

CAPITOL

ANCIENT FUTURE/World Without Walls: Bloody hell, get me some Alzheimer's drugs, will you? Ancient Future was on Narada's Sona Gaia subsidiary with a world beat album that was ahead of it's time and they were hanging out with Zappa's world beat buddies and I don't remember any of it? Each track has a different taste and a different texture making this a world beat travelogue that gleefully genre bends whatever the crew felt like with a merger of hillbilly and Indian music, the sound of an African traffic jam and more stuff that tastes good without the over riding vibe of being good for you. And it's not empty calories either. No wonder the group labored so long and so hard to get Capitol to reissue this, it's time. More bloody hell, new copies of this are going for over \$200 on Amazon! How did I miss this? This is the world beat/jazz/pop album for people that shy away from things called world beat and jazz. Fun stuff throughout that still sounds fresh and in the moment today.



Web Music Network
Hourly
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www.8Tracks.com

8Tracks
ancientfuture
7/6/2011



Indian Fusion

Created July 6, 2011
12 loves, 65 plays

Eight Indian fusion tracks including music by Ancient Future, Mariah Parker, and Matthew Montfort. Includes the world's finest tabla players, Zakir Hussain: his brother Fazal Qureshi, and India's best female tabla player, Anuradha Pal. world jazz world fusion indian acoustic

GyratingHippo
July 07, 2011
Good stuff!

eveqin11
July 06, 2011
brilliant

Writer-Blog

Daily

Southern California/Worldwide

<http://mickieszoo.blogspot.com>

Mickie's Zoo

Michelle Mierz

6/24/2011



FRIDAY, JUNE 24, 2011

Ancient Future releases new video

On June 7, 2011, the exact lineup of Ancient Future that performed on the band's influential 'World Without Walls' and Asian Fusion recordings reunited to perform for the first time in over 15 years at Yoshi's San Francisco and other venues. That same day to celebrate the reunion, Capitol/EMI Records released the first ever digital version of Ancient Future's classic 1990 'World Without Walls' recording. It is available now for download purchase at all major digital retailers such as iTunes and Amazon.com MP3 Store.

As its name suggests, 'World Without Walls' by Ancient Future depicts a musical world without borders. This classic 1990 recording features Ancient Future members Matthew Montfort (bandleader, guitars), Jim Hurley (violin), Doug McKeenan (keys), and Ian Dogole (percussion), plus special guest performances by world music legend and tabla master Zakir Hussain. The inviting melodies and ingenious use of ethnic textures make 'World Without Walls' one of Ancient Future's most accessible and broadly appealing releases ever.

The first video for the release is a live version of Montfort's '14 Steps,' a jazzy romp with a funky fourteen beat Indian groove. It was recorded on June 7, 2011, at Ancient Future's 'World Without Walls' Reunion Concert at Yoshi's San Francisco, and is available for viewing at

<http://www.youtube.com/watch?v=R0oVA07a9BY>.

POSTED BY MICKIE AT 10:47 AM
LABELS: "NOTE"-ABLE NET, NEW SOUNDS

0 COMMENTS:

YOUR COMMENT

WELCOME TO MY WORLD!



Don't dream it... DO IT!

ABOUT ME
MICKIE

I live for adventure! I've been in rock bands, movies, plays and on TV. I adore animals, motorcycles get my heart racing and I also have a passion for sushi and ice cream (not at the same time). I was the Queen of the 31st Occasional Pasadena Deo Dah Parade. I am also a professional belly dancer (swoons are my speciality) and a full-time journalist. Here, I'll share some of my life- who I meet and where I go in the music scene, as well as music news, and any other intriguing people, places and things I come across. Welcome and keep on rockin'! - Follow me on Twitter @Mickieszoo -

VIEW MY COMPLETE PROFILE

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<http://www.youtube.com/watch?v=R0oVA07a9BY>.

Posted by Mickie at 10:47 AM

Labels: "note"-able Net, new sounds

Web-Newszine
Hourly
San Francisco/Worldwide
www.examiner.com/asian-music-in-san-francisco

examiner.com
Johnathon Bakan
5/22/2011



Historic Ancient Future Reunion Concert just ahead!

On June 7, 2011 a historic moment in music history will take place: the Ancient Future "World Without Walls" Reunion Concert!

The concert will take place at Yoshi's Jazz Club in San Francisco and features Matthew Montfort on scalloped fretboard guitar, Jim Hurley on violin, Doug McKeehan on keyboards, Ian Dogole on percussion, and special guests from the band's recordings including noted sitarist Pandit Habib Khan, who appears with this exact band lineup on the song "Socha Socha" on the Planet Passion recording.

Their uptempo virtuoso world fusion music is an exhilarating mix of jazz improvisation with the exciting rhythms, exotic sounds, and enchanting melodies of world music.

Formed in 1978, Ancient Future is the first and longest running musical organization dedicated exclusively to the mission of creating world fusion music.

The term was coined by bandleader Matthew Montfort to describe Ancient Future's unusual blend of musical traditions from around the world. BILLBOARD calls the group "trendsetters" for their early contributions to the movement, which seeks to show how people from different cultures can grow by learning from each other.

According to band leader Matthew Montfort, over the years, Ancient Future has expanded its musical vision through collaborations with master musicians from more than two dozen countries, cultures, and musical traditions who are now an integral part of what is today more than just a band.

Ancient Future has grown to become a large multinational music ensemble with many smaller ensembles within it, enabling Ancient Future to realize its core mission of creating world fusion music. Through cross cultural exchange, Ancient Future has created a musical world without borders.

This is a one-time-only chance to catch this special reunion performance by the lineup that played over a hundred concerts together between their first appearance on August 21, 1988 at the Concert in the Forest, a benefit for the Friends of the Cathedral Forest near Breitenbush Hot Springs, Oregon, and their August 26, 1995, show for the Calaveras Arts Council. The band hasn't played in its original configuration since the show in 1995 so this is going to be a rare treat!

Examiner.com has recently seen Matthew Montfort collaborating with Arabic musicians at city college and a tabla player at the Himalayan fair in Berkeley as well as fellow guitar pickers at the Freight and Salvage. He is in peak form and with the original band members that created groundbreaking recordings like "Asian Fusion" and "World Without Walls" joining him it is sure to be a stellar, dynamic concert that may sell out and is not to be missed!

Ancient Future "World Without Walls" Reunion Concert.
Tuesday, June 7, 8 pm
Yoshi's San Francisco, 1330 Fillmore St, San Francisco, CA 94115
Tickets: \$16 in advance, \$20 at the door.
Buy Tickets: http://sfyoshisz2.inticketing.com/events/142727/ANCIENT-FUTURE--8PM
Info: 415-655-5600
Venue Website: http://www.yoshis.com/sanfrancisco

Ancient Future photo circa 1990. Pictured: Matthew Montfort (guitars), Jim Hurley (violin), Doug McKeehan (keys), Ian Dogole (percussion). Ancient Future photo circa 1990. Pictured: Matthew Montfort (guitars), Jim Hurley (violin), Doug McKeehan (keys), Ian Dogole (percussion). Credits: Irene Young

Screenshot of the Examiner.com website showing an article about the Ancient Future Reunion Concert. The article title is 'Historic Ancient Future Reunion Concert just ahead!' and the author is Johnathon Bakan. The article text discusses the band's history, their reunion concert on June 7, 2011, and their unique sound. The website interface includes navigation menus, search bars, and various sidebar widgets like 'Offer of the day' and 'San Francisco Events'.

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JazzWorldQuest Productions

Stephen Bocioaca

5/21/2011

World Without Walls Reunion Concert

Ancient Future

Matthew Montfort (scalloped fretboard guitar), Jim Hurley (violin), Doug McKeenan (keyboards, piano), and Ian Dogole (percussion) & special guests including Pandit Habib Khan (sitar)

"World Without Walls Reunion Concert"

Tuesday, June 7, 8 pm @ Yoshi's San Francisco

Note: This was a surprise editorial banner produced and donated by the publisher!



Magazine
Monthly
Northern California/Worldwide
www.indiacurrents.com

India Currents
Priya Das
4/27/2011



Ancient Future, Ageless Fusion

Used to be the term world fusion would be enough to draw an audience. Now, after numerous groups from almost every genre and geography have experimented with getting international music artists together (though not necessarily fusing), one is cautious. Who are the artists? Is it a big live experiment on stage, or have they played together before? Are they looking to just be trendy? These are some of the questions that come to mind. On researching the reunion concert by Ancient Future, happily, all the doubts are laid to rest.

Ancient Future is one of the rare bands whose genesis is in world fusion, specifically to create a unified many-genre sound. Says founder Matthew Montfort, "I coined the term 'world fusion music' in the late 1970s because I wanted to create music that would show how ideas from different cultures could be complimentary. The name Ancient Future came about because we are studying ancient traditions and bringing musical knowledge from them into the music of the future."

Media outlets have described Ancient Future presentations as "electric dervish of music" (JAZZIZ) "world music pioneers" (San Francisco Chronicle), and "marvelous rhythmic patterns" (San Francisco Examiner).

A dedicated guitarist in his high school years, Montfort looked for non-Western traditions, and was introduced to the Diga Rhythm Band featuring Zakir Hussain and Mickey Hart, which opened his eyes to the potential of Indian music. He enrolled full time at the Ali Akbar College of Music to learn the sitar. He devised a scalloped modification to his own fretboard guitar, so he could get some of the note-bends that are more characteristic of the sitar. "Studying with Ali Akbar Khan completely changed my life and my music," says Montfort.

When Ancient Future formed, the mission was simple—to fuse music from all over the world. It started with sound from India but along the years, Ancient Future's recordings have included influence from other world music traditions, including Andean, African, Middle Eastern, and Chinese. Playing with international master musicians such as Russian vocalist Irina Mikhailova, Nepali flautist Manose, and Arabic violist Georges Lammam fostered the mission of creating world fusion music. The composition of the band too changed, to match with the music lineup of the season.

The upcoming concert will reunite Montfort on scalloped fretboard guitar, Jim Hurley on violin, Doug McKeehan on keyboards, Ian Dogole on percussion, and master musician Habib Khan on sitar. The connection with Khan too goes back a long way, spanning more than 15 years. Montfort was first hired to perform with Khan on several fusion recordings in the '90s, featuring musicians such as tabla master Swapan Chaudhuri and saxophonist Georges Brooks. Since then, the two have collaborated and performed at jugalbandhis (musical face-offs) at numerous venues, including several in India.

Khan plans to play his eclectic song "Socha Socha." "I remember, I was thinking why is a man unhappy," says Khan. "Is he worried for somebody or because of them? On that thought, I set my hand to the sitar, and the whole song took birth right then. The lyrics are in Hindi and go, 'I think of you day and night.' That's where the name comes from," elaborates Khan.

"Every man has his own emotional ethos, and as a musician, I convey mine through music. When you hear the song, you don't just hear the notes, you relate to them, and you identify with my own emotions as well. That is when music comes to life—the process touches me."

Read whole article online:

http://www.indiacurrents.com/news/view_article.html?article_id=1d503036cfe528fa7e326c0cf774be

IC recommends

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Above, left to right, Matthew Montfort, Jim Hurley, Doug McKeehan and Ian Dogole; Left, Habib Khan.

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Interestingly, the band will be playing a tenet version of the same lineup of the same venue almost two decades later. The last time they played at Todos Santos Plaza in Concord was in 1992. The concert in San Francisco will have the full lineup, with the sound reminiscent of the "silk-smooth Shakti by Zakir Hussain and group, especially in Hurley's "Lakshmi Rocks Me." Montfort's "GamaRock" has whiffs of India and Powerpop. Dogole's "Mogool" is based on the gharwali style. McKeehan's duana in "Turkish Tally" will appeal to the Bollywood soul. Song samples available at www.ancient-future.com ■—Priya Das

Launch-hour "taster" show, Tuesday, June 7, 12 p.m., Todos Santos Plaza, Concord.

Feature show, Tuesday, June 7, 8 p.m., Yoshi's San Francisco, 1330 Fillmore St., San Francisco. \$16 advance, \$20 at door. (415) 625-5600. www.yoshis.com/sanfrancisco.

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Ron Cotterel AKA Dr. Strangely Strange

4/25/2010



Magical Music Box - Ancient Futures

Magical Music Box alt/w The Golden Road playlist for 04/25/2010
Submitted by Dr. Strangely S... on Mon, 04/26/2010 - 11:29am.

Where the grass roots grow
95.7

Magical Music Box alt/w The Golden Road playlist for 04/25/2010

Artist	Title	Album
Matthew Montfort	Guari The Golden (Excerpt)	7 Serenades For Scalloped Fretboard Guitar (2008)
Ancient Future (featuring Zakir Hussain)	14 Step	World Without Walls (1980)
Shakti (feat. Zakir Hussain & John McLaughlin)	La Danse Du Bonheur	A Handful Of Beauty (1977)
Mickey Hart (featuring Zakir Hussain)	The Chase	Rolling Thunder (1972)
Diga Rhythm Band (featuring Zakir Hussain)	Sweet Sixteen	Diga (1976)
Mariah Parker	Sangria	An Indo Latin Jazz Musical Experience (2008)
Ali Akbar Khan	India Blue	Gardens Of Dreams (1993)
Diga Rhythm Band	Razooli	Diga (1976)
Sheila Chandra And The Ganges Orchestra	The Struggle > The Dream	Roots And Wings (1990)
Amorphous Androgynous	Indian Swing	Alice In Ultraland (2005)
Olive Shanti And Friends	M Fie Nti Ove Baa (O Shanti)	Crossing Borders (2001)
George Harrison	Crying	Wonderwall Music (1968)
Mickey Hart	Pigs In Space	At The Edge (1990)
George Harrison	Singing Om	Wonderwall Music (1968)
Matthew Montfort	Purple Raga	7 Serenades For Scalloped Fretboard Guitar (2008)
Ravi Shankar	Village Dance	Tana Mana (1987)
The Beatles	Love To You	Revolver (1966)
Derek Trucks	Sahib Teri Bandi	Songlines (2006)
Ancient Future	Simsimay Panima	Planet Passion (2001)
Ravi Shankar	West Eats Meat	Tana Mana (1987)
Ravi Shankar	Dhun: Fast Teental (Excerpt)	The Monterey Pop International Festival (1967/1992)
Sheila Chandra And The Ganges Orchestra	Om Shanti (Excerpt)	Roots And Wings (1990)

Artist • Title • Album

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- Ancient Future (featuring Zakir Hussain) • 14 Step • World Without Walls (1980)
- Shakti (feat. Zakir Hussain & John McLaughlin) • La Danse Du Bonheur • A Handful Of Beauty (1977)
- Mickey Hart (featuring Zakir Hussain) • The Chase • Rolling Thunder (1972)
- Diga Rhythm Band (featuring Zakir Hussain) • Sweet Sixteen • Diga (1976)
- Mariah Parker • Sangria • Sangria: An Indo Latin Jazz Musical Experience (2008)
- Ali Akbar Khan • India Blue • Gardens Of Dreams (1993)
- Diga Rhythm Band • Razooli • Diga (1976)
- Sheila Chandra And The Ganges Orchestra • The Struggle > The Dream • Roots And Wings (1990)
- Amorphous Androgynous • Indian Swing • Alice In Ultraland (2005)
- Olive Shanti And Friends • M Fie Nti Ove Baa (O Shanti) • Crossing Borders (2001)
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- The Beatles • Love To You • Revolver (1966)
- Derek Trucks • Sahib Teri Bandi > Maki Madni • Songlines (2006)
- Ancient Future • Simsimay Panima • Planet Passion (2001)
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Magical Music Box - Ancient Futures: Inspired by the band that coined the term "World Fusion", **Ancient Future**, this Magical Music Box explores the limits of music that transcends cultures, with the emphasis on musicians from and influenced by India. Along with **Ancient Future**, featured artists include **Matthew Montfort**, Mickey Hart, Zakir Hussain, and Ravi Shankar.

Magical Music Box - Ancient Futures Apr 25th, 2010

Submitted by Dr. Strangely S... on Sun, 04/25/2010 - 7:00pm.
in Sunday 7pm

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TECHNOBEAT ARCHIVES

The Whale Spouts Off

(by Bob Tarte, published in *The Beat* magazine, Volume 10, Number 3, 1991)

The derelict bulk of an abandoned Great Lakes freighter lay beached in stagnant water, fused by rust to the pilings of the rotting remains of a wharf. From the smokestack of the idle wreck, a thick plume rose then curled to envelop the ground. I started to choke. Furiouly fanning the air with a magazine, I punched a line of sight between my sweating face and the massive hulk, which shifted position with a low metallic groan.

The Whale on his couch puffed at an acrid Tenerife cigar. "Shut the goddamn door. You're diluting the atmosphere."

As the inevitable shock of arrival dissipated, my head began to clear. I remembered where I was, why I had come. The repayment of a debt. The hunchback of a hairy thumb dwarfed the copy of *Stoma Journal* Ed brought him. "Freeze-frame!" he hissed with glee at an article on elective feeding tube surgery, as I parted a sea of empty TV dinner trays in search of a dry rectangle of carpet for my boom-box.

Hoping to execute our transaction as painlessly as possible, I burst the bubble of gloom in the room with *Soukous Siren* (Shanachie cd), Zairean vocalist *Tshala Muana's* Shanachie cd. A penchant for strong melodic hooks and the cut-to-cut diversity on this best-of compilation manage to make a tick-tock zook-inflected beat not only listenable but pleasantly intoxicating—or had I succumbed to fumes from the empty beer bottles stacked thigh-high behind the ottoman?

I should have known mere buoyancy would never penetrate the Whale's thick hide. Descending immediately to sarcasm, he branded "Ndeka Ya Samuel" a "two-cigaretter" when its groove extended beyond his plankton-size attention span. But at the first notes of "Tshibola" he cupped a post-operative photo spread to his car.

"Hear the Mediteranean twist to the vocals?" I prompted him. "Tshala's obviously been listening to al jeel. Egyptian urban pop, especially in this sort of rap section..."

He shushed me. "What's that sproingy thing?" Nose hairs bristled as he directed my attention to a rippling keyboard and drum percussive interplay. "She'd better be careful," he warned. "Sounds like my couch springs just before I had to reinforce them with boxcar struts."

The phone rang, and I ejected the disk. Like a toxic airborne event drifting over a town, a smile crossed his face as he took a wholesale order for Dr. Whale's Bedsores Inserts, made from feathers plucked out of an overstuffed pillow while he watches Ontario professional wrestling on the Thunder Bay superstation. While the Whale inflated shipping costs, it seemed the perfect time to slip away. I had, after all, allowed him to review a cd: ample payment, I decided, for having inadvertently saved my life.

I nearly made it to the fire escape. One more step and my silhouette would vanish in the ash content of his stogie. But just then the Whale slammed down the telephone and bellowed, "Fire up another, little buddy!" Disabled by the guilt-inducing reference to a play we once co-wrote—tale of a lost soul named Gilligan, whose lifelong dream was to move from Niagara Falls, NY, to Niagara Falls, Canada—I dispiritedly dipped back into my handful of discs.

Ancient Future, *World Without Walls* (Sona Gaia cd). Granted this is world music filtered through New Age Ray-bans, where unfamiliar tunings, discord, and alienating strangeness that give the real item its cathartic kick are replaced by the steady reassurance of sheer accomplishment. Still, the generalisms of "Dance of the Rain Forest" or "14 Steps" snap into specific focus long enough to impart undeniable pleasures, especially if you're too ground down to fight back. Zakir Hussain guesting on tabla helps ease the conscience.

Ancient Future: World Without Walls. The Beat Review Online

The Beat magazine, Volume 10, Number 3, June/July 1991:

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Media: Entertainment Technology and Arts

Sharon Hart

7/9/2009



The Music of Ancient Future

The award-winning music of Ancient Future, with ATMA member, MATTHEW MONTFORT combines the contemporary sounds of jazz and rock with the irresistible rhythms of African, Balinese, Indian, Middle Eastern and South American percussion, the rich harmonies of Europe, and the beautiful melodies of Asia.

BILLBOARD calls the group "trendsetters " for contributing to the emerging genre known as world fusion music, a term Ancient Future coined at its inception in 1978 for music that blends musical ideas from many different cultures. Ancient Future is the world's first and longest running band dedicated exclusively to the creation of world fusion music.

Asian Fusion is a musical travelogue spanning the vast geographic and cultural expanse of Asia showcasing some of the top performers in the Asian music field. Asian Fusion received much critical acclaim. It made the TOWER PULSE! Top 10 Best Contemporary Instrumental Releases of 1993 List (#4) and was GUITAR PLAYER magazine's "Pick" for April 1994. Order Information.

As its name suggests, World Without Walls depicts a musical world without borders. It features performances by such world music luminaries as Zakir Hussain, the master of the North Indian tabla. The inviting melodies and ingenious use of ethnic textures make this recording Ancient Future's most accessible and broadly appealing release ever. Sona Gaia/MCA 163) CD- \$39.98 (Very limited remaining stock: out of print): Order Information.

Ancient Future's classic second album was reissued on CD to rave reviews by Philo/Rounder in 1994 to commemorate 15 years of Ancient Future history. The reissue made THE BEAT magazine's World Music Top 10 of 1994 List (#4). Upon its initial release on LP Natural Rhythms received two 1984 N.A.I.R.D. "Indie" awards in the fields of World Music and Album Cover Design. CD- \$16.98. Order Information.

Dreamchaser debuted at #2 on the May 1989 JAZZIZ National Airplay chart. It received a 10 out of 10 rating in CD REVIEW. Sona Gaia/MCA 154) CD- \$34.98 (Very limited remaining stock: Order Information.

Planet Passion - This varying crew of great talents give us a clever sequence of songs from different cultures, depicting progressive stages of love - flirtation through courtship and eventually to a more spiritual "longing for the beloved". Moods and instrumentation are typically light-hearted, lending themselves to more traditional visions of romance. CD- \$17.99. Order Information.



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Michael Strelcheck

11/1/1994

Creating a World Without Walls Through Music

By Matthew Montfort



Creating a World Without Walls
Through Music

By Matthew Montfort

Imagine music combining the irresistible rhythms of a jungle of African, Balinese, Indian, Middle Eastern and South American percussion with the beautiful melodic qualities of Indian raga and the rich harmonies of Europe. Imagine a musical world without borders where new music is created through cross cultural exchange.

This was the dream I had when I formed the world fusion music group Ancient Future in 1978. For me, this time period was a turning point in the evolution of music. One needed to go no further than the local record store to find music from Africa, Asia, Europe, Indonesia, the Middle East and South America. At the same time, rock music had become very popular in third world countries.

This inspired me to create new music out of an emerging world culture. At the time Ancient Future was formed, there was no category for this music. We coined the term world fusion music for music that combines ideas from two or more musical traditions.

There is an abundance of musical knowledge available to the musician with a global perspective. European classical music has developed harmony, polyphony and orchestration to an advanced state. Indian music has developed melody and rhythm to a high degree of refinement. African music has developed multiple layers of rhythm into an advanced form. Balinese music has developed a refined form of orchestral percussion with interlocking rhythmic phrases. These traditions formed the basis for my world rhythm training book, "Ancient Traditions - Future Possibilities: Rhythmic Training Through the Traditions of Africa, Bali and India" (Mill Valley, Panoramic Press 1985). Each of these traditions

has something very unique and wonderful to offer contemporary musicians. Through studying world music a universal set of musical skills can be developed that will allow the musician to perform a broad range of styles, as well as inspiring new forms of music.

My desire to learn traditional music before I integrated my knowledge into my own work led me to many interesting adventures, including a trip to Bali to study gamelan music. The music of Bali seems to spring magically from both the culture and the natural forces of the island. Everything from society to music to nature interlocks. The cooperative village social structure is mirrored in the structure of the gamelan compositions. The concept of *kotekan* - an interlocking rhythm where two players make one rhythm or melody by playing on each other's beats, permeates all. These rhythms of the gamelan mimic the interlocking calls of the rice paddy frogs (or vice versa). Indeed, I found that certain rhythms would inspire the frogs towards song. Ancient

Future's second record (which Philo Records released on CD in 1994 to commemorate 15 years of Ancient Future history), *Natural Rhythms* (Philo 9096), includes a suite based on live jam sessions with the rice paddy frogs and Balinese musicians. As we sat under the stars playing our instruments, the frogs would join in when certain rhythms were played.

As effortless and magical as playing music with rice paddy frogs was, fully integrating what I had learned about world rhythms into my music turned out to be a difficult, but fulfilling pursuit. I found that when I consciously combined one musical idea from one culture with another idea from a different tradition, I would see many new musical ideas come forth. Although the experiments sometimes produced some music that sounded forced, more often the results were very exciting.

For example, I was struck by the great fondness that young Balinese showed for rock and roll. I had the idea

Imagine music combining the irresistible rhythms of a jungle of African, Balinese, Indian, Middle Eastern and South American percussion with the beautiful melodic qualities of Indian raga and the rich harmonies of Europe. Imagine a musical world without borders where new music is created through cross cultural exchange.

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Of course, musicians have been exchanging knowledge across national boundaries as long as there has been contact between cultures. For instance, Flamenco music was the result of cross-cultural exchange between the Spanish and Moorish cultures. One of the most successful cross-cultural exchanges in modern times was the music of Shakti, led by jazz-rock guitarist John McLaughlin with South Indian violinist L. Shankar, South Indian percussionist T.H. Vinayakram, and North Indian tabla master Zakir Hussain. Shakti combined classical Indian music and Western music at a level that had not been reached before.

We recorded a tribute to violinist L. Shankar called "Lakshmi Rocks Me" for the World Without Walls (Narada/Sona Gaia 62763) release, and felt fortunate to be able to work with Zakir Hussain on the record. Many of the great masters of traditional music appreciate seeing their knowledge become a part of the emerging popular world culture, and Zakir's input was extremely exciting and inspiring. Zakir's tabla and *kanjira* helped "Lakshmi Rocks Me" to rock out both in Western and Eastern terms.

As this planet becomes more aware of itself as a whole, a growing number of musicians are now experimenting with new combinations of world music styles. Today, the expanding popularity of world music merits its own sales chart in Billboard. The world fusion music movement is blossoming.

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NEW AVENUES OCTOBER 1994 page 43

that it would be exciting to mix rock music with Balinese *kecak*. After some experimentation, I found that I had best results by studying the traditional rhythms to improve my musicianship and then letting the knowledge seep in my subconscious mind. Then when I least expected it, wonderful new fusions of musical ideas would come to me almost magically in the inspirational moments of composition. My gamelan/rock fusion ideas came to fruition with a piece called "Gamelan Rock" which showcases an electric violin soaring over rock versions of gamelan rhythms. The piece then plunges into a traditional gamelan section with a Balinese style drum solo and ends with an Indian/rock scalloped fretboard guitar solo over bamboo gamelan sounds. The piece was included on the fourth Ancient Future record, *Dreamchaos* (Narada/Sona Gaia 154).

Another way world fusion music gets created is through collaboration between artists from different cultures. At the end of an Ancient Future performance, I was introduced to Zhao Hai, one of China's foremost masters of the *gu zheng* (Chinese zither), and a musical get together was quickly arranged. I was absolutely captivated by her playing. The sound of her *gu zheng* blended beautifully with my scalloped fretboard guitar, and a real musical chemistry was immediately apparent. With her husband acting as an interpreter, I asked her many questions about Chinese music. After explaining how to

read Chinese music notation, she taught me "Dusk Song of the Fisherman," an ancient Qing Dynasty theme depicting the fisherman returning at dusk, singing a happy song. I had never performed a fixed composition with so much elasticity of tempo. She was able to communicate the tempo changes with her body language, much as a conductor would do in an orchestra, only she does this while she is playing, making her music seem like a graceful dance.

This experience was the genesis for the sixth Ancient Future record, *Asian Fusion* (Narada Equinox 610223). I became very inspired about the kind of music that we could make by fusing ancient Asian and contemporary Western elements, and set about writing compositions for her. Through working with Ancient Future she was exposed to a whole different approach to rhythm and improvisation that was both exciting and extremely challenging to her. In my composition "The Empress" (off the *Asian Fusion* CD), I wrote into her part a complex Balinese *kecak*, an Indian rhythmic cadence known as a *thai*, and intricate melodies with Latin rhythms. She had never even danced to Latin rhythms and she was being asked to perform some of the most difficult of these rhythms. But needless to say, she was willing to work long, hard hours to get it right. A truly great musician loves a challenge. That is the beauty of cross-cultural exchange - people learning from each other and growing in the

process. Of course, musicians have been exchanging knowledge across national boundaries as long as there has been contact between cultures. For instance, Flamenco music was the result of cross-cultural exchange between the Spanish and Moorish cultures. One of the most successful cross-cultural exchanges in modern times was the music of Shakti, led by jazz-rock guitarist John McLaughlin with South Indian violinist L. Shankar, South Indian percussionist T.H. Vinayakram, and North Indian tabla master Zakir Hussain. Shakti combined classical Indian music and Western music at a level that had not been reached before.

We recorded a tribute to violinist L. Shankar called "Lakshmi Rocks Me" for the World Without Walls (Narada/Sona Gaia 62763) release, and felt fortunate to be able to work with Zakir Hussain on the record. Many of the great masters of traditional music appreciate seeing their knowledge become a part of the emerging popular world culture, and Zakir's input was extremely exciting and inspiring. Zakir's tabla and *kanjira* helped "Lakshmi Rocks Me" to rock out both in Western and Eastern terms.

As this planet becomes more aware of itself as a whole, a growing number of musicians are now experimenting with new combinations of world music styles. Today, the expanding popularity of world music merits its own sales chart in Billboard. The world fusion music movement is blossoming.

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Matthew Montfort has led the world fusion music group Ancient Future since 1978, producing six highly acclaimed CD's. The latest Ancient Future release, *Asian Fusion*, was the *Top Pick* in the 44th Best Contemporary Instrumental Release of 1993.

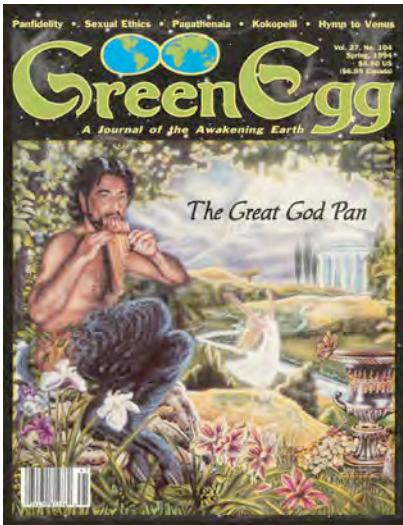
As award-winning guitarist (Louis Armstrong Jazz Award, Colorado Outstanding Young Guitarist Award 1976), Matthew holds a B.A. in World Music and Composition and an M.A. in Arts and Media Technology Traditions.

Webzine
Monthly
National
www.greeneggzine.com

Green Egg Magazine

Diane Darling

3/21/1994



Music to Make Love By

This is music for the Dance of Love, orchestrated in a knotwork of ancient modalities played on space violins and instruments manufactured by insects. The best of these pieces play your chakras the way a lover who really knows and cares plays your erogenous zones. All have an essential quality of unobtrusiveness, allowing the subjective experience of the music to fade in and out as more immediate and compelling sensory events arise and engage the conscious mind. This music can be the soundtrack to ...

... a quiet, simple dinner together. ... drinking the last of the wine and thinking of chocolate and body heat ...

World Without Walls
by Ancient Future (1990, Sona Gaia, 1845 N. Farwell Ave., Milwaukee, WI 53202)

World Without Walls opens with "Lakshmi Rocks Me." Composer Jim Hurley's violin leads before a very fast, high tabla played by master drummer Zakir Hussain. Matthew Montfort plays a sweet, Southern electric guitar on "Dance of the Rainforest." The watery feeling winds out to an Allman Brothers-like easy landing. Montfort joins Hussain on "14 Steps" with pensive ruminations on his lovely scalloped fretboard guitar. With Hurley on acoustic violin, they play a dynamic, perfectly entrained tabla/guitar/violin raga-jam, linked note for note until the violin takes off sailing against the backdrop of Bill Douglass' soothing acoustic bass line. On "Indra's Net" Doug McKeehan's gentle synthesizer and piano paint stars across the blackness of the acoustic bass, while composer Hurley's violin streaks the sky.

... when words are caresses and touching is an act of fathomless intimacy... only music lies between, thick with wonder ... eyes meet and embrace and time passes slowly ...

Asian Fusion
by Ancient Future (1993, Narada Equinox)

Asian Fusion features Zhao Hui, on the gu zheng, similar to a zither. The album opens with a haunting and simple "Prelude," with the gu zheng's disciplined, rounded contours and Montfort's ebullient guitar. On "Bookenka" McKeehan's keyboard leads into violin intrigues, dusted with percussive whispers and footfalls, wrapped in the silky strings of Hui. "Mezgoof" is a composition based on Sufi devotional music by percussionist Ian Dogole; who plays a marvelous variety of rare instruments on both albums. Its trancelike bottom end supports the synthesizer's ecstatic dancing motif; the talking drum picks up intensity as the electric guitar tells stories late into the night.

Ancient Future heads East into a fusion of Chinese, Japanese and Indian elements in "The Empress," a contemporary expression of the musical influences of Japan's Nara period. A reggae version of a Vietnamese folk song features the one-stringed dan-bau, played by Bui Huu Nhut. "Morning Song," is a misty, effervescent improvisational duet between Dogole on talking drum and Douglass on Chinese flute. My favorite is "Sumbatico," where Burmese gongs lead into the fairy world of Indonesian shadow puppets, and the acoustic bass gives a darkling jazzy background to the violin's script.

... the heart fills and swells when Loves' eyes paint with a timeless brush ... and Love's eyes are the fingers and tongues, the salty swelling yoni, the hungry mouth and the sweetly urgent lingam ...

Catalog
Quarterly
National

www.pacificspiritcatalogs.com

The Mystic Trader

Joseph Meyer

10/1/1993

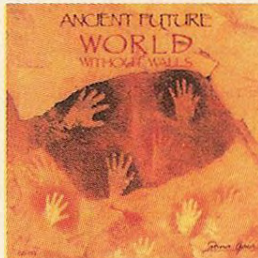
Alive & Inviting

WORLD WITHOUT WALLS
ANCIENT FUTURE

Alive & Inviting

As the title suggests, "World Without Walls" combines lively, tight melodies, mixed with ethnic textures. The pace is fast, the breaks are clean, and the combination of instruments makes this recording very original. Features Zakir Hussain on tabla.

Cassette (#A-AF) \$10.95
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WORLD WITHOUT WALLS ANCIENT FUTURE

Alive & Inviting

As the title suggests, "A World Without Walls" combines lively, tight melodies, mixed with ethnic textures. The pace is fast, the breaks are clean, and the combination of instruments makes this recording very original. Features Zakir Hussain on tabla.

Cassette (#A-AF) **\$10.95**
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Magazine
Monthly
Italy
www.suono.it

Suono
Cristina Palesi
9/1/1993



Track n° 2 / 3

SUONO
HIFI. Italia. 1993. N° 238-243 (tbd)



ANCIENT FUTURE

UN MONDO SENZA MURI

Melodie invitanti ed ingegnose, registrazioni con echi di musiche da tutto il mondo, ricche di suoni acustici ed elettronici con notevoli influenze di musica etnica: gli Ancient Future trasmettono calore, armonia, pace interiore, grazie alla bellezza dei loro suoni e l'amore costante per le musiche indiane. Lo stravagante chitarrista della band, Matthew Montfort, può essere considerato un esploratore. Cominciò la sua carriera studiando all'Università del Colorado, esplorando così generi musicali differenti dai suoi passati idoli, Jimi Hendrix, Led Zeppelin. Finito il periodo degli studi universitari, cominciò a sentire stretto il panorama artistico della sua terra natale ed intraprese nuovi orizzonti. Un viaggio in Indonesia e Bali contribuì a modellare in maniera determinante lo stato d'animo di John, "in quei territori ho imparato molto riguardo i comportamenti della gente, ci sono varie culture differenti che coesistono in maniera armonica". Più di dieci anni fa, quando Montfort e parecchi dei suoi colleghi cominciarono a combinare le tradizioni musicali antiche con le moderne tecnologie nessuno sapeva come definire il progetto finale. Gli Ancient Future scelsero il termine "world fusion music" da non confondere con la semplice fusion. L'espressività e la vitalità degli Ancient Future è pienamente espressa in alcuni dei loro più recenti cd: Quiet Fire, ricco di melodie invitanti ed ingegnose, l'eccellente World Without Walls, in cui l'uso delle trame etniche offre spunti estremamente interessanti, grazie anche alla collaborazione del violinista Jim Hurley, e Asian Fusion (da cui è tratto il brano Prelude, che presentiamo sul nostro sampler in contemporanea con la pubblicazione del cd in Italia) in cui il sintetizzatore e una ricca varietà di strumenti portano l'ascoltatore negli immensi territori indiani. Una musica senza frontiere che, mostrando la ricchezza e la profondità delle diverse tradizioni musicali e la possibilità di fonderle in un unicum discorsivo e gradevole, vuole rompere i muri tra la gente di qualsiasi razza, che aiuta ad essere più tolleranti gli uni con gli altri.

Cristina Palesi

Un Mondo Senza Muri

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Melodies that are appealing and ingenious, recordings with echos of music from all over the world, rich with acoustic and electric sounds with considerable ethnic musical influences: Ancient Future conveys warmth, harmony, and inner peace, thanks to the beauty of their sounds and their steady love for Indian music. The eccentric guitarist of the band, Matthew Montfort, can be considered an explorer. He began his career studying at the University of Colorado, exploring musical heros different from his previous idols, Jimi Hendrix and Led Zeppelin. At the end of his period of university studies, he began to feel squeezed by the artistic panorama of his birth land and undertook new horizons. A journey in Indonesia and Bali contributed to mold in a decisive manner a state of mind of John, "in those territories I learned a lot of respect for the behaviors of the people, there are varied different cultures that coexist in a harmonious manner." More than ten years ago, when Montfort and several of his colleagues began to combine the ancient musical traditions with modern technologies, no one knew how to define the final project. Ancient Future chose the term "world fusion music" so as not to be confused with simple fusion. The expressiveness and the vitality of Ancient Future is fully expressed in some of their most recent cds: Quiet Fire, rich appealing and ingenious melodies, the excellent World Without Walls, in which the use of ethnic musical story lines offer extremely interesting points of departure, thanks also to the collaboration of violinist Jim Hurley, and Asian Fusion (from which I discuss the piece Prelude, which we present on our contemporary sampler CD included with the publication in Italy) in which the synthesizer and a rich variety of instruments carry the listener to boundless territories of India. A music without boundaries that, showing the riches and the depth of the different musical traditions and the possibility of melting them in an agreeable Unicum (ed: a Hungarian herbal bitters) discourse, desires to break the walls between the people of any race; that helps them be more tolerant in unity with each other.

Download article in English and original Italian:
<http://www.ancient-future.com/pdf/93suono.pdf>

Magazine Quarterly San Francisco Bay Area commongroundmag.com

Common Ground Music Reviews

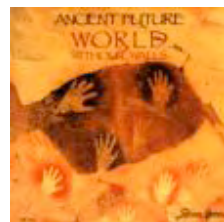
3/21/1993

Heartbeats

MUSIC REVIEWS

ANCIENT FUTURE "World Without Walls"

Ancient Future was one of the first groups to explore the idea of World Fusion music. Their first two releases, in '80 and '81, remain classic examples of the treasures to be found in combining the musical forms and rhythms of India with westernized themes. The later efforts explore more innovative terrain, as group leader (and Bay area resident) Matthew Montfort has now absorbed South American, Balinese, African & Tibetan influences. Their most recent effort, the aptly-titled "World Without Walls," showcases Montfort's scalloped, steel-string & classical guitars with spirited support throughout the ten pieces. There is the lyrical piano/steel drum interplay of 'April Air,' the acoustic sensitivity of '14 Steps', the fluid electric violin and busy bass on 'Dance of the Rain Forest,' and the dazzling sound of Zakir Hussain's tabla playing which adds zest to the lively opener 'Lakshmi Rocks Me' and two other selections. The polished sound of Ancient Future has come a long way over the past decade without forsaking the roots and basis of their world music explorations.



INCLUDING FEATURE ARTICLES:

- Unconventional Musicians in the United States
The Art of Personal Discernment
Real Magic: A Visit With Dr. Wayne M. Dyer
Love Your Mother: Earth Day Considered
A Ritual: Nurturing the Roots of Home and Place
Reviews of Books and Music

Common Ground Spring 1993 pg 140

Music Reviews section from the magazine, featuring articles on Richard Berman, Erik Riccardi, Morgan Fisher, and others.

RICHARD BERMAN "Invention"

For many the name Richard Berman is synonymous with modern day guitarists. Like M. C. Escher, J. R. Tolkien, and John Lennon, Richard has gone beyond the limits of merely creating art, but through his art and maintaining the spirit of...

ERIK RICCARDI "Angel Beauty"

ERIK RICCARDI "Angel Beauty" offers a powerful opening through the abstract light colors of the album. The folk-like pop of the album is full of energy and...

MORGAN FISHER "Echoes of Lament"

"Echoes of Lament" is by far the best of the album. Morgan Fisher who has written and produced the album, has a unique sound that is both haunting and beautiful.

MAIRE BEENAN "Mater"

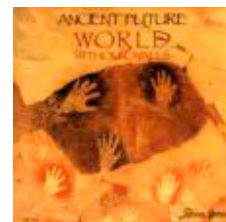
Maire is an inspiring offering from Maire Beenan, lead singer of the rock group Clannad. Maire explores regional Celtic and Irish folk music that has become a trademark of her music.

THE TANTAN CHOR "Bapa"

The most evocative of the four island albums is "Bapa" by the Tantan Chor. The album is a collection of songs that are both traditional and modern, and it is a beautiful representation of the island's culture.

Newspaper
Weekly
Silicon Valley, California
www.sanjosejazz.org

Metro
Sammy Cohen
1/23/1993



CENTERSTAGE

Will's Way

IN THE SPOTLIGHT: Visible and inventive jazz pianist **Will Nichols** has played and recorded with South Bay jazz luminaries like avant-gardist Eddie Gale, singer and flutist Mr. B. and the late saxophonist and composer Guy Dickenson. When Nichols' original jazz group broke up in the early '60s, the Midwesterner left his job with the Minneapolis Urban League to migrate west. Juggling gigs with former Huson Silver trumpeter Oscar Williams, Nichols worked steadily until Williams eventually left town to tour with Silver.

Nichols then decided to get involved with the jazz department at De Anza College. "Quiet as it's kept, the college attracts some of the best musicians around," Nichols says. "Saxman Bob Farrington has directed a quality big band at the school, and I was gratified to play in it." As a strong jazz advocate, Nichols keeps visible at the weekly jam sessions at Club Jazz and the Ajax Lounge. "I still gig with most of the good players in town, and it's remarkable how much the quality and authenticity of local jazz has progressed since I moved here. Just now, I'm concentrating on my solo piano voice and the development of my trio." Nichols, whose bluesy, idiosyncratic, Monk-influenced stylings can be heard at Gerard's Restaurant in San Jose on weeknights, performs with his trio for the Art of the Jazz Piano series at the San Jose Museum of Art on Feb. 21.

ON THE BOARDS: The national touring company of the Tony Award-winning Broadway musical *Adey Mabelem* comes to Pilot Center for two performances on Feb. 7. For tickets, call 800/438-8878. ... **San Jose Civic Light Opera's** production of Stephen Sondheim and John Weidman's *Assassins* runs through the weekend at the San Jose Center for the Performing Arts. Although generally assassinated by the critics, the show retains perhaps the best cast of male singers that the CJO has ever assembled.

ON THE FESTIVAL TRAIL: Late last year, the San Jose Downtown Association approved a plan to restructure the America Festival's Fourth of July activities. **Scott Niles**, the association's executive director, says, "This year, we will emphasize San Jose's cultural collaborations and cohesion by tying in more closely the festival's overall theme with performances, children's activities and food." **Bruce Labadie**, formerly with the Mission Summer Music Series, has been contracted as producer. Says Labadie, "The annual event will include 25 performances by local and international world music artists and dancers, an authentic Indian village, a 100-foot mural painted by festival goers and over 30 arts, crafts and food booths." For vendor information and application forms, contact the San Jose America Festival, 303 Putnam, Suite 19, Santa Cruz, 95060 or call 800/390-7464.

JAZZ APPEAL: Now a New York City resident, drummer **Art Lewis** returns home Feb. 2 for a concert at Keystone Korner/Yoshi's in Oakland featuring pianist **Ed Kelly**. Drum master **Tony Williams'** new unit plays the venue through Sunday of this week. ... **Hugh Mesakala** appears at Kimball's East through Sunday.

WHAT'S HOT: Accompanied by bassist **Gorden Stevens'** trio, jazz singer deluxe **Bobbe Norris** returns to the Hotel De Anza this Saturday night. As **Bobbe & Me**, Norris and her husband, jazz pianist Larry Dunlap, have been the darlings of San Francisco's cafe society for more than a decade.

WORLD MUSIC: The **Flamenco Society of San Jose** will move its monthly jampa/jam session to Le Petit Trignon in San Jose on Feb. 28. The society will bring its popular troupe of musicians and dancers to the Berkeley Community Theater on Friday for a performance of *Flamenco On!*

BLUES NEWS: Guitarist **John Wadeneyer** and his trio open the show for Tex-Mex stars **Dr. Lee's Rockin' Jalapeño Band** on Saturday at JJ's Blues Downtown. ... **Nicole and Big City Blues** open for award-winning **Joe Louis Walker and the Boss Talkers** this Friday night at JJ's Blues Cafe in Mountain View. ... Former Albert Collins bandmember **Debbie Davies** has been signed by the burgeoning Bay Area blues label Blind Pig. The riveting singer-guitarist will record at San Francisco's Hyde Street Studios next month. ... The **Gospel Newbirds**, another Blind Pig property, have been nominated for a Grammy in the contemporary soul/jazz category for their latest recording, *Sippin' Out*. The album recently received the French Jazz Ambassy Award for best jazz album. ... Blues harpist **Johnny Mars** was a big hit at last year's San Francisco Blues Festival. With his career again in high gear, Mars has a hot new album, *Margaret*, out on the British Blues Connection label.

DISC DATA: The Bay Area's New Age music masters of **Ancient Future** are gaining recognition nationally with *World Without Walls* (Narada/Sona Gaia).

Picks of the Week

Modern Voice, Wine Cellar, Thursday.
Smith and Gail Dobson, Hotel Ste. Claire, Friday-Saturday.
Edin Sheph, JJ's Blues Downtown, Friday.
Call the San Jose Jazz Society Hotline at 468/880-1990 for daily club and concert listings.

SAMMY COHEN

Magazine
Monthly
National

www.moderndrummer.com

Modern Drummer Publications. Inc.

Robin Tolleson

1/1/1993

ALMA DEL SUR: Narada ND-63908

Music of South America, featuring Bernardo Rubaja, Junior Homrich, Rumillajta, Nando Lauria, Gurrufio, Carlos Guedes, **Ancient Future**, Roberto Perera

The Hill Of Seven Colors; New Amazon; Mujeres Y Nifios; Que Xote; Orange Tree In Bloom; Las Marianas; Pantanal; Cactus De Paraguaná; Por Ai; Celebration In The Village; **El Gatillo Y El Armadillo**; Lands Of Fire; Song For The Americas

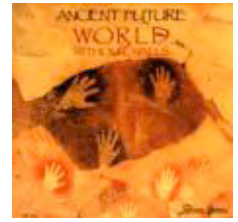
This marvelous collection displays the many colors of South American music, and the subtle shadings and differences between the musics of various regions. Each artist has his own combo, and each group has a different percussion setup, which makes for very interesting listening. **Ancient Future features Ian Dogole on a combination of kit and hand drums, along with steel drummer Jeff Narell (brother of Andy).**

Former Weather Report percussionist Robert Thomas, Jr. sits in with Paraguayan harpist Roberto Perera, while Venezuelan harpist Carlos Guedes features three bata drummers in addition to a trap drummer. Berklee-trained guitarist Nando Lauria has a Brazilian jazz-pop feeling to his ensemble, while Bernardo Rubaja and Junior Homrich (playing the berimbau) are dedicated to preserving rich and ancient musical cultures.

There is much for the student of world music to learn here in terms of arrangement, dynamics, and musicality—and this might be the most pleasant music lesson you could have.

- Robin Tolleson

NOTE: This review is included in the World Without Walls report because it covers the band during the time period of that release.



MODERN DRUMMER January 1993



ALMA DEL SUR
Narada ND-63908

Music of South America, featuring Bernardo Rubaja, Junior Homrich, Rumillajta, Nando Lauria, Gurrufio, Carlos Guedes, **Ancient Future**, Roberto Perera

The Hill Of Seven Colors; New Amazon; Mujeres Y Nifios; Que Xote; Orange Tree In Bloom; Las Marianas; Pantanal; Cactus De Paraguaná; Por Ai; Celebration In The Village; **El Gatillo Y El Armadillo**; Lands Of Fire; Song For The Americas

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— Robin Tolleson

Catalog
Quarterly
National
www.lloydbarde.com

Heartbeats Catalog

Lloyd Barde

9/21/1992



HEARTBEATS AROUND THE WORLD

FALL-WINTER 1992

HEARTBEATS AROUND THE WORLD

World Music has become a main feature of our catalogs, and is found on many of the following pages, especially on p. 17-18.

ANCIENT FUTURE "World Without Walls"

Ancient Future was one of the first groups to explore the idea of World Fusion music. Their first two releases, 'Visions of a Peaceful Planet (1980)' & "Natural Rhythms (1981)," though not on CD, remain classic examples of the treasures to be found in combining the rhythm and musical forms of India with westernized themes. Later efforts (three titles on CD) move into more innovative terrain, as group leader Matthew Montfort absorbs South American, Balinese, African & Tibetan influences. The aptly-titled "World Without Walls" showcases Montfort's scalloped, steel-string & classical guitars with spirited support throughout the ten pieces. Also: "Dreamchaser," "Quiet Fire," "Natural Rhythms" (not on CD), "Visions of a Peaceful Planet" (not on CD).

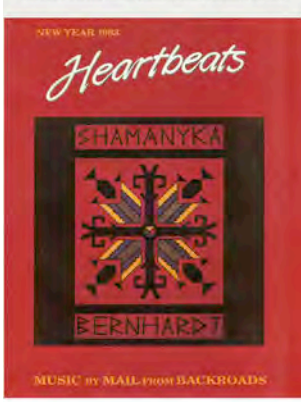
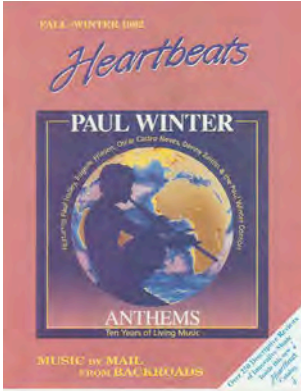
NEW YEARS 1993

AROUND THE WORLD IN 365 DAYS

World Music continues as the leading trend in contemporary music, with its influences found in every category of music. This issue's World page offers spectacular compilations, lively drum albums, and ensemble efforts ranging from traditional to modern.

ANCIENT FUTURE
"World Without Walls"

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Magazine
Quarterly
National
www.rolandus.com

Roland Users Group

Ernie Rideout

9/1/1992



Ancient Futures

Roland Users Group V10 N/2 September - December 1992

What do you get when you combine rhythms from Africa, Bali, India, the Middle East and South America? Quite naturally, the cross-cultural tones of the world fusion band Ancient Future. Comprised of five accomplished musicians (Matthew Montfort, Jim Hurley, Doug McKeehan, Zhao Hui and Ian Dogole), this inspired group blends traditional instruments with contemporary technology to create a distinctively global sound. (Billboard has called the group "trendsetters.") Since the 1991 release of their fifth album, *World Without Walls*, Ancient Future has been touring non-stop and mesmerizing audiences with their unique sound. A genuine respect for traditional ideals along with a masterful understanding of modern technology has enabled Ancient Future to integrate both in their music quite successfully - and with beautifully sounding results. Consequently it comes as no surprise how much they rely on Roland instruments, including the U-220 Sample Sound Module, the D-50UA Synthesizer, the MT-32 Multi-Timbral Sound Module and the D-110 UA Sound Module which are used by the group in the studio as well as in live performance. "Nyo Nyo Gde," the final cut on the new album, is a particular favorite of the group. Band leader Montfort says, "The Balinese Gamelan parts were all performed on MIDI guitar, and no quantization was used. This is very complex when you consider all the rhythmically interlocking parts. Quick tracking was appreciated. The sound programming involved using the Roland U-220 with several MT-32 gamelan echo patches created to give the characteristic overtones sometimes heard when a gamelan key is dampened. The combination of the Roland U-220 and MT-32 sounded more realistic than a custom Balinese gangsa sample!" Ancient Future's most recent work can be heard on the Narada Collection Series *Alma Del Sur*, a salute to South American music. Early next year, the group plans to release an album exploring Asian music, tentatively titled *The Asia Collection*. As our global consciousness continues to expand, Ancient Future serves as a symbol of musicians worldwide whose passion, curiosity, and creativity continue to transcend the limitations of shifting political boundaries.

Roland
USERS GROUP
THE MAGAZINE FOR THE ELECTRONIC MUSICIAN

ROLAND CLINIC TOUR '92
See article on page 9

V10 N/2
\$1

GUITAR GREAT

ANCIENT FUTURES

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Magazine
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Heartsong Review

Jennifer Derby Washburn

3/21/1992



LIGHT ON INTERVIEW WITH MATTHEW MONTFORT

Matthew is the founding member of Ancient Future, an internationally acclaimed world fusion ensemble. He has studied with master musicians of Africa, Bali and India, and plays guitar, charango, mandolin, sitar and gamelan. He authored the book on rhythmic training for musicians, Ancient Traditions- Future and has published several albums. One, Natural Rhythms, is reviewed in this issue.

Acacia for HR: What was the original idea behind your group Ancient Future?

Matthew: When Ancient Future started back in 1978, our goal was to blend musical styles from around the world, to make new music that utilized some of the best aspects from different areas, just to show that styles from different cultures could work together.

A: Sort of a musical metaphor for envisioning the world as one.

M: When we started, there was no term for this, so we coined the term "world fusion music" to describe our music.

A: You were the actual originator of that term and the first people to combine music in that genre?

M: It's been going on for thousands of years, but Ancient Future was the first ensemble to devote itself to that idea as its premise. There were definitely other ensembles that were working with fusion styles; Shakti, with John McLaughlin, Zakir Hussain, T. H. Vinayakram and L. Shankar, were fusing Indian music and Western music at about the same time that Ancient Future was formed. Shakti had a big influence on our group because we were very excited about their East-West fusion. We thought there was a chance for a movement here, and we thought it would help to have a term for the music that could be used in media. We envisioned this music coming into its own in the 80's and 90's, and that is now happening.

A: Probably you were a real catalyst. It would be interesting to hear about how some of your inspirations came about.

M: My first exposure to the teachings of Indian music was through Ali Akbar Khan. He was like a saint in India because of his music. He and his father taught Ravi Shankar. He's known the world over, as the number one master of North Indian Music.

So I moved to San Rafael, CA, to study at the Ali Akbar College of Music. There was quite a scene at the school back then, and that's where I met the original members of Ancient future. I wanted to learn as much Indian music as I could, to use in creating my own type of music. I was also excited to find that there was a Center for World Music in the Bay Area, which was the original school that brought Ali Akbar to the area. They also invited other musicians from South India, from Bali, from Java, etc. I was able to study with quite a number of extremely talented musicians who would come in from time to time. The Center for World Music was using the term "world music" at the time to describe traditional music from around the world. That was how we came up with the term "world fusion music". We inserted the word "fusion" to distinguish our music from traditional music. Since then, the term "world music" has become the catch-all category for both world fusion and traditional world music.

View interview online: http://www.ancient-future.com/pdf/3_21_92_heartsong.pdf



Magazine

Quarterly

New England

www.spiritofchange.org

Spirit of Change

Carol Bedrosian

12/21/1991

NEW AGE, ROCK & JAZZ

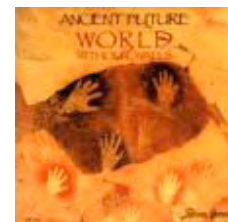
World Without Walls
Ancient Future

This is a wonderful collection of original tunes that reflect the influence of many cultures, most notably that of India, as well as the nuances of the Orient. The artists are a seasoned group of professional musicians who produce a seemingly effortless fusion of Eastern melodies and meters with Western instrumentation and a jazzy groove. The song Turkish Taffy is a great example; the melody line definitely inspires visions of old Istanbul, while the tune builds up a swinging groove that climaxes in a fiery electric guitar solo at the end that would please fans of rock guitarist Santana.

The opening tune, Lakshmi Rocks Me, is another cooker which moves along with passion and grace worthy of the goddess' presence. Though this is mostly an upbeat album, there a few contemplative pieces that lend a nice balance. Gopi Song is a lush and beautifully tender ballad. Virtuoso violin playing by band member (and composer) Jim Hurley, Zakir Hussain on tabla and assorted Indian percussion instruments give the tunes an authenticity and driving force. A delightful album that can be listened to in many different contexts. Instruments include: Guitars (electric and acoustic), synthesizers, piano, violin (electric and acoustic), tabla, assorted world percussion instruments. 44 minutes. Cassette and CD.

To order: Send \$9.98/cassette or \$14.95/0) to Sona Gala Production/Narada Music, 1845 N. Farwell Ave., Milwaukee, WI 53202. 414-272-6700.

-Heartsong Review



spirit of change

NEW AGE
ROCK & JAZZ



World Without Walls
Ancient Future

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-Heartsong Review

Newspaper
Daily
Northern California
www.theimnews.com

The Intermountain News

Arts Editor

11/6/1991



Jazz group Ancient Future

The Jazz group Ancient Future will be presenting a concert at 8 p.m. at the Old City Hall arts Center in Redding Nov. 9.

The concert is sponsored by the Shasta County Arts Council and brings Bedding patrons a "timeless world experience."

Ancient Future has been characterized by critics as "mesmerizing ... a virtuoso ensemble able to create shining visions ... one of world music's finest expressions .. playing with technical brilliance, fire and grace ... and stunning showmanship," according to Arts Council Executive Director Lisa Whipp.

Whipp goes on, "This trend-setting group will ... (bring) in a magical synthesis of harmonies, melodies, rhythms and instruments of ancient and faraway times, they fuse modern approaches and instruments into the spellbinding sounds they call 'world fusion music.'"

The group will be combining Indian, African, Indonesian and Latin American rhythms, European harmonies, Eastern and Western melodies and contemporary improvisations.

Featured in the program will be the group's newest member, the Chinese harpist, Hui Zhao, who is a master of an ancient instrument created during the Chin Dynasty.

Ancient Future's members, besides being superb musicians in their own right, Whipp said, combine award-winning professional experience, international study and impressive scholarly backgrounds to create their uniquely international, yet contemporary, sound.

They will be playing cuts from their fourth album, "Dreamchaser." Tickets are \$8 general admission, \$7 for SCAC members. For information call 241-7320.



Newspaper
Daily
Northern California
www.redding.com

Redding Record Searchlight

Arts Editor

11/4/1991



Record Searchlight

Monday, November 4, 1991 Redding, CA

Music offers new horizons

Ancient Future, a trend-setting virtuoso ensemble, will perform at 8 p.m. Saturday at the Old City Hall Arts Center in downtown Redding.

In a magical synthesis of harmonies, melodies, rhythms and instruments of ancient times, group members fuse modern approaches and instruments into the spellbinding sounds they call "world fusion music."

What results is original synthesis of Indian, African, Indonesian and Latin American rhythms, European harmonies, Eastern and Western melodies and contemporary improvisations.

Chinese harpist Hui Zhao of Mount Shasta, the newest member of the group, will also be spotlighted on the qu-jen, an instrument created during the Ching Dynasty.

Ancient Future's fourth record, "Dreamchaser," debuted as number two on the JAZZIZ National Airplay Chart and received a 10 out of 10 rating in CD Review.

Tickets are \$8 for general admission and \$7 for Shasta County Arts Council members. For details, call 241-7320.

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Newsletter
Monthly
Northern California
www.shastaartscouncil.org

Shasta County Arts Council

Lisa Whipp

11/1/1991



ANCIENT FUTURE: BEST OF ALL WORLDS



What they have created is a strikingly original synthesis of Indian, African, Indonesian and Latin American rhythms, European harmonies, Eastern and Western melodies and contemporary improvisations. Far from being complex, the music is extremely accessible, spirited and bright.

Their Redding audience has a special treat in store, for the group will feature its newest member, the Chinese harpist Hui Zhao (featured in this newsletter two issues ago.)

By sharing her mastery of the ancient gu-jen, an instrument created during the Ching Dynasty, she will be adding a touch of the oriental to the group's already wide-reaching repertoire.

Ancient Future's members, besides being superb musicians in their own right, combine award-winning professional experience, international study and impressive scholarly backgrounds to create their uniquely international yet contemporary sound.

The group has enchanted audiences throughout the United States, giving headline performances at New York's Carnegie Recital Hall, the Great America Music Hall in San Francisco, and Eugene's Hult Center for the Performing Arts.

Their fourth record, *Dreamchaser*, debuted as number two on the JAZZIZ National Airplay Chart and received a 10 out of 10 rating in CD Review, proving that the music of Ancient Future is equally at home in the worlds of jazz, folk, classical or world music.

Tickets are \$8 general, \$7 for SCAC members. For information, call 241-7320.

Whether introduced to their music in person or by recording, from the first note, the listener is held spellbound by the magical synthesis of harmonies, melodies, rhythms and instruments of ancient and faraway times, fused with modern instruments and approaches, in a spine-tingling rendition of "world fusion music."

The term was coined by the group to explain their intent to blend musical ideas of many different cultures in original works that featured both ancient and contemporary ideas and instruments in a timeless world experience.

A Special Holiday Thank You to all who have supported us this year!

SCAC OFFICE CLOSED on Mondays & Fridays during December

Shasta County Arts Council P.O. Box 2595 Redding, CA 96099 Non-Profit Org U.S. Postage PAID Redding, CA Permit No. 276

A VICTORIAN CHRISTMAS WITH JOHN DOAN



Nostalgia seems to be a given quality of the Yuletide season, and to have a performer readily available to serve up a delightful peek at Christmas past is a rare treat indeed.

"A Victorian Christmas—An Evening with John Doan" is a presentation that does exactly what its name implies by allowing the audience to experience the joy and charm of a musical Christmas of bygone days.

On December 21, north state residents will have a chance to share this magical production, when Doan performs at 8 p.m. in the Shasta College Theatre under the sponsorship of the Shasta College Fine Arts Division and Jefferson Public Radio/KSOR.

Doan, a harp-guitarist of note, is also a composer, a most engaging performer and a col-



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ANCIENT FUTURE: BEST OF ALL WORLDS

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If you are among the uninitiated, you have a chance to remedy that situation when SCAC presents this trend-setting group at 8 p.m. on November 9 at the Old City Hall Arts Center in Redding.

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Magazine
Bi-Monthly
National/Worldwide
www.technobeat.com

The Beat
Bob Tarte
7/1/1991



Ancient Future: World Without Walls

Volume 10, Number 3, June/July 1991:

Ancient Future, World Without Walls (Sona Gaia cd).

Granted this is world music filtered through New Age Ray-bans, where unfamiliar tunings, discord, and alienating strangeness that give the real item its cathartic kick are replaced by the steady reassurance of sheer accomplishment. Still, the generalisms of "Dance of the Rain Forest" or "14 Steps" snap into specific focus long enough to impart undeniable pleasures, especially if you're too ground down to fight back. Zakir Hussain guesting on tabla helps ease the conscience.



TECHNOBEAT

Continued from page 21

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Magazine Monthly National www.theponacenter.com

Tower Pulse! Linda Kohanov 7/1/1991



It's a Small World After All

As the Beatles took the United States by storm, jazz artist Tony Scott took a deep breath and uttered the first notes of Music for Zen Meditation. Back then no one really knew what to do with a serenely exotic set of interactions between clarinet, Japanese koto and shakuchachi flute. Released on Verve in 1964, Music for Zen Meditation remained an anomaly in the jazz label's bebop and swing catalog until this subtle, cross-cultural venture was hailed as the first new-age album some 20 years later. If Scott would have come up with the same American-japanese collaboration in 1991, he might just as easily have found himself under the "world music" banner.

Billboard magazine's 1990 new age issue contended that "in both artistic and marketing areas, NAM is rapidly being absorbed into the expanding world music market." The 1991 International New Age Conference in Los Angeles also seemed keyed up about the influx of crosscultural sounds as the annual convention held its first "New Age World Music Festival."

<snip>

In the early '80s, groups such as Paul Winter Consort (Living Music), Shadowfax (Windham Hill) and Ancient Future (Sona Gaia) espoused a similar planet-wide unification process through music by adding earthy beats from Africa, Brazil and Middle Eastern traditions- thus closing the gaps between contemplative Oriental influences and Third World polyrhythms. Ultimately rock star/worldmusic proponent Peter Gabriel won the 1989 New Age Grammy Award for his multi-cultural album Passion (Geffen/Virgin) in which ethereal echos of cabalistic music rites coalesced with fervid African beats. The album, incidentally, features Jon Hassell, in addition to several well known ethnic artists.

Since then, the gaps between the meditative. Far Eastern-inspired aesthetic o'f early new-age innovators and the beat-oriented, dancing frenzies of Afropop and Latin American styles have been closing. On recent releases like Michael Fluznick's The Cradle in the Sun (Sona Gaia) and Glen Helgeson's Rising Current (World Disc), the formula also includes a hefty dose of pop jazz riffs and Dave Grusin-like production slickness. As a result, some compelling new releases are falling through the cracks between these established categories. San Francisco-based jazz artist and Indian-music aficionado Jai Uttal's Footprints and South African guitarist David Hewitt's An African Tapestry are two prime examples. Some new-age critics assume these releases are in world-music territory, while worldbeat writers hesitate to cover them because they're "too new age."

Oh well, such are the growing pains of new fusions based on fusions of fusions.

Read full article: http://www.ancient-future.com/pdf/7_1_91_pulse.pdf



It's a Small World After All... By Linda Kohanov... The Beatles took the United States by storm, jazz artist Tony Scott took a deep breath and uttered the first notes of Music for Zen Meditation...

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San Francisco Bay Guardian

Derk Richardson

6/5/1991



Music Sans Borders

In World Without Walls, the Bay Area ensemble Ancient Future continues to fuse musical styles from around the world

IF ITS name, Ancient Future, only cryptically hints at the nature of the band's music, the title of the new album from this long-standing Bay Area ensemble says it all: World Without Walls. For nearly 13 years, Ancient Future, led by composer-guitarist Matthew Montfort, has sought to open the borders between various musical traditions around the globe. Although the group was spawned from studies of Indian music at the Ali Akbar College in San Rafael, Montfort explains that "the goal was to blend more styles than just North Indian classical and jazz or Western classical; to encompass more cultures with a really broad palette."

To that end, Ancient Future has recorded five albums of lush "world fusion music," made with such instruments as sitar, tabla, sarod, flute, zither, Irish harp, kajar, kukul, violin, cello, charango, bansuri, kalimba, dumbek, dholak, Balinese gamelan, Tibetan bowls, electric and acoustic guitars, sleigh bells, and synthesizers. Critics have used such descriptions as "trendsetters," "a milestone," "finest in this genre," and "the sound track for Marshall McLuhan's global village."

But don't blame yourself if you don't recognize Ancient Future as readily as you do the pop phenomena of the recently burgeoning New Age and world music scenes, like Andreas Vollenweider, the Bulgarian Women's Choir, the Gipsy Kings, or Strunz & Farah. As Montfort admits, the group has been virtually impossible to peg in the music industry's scheme of things. "We're very anti-category," he told the Bay Guardian recently, "and that's exactly why we're doing what we're doing - we're trying to break them down." Ancient Future's music has always been impossible to define within the rigid categories of the music business. Indeed, until the recent advent of the "world music" charts in Billboard, the group was often misclassified as New Age because it's signed to the Narada/Sona Gaia label.

"There really wasn't a place to put us in the record store when we started," Montfort says. "Since we weren't really a jazz group, that didn't fit. When the New Age thing happened, it turned out to be the way for us to get in the door, but I never really felt that was what we were doing." As Montfort discovered, the New Age label is not necessarily a boon. "I think we have suffered some backlash," he says. "I've noticed that we didn't get a few gigs that we would have gotten otherwise. And before New Age music was well-known, the avant-garde was supportive of what we did - they were open to the music in spite of it being tonal. Now that New Age music has gotten popular, I think there are people who just lump what we're doing in with that, and since they don't like New Age music, anything that has any similarities with it must be bad, too."

Montfort's musical roots are light years away from New Age. Growing up in Boulder, Colo., he started out playing rock'n'roll, inspired early on by Jimi Hendrix and Led Zeppelin and gradually expanding his influences to include Yes, the Mahavishnu Orchestra, John Coltrane, Ravel, and Debussy. "I just kept doing different types of music," he says, "and putting them together." One of his first exposures to Indian music was the Diga Rhythm band album, featuring tabla master Zakir Hussain and Grateful Dead Drummer Mickey Hart, released in 1976.

Read full article: http://www.ancient-future.com/pdf/6_5_91_bay_guardian.pdf



MUSIC
SANS BORDERS
In World Without Walls, the Bay Area ensemble Ancient Future continues to fuse musical styles from around the world

By Derk Richardson

IT'S 173 years, Ancient Future, led by composer-guitarist Matthew Montfort, has sought to open the borders between various musical traditions around the globe. Although the group was spawned from studies of Indian music at the Ali Akbar College in San Rafael, Montfort explains that "the goal was to blend more styles than just North Indian classical and jazz or Western classical; to encompass more cultures with a really broad palette."

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Magazine
Monthly
National

Ward Music Monthly

J. Poet

6/1/1991

New Clichés

by J. Poet

Worldbeatnik Alert: Ancient Future usually gets lumped in with new age bands that ply yuppie snooze music, but they have a jazzy side that keeps things interesting, sorta like a more energetic version of Oregon. Their latest cross-cultural exploration, **WORLD WITHOUT WALLS** (Sona Gaia, 1845 N. Farwell Ave., Milwaukee WI 53202 or Matt Montford at 415-459-1892) mixes Celtic, Arabic, and Asian modes to create a soundtrack for your next mind vacation, to plagiarize a phrase.



Magazine
Bi-Monthly
International

Dirty Linen

Charles de Lint

4/1/1991

Recordings

Ancient Future. World Without Walls. Sona Gaia ND-62763 (1990)
David Michael & Friends. Edge of the Sky. Purnima PPCD 1003 (1990)

For all that there are electric instruments on the latest Ancient Future disc (such as synthesizers, drum kits, electric guitars and violins), one comes away with an impression of acoustic fusion mixed with World Beat rhythms. Joining the more traditional instruments are a scatter of Chinese flutes, dumbeks, udos, tablas and the like which make for a fascinating array of sounds and take the music a little further than what one might usually expect from a New Age recording. And these are the real things, not samples.

Ancient Future's Matthew Montfort also lends his guitar playing to David Michael's new disc, *Edge of the Sky*. Michael plays an impressive array of stringed instruments that includes harp, guitar, zither and bouzouki. His album has a dreamier feel to it than the Ancient Future. It's full of meandering melodies, with less-pronounced rhythms and an airiness that comes from the addition of Randy Mead's flute and various other wind instruments.

Both albums are beautifully produced. Ancient Future adds a little more punch to the proceedings, but David Michael and his friends make up for that with the sweet interplay of the string and wind instruments. If you're looking for strong melody lines, you won't find it on either of these two discs. Like most music marketed as New Age, what we have here are jazzy washes of sound and rhythm. However, in that context, both Ancient Future and David Michael & Friends offer an abundance of riches.

- Charles de Lint (Ottawa, ON, Canada)



Magazine
Monthly
Boston, Massachusetts

Boston Rock
Michael Bloom

4/1/1991



SOLIPSISTIC COLLOQUIALISMS
OF THE HYPERVOID

record reviews by Michael Bloom

**Extreme alertness
and irritability**

+ ANCIENT FUTURE: World Without Walls (Sona Gaia)

Again skirting perilously close to new ageism, Ancient Future is saved by fidelity to the world musics they invoke. The matrix of (synthesized) panpipes in "Dance of the Rain Forest" is what would've happened if Steve Reich were Quechua, and the dumbek in "Turkish Taffy" is fiery enough to induce spontaneous belly dancing. Extra credit to Zakir Hussain, whose tabla playing lends legitimacy to the Indian airs. Basically this is Shadowfax with teeth. (1845 N Farwell Ave, Milwaukee WI 53202)

16 BOSTON ROCK #112 APRIL 1991

Extreme alertness and irritability

Solipsistic Colloquialisms of the Hypervoid
record reviews by Michael Bloom

Extreme alertness and irritability

+ ANCIENT FUTURE: World Without Walls (Sona Gaia)

Again skirting-perilously dose to new ageism, Ancient Future is saved by fidelity to the world musics they invoke. The matrix of (synthesized) panpipes in "Dance of the Rain Forest" is what would've happened if Steve Reich were Quechua, and the dumbek in "Turkish Taffy" is fiery enough to induce spontaneous belly dancing. Extra credit to Zakir Hussain, whose tabla playing lends legitimacy to the Indian airs. Basically this is Shadowfax with teeth. (1845 N Farwell Ave, Milwaukee WI 53202)

Magazine
Bi-Monthly
National
www.wellbeingjournal.com

Well Being Journal

Kathleen Lawson

4/1/1991



World Without Walls by Ancient Future

Reviews by Kathleen Lawson

"Music is meant to break down walls between people," says Matthew Montfort, one of Ancient Future's players. This recording breaks down many walls. It's a bridge from ancient musical traditions to modern music culture, from folk tradition to modern customs. The scalloped fret guitar, sitar, congas, dumbek, tabla, African talking drum, and other exotic instruments are combined with the synthesizer in a way that expands contemporary composition.

Ancient Future created this unique sound many years ago that is now being called "world fusion." The music flows in driving rhythms, fast, and fashioned after popular patterns. But it has the soul of Indian and Middle Eastern music. Lakshmi Rocks Me soars with acoustic violin backed by Zakir Hussain's renowned tabla playing. Dance of the Rainforest begins with a short gamelan prelude. Then it sways into a world fusion waltz. It's a playful metaphor celebrating the rainforest. Ancient Future takes great inspiration from Classical Indian music and transforms it somehow into the energy of world fusion.

This music wakes you up. It's refreshingly new without a hint of nostalgia. Pieces range from three to eight minutes in length for a total of 44 minutes. Ancient Future is active around the San Francisco Bay Area. They played at the New Age Renaissance Fair. Watch local newspapers for information on their concerts.

To obtain this recording, write to: Ancient Future, P.O. Box 264, Kentfield, CA 949 14 -0264.

Alternatives for better living
Complimentary Magazine

Well-Being Journal

REVIEWS REVIEWS REVIEWS
By Kathleen Lawson

MUSIC	VIDEO
<p>World Without Walls by Ancient Future</p> <p>"Music is meant to break down walls between people," says Matthew Montfort, one of Ancient Future's players. This recording breaks down many walls. It's a bridge from ancient musical traditions to modern music culture, from folk tradition to modern customs. The scalloped fret guitar, sitar, congas, dumbek, tabla, African talking drum, and other exotic instruments are combined with the synthesizer in a way that expands contemporary composition.</p> <p>Ancient Future created this unique sound many years ago that is now being called "world fusion." The music flows in driving rhythms, fast, and fashioned after popular patterns. But it has the soul of Indian and Middle Eastern music. Lakshmi Rocks Me soars with acoustic violin backed by Zakir Hussain's renowned tabla playing. Dance of the Rainforest begins with a short gamelan prelude. Then it sways into a world fusion waltz. It's a playful metaphor celebrating the rainforest. Ancient Future takes great inspiration from Classical Indian music and transforms it somehow into the energy of world fusion.</p> <p>This music wakes you up. It's refreshingly new without a hint of nostalgia. Pieces range from three to eight minutes in length for a total of 44 minutes. Ancient Future is active around the San Francisco Bay Area. They played at the New Age Renaissance Fair. Watch local newspapers for information on their concerts.</p> <p>To obtain this recording, write to: Ancient Future, P.O. Box 264, Kentfield, CA 94914-0264.</p>	<p>Reclaim Your Ancient Self with Simone</p> <p>Meet Simone in this new seminar, "Reclaim Your Ancient Self." Simone has been called mystic, clairvoyant, and spiritual catalyst. In her sincere capacity as a teacher, she brings you into contact with the sacred space inside you. Namaste! "I recognize the light within you" is filled with experiential meaning.</p> <p>Simone's video makes you an active participant. You follow exercises to learn to explore the world at a pre-verbal and pre-cognitive level. First, Simone guides you to your inner space through meditation. Then she explores the imprint of color on the body. Each color she shows you evokes a physical sensation you can get in touch with. Seeing color and feeling its imprint, you will learn, in a form of body knowledge you can use to "read" the world.</p> <p>In another exercise, Simone brings you through a guided meditation on the chakras. From the deep red of the base chakra to the violet crown chakra, you get in touch with the energy centers of the body. These become your sensing organs beyond taste, touch, sight, smell, and hearing. Through exercises on the tape, aura reading, body knowledge, and use of hands as an important conduit to "read" energy become the natural talent that you've always possessed, but may have forgotten about.</p> <p>Simone has worked as a spiritual guide in the Bay Area for many years. She does private consultation and offers special workshops. To obtain "Reclaim Your Ancient Self," write to: VEDICOTRANSFORM 2450 Embarcadero Way, Palo Alto, CA 94303, or call 1-800-253-7678.</p>

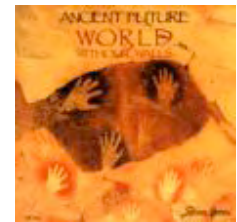
Kathleen Lawson is a New Age writer and Journalist
Items for review may be sent to her attention at:
P.O. Box 32234,
San Jose, CA 95152.

April/May 1991

Newsletter
Quarterly
San Francisco Bay Area

New World
Kathleen Lawson

4/1/1991



Music Reviews

Ancient Future: World Without Walls

Ancient Future makes ancient musical traditions of the world accessible to western ears. It has combined instruments like the scalloped fret guitar, sitar, congas, dumbek, tabla, and African talking drum with the synthesizer in a way that expands contemporary composition.

The music flows in driving rhythms reminiscent of the India, Indonesia, and the Middle East. Each piece creates a strong mood of its own. Pieces like Lakshmi Rocks Me, 14 Steps, and Gopi Song, reflect the band's abiding love of Indian music.

On side One, Dance of the Rainforest begins with a short gamelan prelude and then launches into a world fusion waltz. A nice musical idea that celebrates the rainforest.

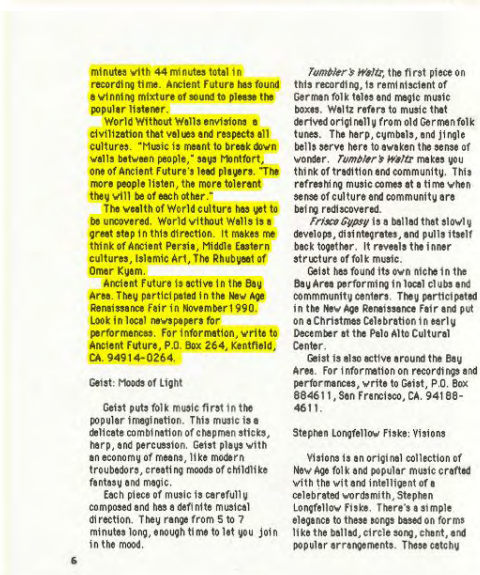
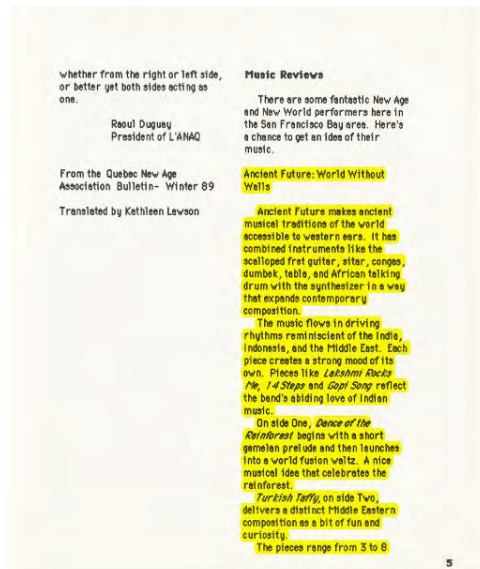
Turkish Taffy, on side Two, delivers a distinct Middle Eastern composition as a bit of fun and curiosity.

The pieces range from 3 to 8 minutes with 44 minutes total in recording time. Ancient Future has found a winning mixture of sound to please the popular listener.

World Without Walls envisions a civilization that values and respects all cultures. "Music is meant to break down walls between people," says Montfort, one of Ancient Future's lead players. "The more people listen, the more tolerant they will be of each other."

The wealth of World culture has yet to be uncovered. World without Walls is a great step in this direction. It makes me think of Ancient Persia, Middle Eastern cultures, Islamic Art, The Rubaiyat of Omar Khayyam.

Ancient Future is active in the Bay Area. They participated in the New Age Renaissance Fair in November 1990. Look in local newspapers for performances. For Information, write to Ancient Future, P.O. Box 264, Kentfield, CA. 94914-0264.



Magazine
Quarterly
National

Heartsong Review

Geoffrey Mays

3/21/1991



Instrumental Fusion and World Music

High energy music using acoustic and electronic instruments and International music

ANCIENT FUTURE
World Without Walls
EP*** / DA DR / U

In this recent release Ancient Future has manifested in musical form the ideal expressed by the title of the album. This is a wonderful collection of original tunes that reflect the influence of many cultures, most notably that of India, as well as nuances of the Orient. The artists are a seasoned group of professional musicians who produce a seemingly effortless fusion of Eastern melodies and meters with Western instrumentation and a jazzy groove. The song Turkish Taffy is a great example; the melody line definitely inspires visions of old Istanbul while the tune builds up a swinging groove that climaxes in a fiery electric guitar solo at the end that would please fans of rock guitarist Santana. The opening tune, Lakshmi Rocks Me, is another cooker featuring the virtuoso violin playing of member (and composer) Jim Hurley. He moves the song along with passion and grace worthy of the goddess' presence. Though it's a mostly upbeat album, there are a few contemplative pieces that lend a nice balance. Gopi Song is a lush and beautifully tender ballad. Here again, Jim's violin strings set up a resonant vibration in the listener's heart strings. Zakir Hussain on tablas and assorted Indian percussion instruments gives the tunes an authenticity and driving force. A delightful album that can be listened to in many different contexts. It would be great for driving, dancing or to be carried away on an inner journey to places of joyful splendor. Recommended.

TECH NOTES: Instruments used: guitars (electric and acoustic), synthesizers; piano, violin (electric and acoustic), tabla, assorted world percussion instruments, drums, bass (electric and acoustic), steel drums. Prof. packaging, excellent sound. Time: 44 mins. 1990 CASS & CD.

OTHER TITLES: Dance d the Rain Forest, 14 Steps. End the Bagkming, Alap, Indra's Net, April Air, Nyo Nyo Gde

Reviewed by Geoffrey Mays, 91. MA CODE 4007, active 5/91 -10/91

Heartsong Review
#10 SPRING / SUMMER '91 \$4.00
Resource Guide for New Age Music of the Spirit

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Interview with Herd of Two
Blending Mayan and Modern Music
My Search for the Sacred
By Mikhail Horowitz

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page 40

Spring / Summer '91, No. 10, Heartsong Review

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Spring / Summer '91, No. 10

MICHAEL FITZSIMMONS
REPRINT (DA CR / U)
This instrumental fusion of acoustic and electronic instruments and international music is a wonderful collection of original tunes that reflect the influence of many cultures, most notably that of India, as well as nuances of the Orient. The artists are a seasoned group of professional musicians who produce a seemingly effortless fusion of Eastern melodies and meters with Western instrumentation and a jazzy groove. The song Turkish Taffy is a great example; the melody line definitely inspires visions of old Istanbul while the tune builds up a swinging groove that climaxes in a fiery electric guitar solo at the end that would please fans of rock guitarist Santana. The opening tune, Lakshmi Rocks Me, is another cooker featuring the virtuoso violin playing of member (and composer) Jim Hurley. He moves the song along with passion and grace worthy of the goddess' presence. Though it's a mostly upbeat album, there are a few contemplative pieces that lend a nice balance. Gopi Song is a lush and beautifully tender ballad. Here again, Jim's violin strings set up a resonant vibration in the listener's heart strings. Zakir Hussain on tablas and assorted Indian percussion instruments gives the tunes an authenticity and driving force. A delightful album that can be listened to in many different contexts. It would be great for driving, dancing or to be carried away on an inner journey to places of joyful splendor. Recommended.

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Reviewed by Geoffrey Mays, 91. MA CODE 4007, active 5/91 -10/91

MICKY HART
At The Edge (DA CR / U)
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Newsletter
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MIDI Guitarist

Mark Nelson

3/21/1991

Plectrum Plethora

MIDI GUITARIST, Vol. 1/Issue 4, Spring 1991
Plectrum Plethora by Mark Nelson



RECORDINGS

Plectrum Plethora

BY MARK NELSON

Lives at the Royal Festival Hall
John McLaughlin Trio
JMT 834436-2

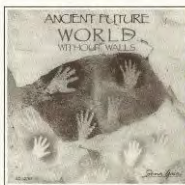
John McLaughlin (acoustic guitar, Photon guitar synthesizer), Kai Ikkhardt (electric bass) and Triloch Gupta (percussion).

This astounding performance will dispel any questions about whether the guitar synthesizer is reliable on stage. Recorded on November 27, 1980, the set is at turns lyrical and exhilarating, intimate and expansive. It is the kind of performance that makes you shake your head and laugh out loud, even if you are the only one in the room.

After a lovely acoustic reading of Miles Davis' "Blue in Green", McLaughlin moves to guitar synthesizer for "Joey". The tone is as snice arch and organic as he weaves guitar and synth lines over electronic chords played with the controller's hold function. And lo and behold, the guitar synth can swing in the hands of a master: it is a wonderfully expressive and articulate instrument. Yes, Virginia, he plays fast—there are moves on "Joey" that would make most controllers self-destruct.

But the real showpiece for real-time MIDI guitar is "Florinópolis." About seven minutes into the tune, McLaughlin sets up a blistering ostinato on the P-Zhoton's sequencer and proceeds to play scating riffs, accompanied by the band in an almost spiritual union of soul and machine. Anyone who has ever tried to use one of these onboard sequencers live will realize the new impossibility of this feat.

Don't be misled, this is not just a great guitar synthesizer album; it is a Mark Nelson has released 4 albums of original and traditional music. His latest release, Waves of Light, features both acoustic MIDI's electric and guitar.



some subtle timeshifting to overcome MIDI delays. The sounds themselves include both sampled gamelan (on an EIII and Roland U-220) and a wonderful bit of MT 32 programming. The results are spectacular!

Although the pop ballad "April Air" didn't do much for me, there are enough ear treats to please just about anyone. From the soaring "Lakshmi Rocks Me" to the beautiful scalloped fretboard guitar work on "Alap", and the exquisite "Nyo Nyo Gde", World Without Walls is well worth hearing.

The Ritual Continues
Djam Karet
R2 Productions
PO Box 883
Claremont, CA 91711

Gaye Ellett (guitar, guitar synth, percussion), Mike Henderson (six and twelve string guitars, percussion), Chuck Olsen, Jr. (drums, keyboards, tapes, percussion) and Henry Osborne (bass, bass effects, percussion).

Recorded live in 1987, this is progressive instrumental rock at its best: fun, funky, and just grungy enough. Although the obvious point of comparison is Funk Floyd, any number of psychedelic jam bands come to mind. The Ritual Continues displays shards of everything from musique concrete to Indian ragas to Freak-Out era Mothers. Or, in the words of Wary Gravy, "the 90's are just the 60's twenty years later."

Maybe it's my age, but I much prefer Djam Karet's improvisational approach to the million-seconds-a-minute solos of so much contemporary rock. Of particular beauty is Ellett's solo on the guide "A Quiet Place", once again, here is the guitar synth used as an expressive instrument in real time; no overdubs, no meticulous editing to get in the way of human music. Given the current retro fad, somebody should sign these guys.

tour de force by three musicians at the absolute peak of their powers. The interplay between the trio is nothing short of uncanny. Essential listening.

World Without Walls
Ancient Future
Sona Gaia 160/273

Matthew Montfort (acoustic and electric guitar, guitar synthesizer), Jim Hurley (violin, electric violin, guitar), Doug McKeehan (piano, synthesizer), Ian Dogole (percussion) with Zakir Hussain (tabla), and Jeff Narell (steel drums).

Long before the phrase "world music" became ubiquitous, Matthew Montfort and his group Ancient Future were boldly melding Asian and western music. Over the years they've carved out a respectable niche for themselves in the netherworld of alternative music. "World Without Walls" just might kick them into the mainstream.

Guitar synthesizer shows up in a couple of places, most notably on the exotic "Nyo Nyo Gde". Montfort sequenced all of the intricate Balinese Gamelan parts onto an Atari 1040 ST; in order to maintain a live feel, no quantization was used, although he did do

World Without Walls. Ancient Future. Sona Gaia 6273. Matthew Montfort (acoustic and electric guitars, guitar synthesizer), Jim Hurley (violin, electric violin, guitar), Doug McKeehan (piano, synthesizer), Ian Dogole (percussion) with Zakir Hussain (tabla), and Jeff Narell (steel drums).

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Magazine
Quarterly
National

NAPRA Trade Journal

Carol Wright

3/21/1991



WORLD BEAT & PRIMITIVE MUSIC

Music Reviews by Carol Wright

WORLD WITHOUT WALLS by Ancient Future with special guest, tabla master Zakir Hussain. Ancient Future, one of the first proponents of world music, is back with its first release since 1988. Each piece involves a complex mixture of musical traditions, including jazz, electronic, and exotic instruments. You will hear influences from many countries, all creating the texture of a musical world without walls. "Music is meant to break down walls between people," said the group's founder Matthew Montfort. "The more people listen, the more tolerant they will be of each other." From Narada's Sona Gaia Productions.

New Releases
of Music & Tapes

MUSIC PRODUCERS: NAPRA will review your new releases (only), on a space-available basis. Products of NAPRA members are given priority. Send us the CD or cassette and let us know about prices, distributors to the trade, etc. (A portion of the cover art should 1 1/2" high, 85-100 line.

SPIRITUAL MUSIC

HEART OF PERFECT WISDOM by Robert Gass and On Wings of Song. "Gone, gone, gone beyond, gone beyond the beyond, hail to the awakened one." This is the translation of the first piece on this resonant and inspirational recording featuring Buddhist Sutras and mantras. Tibetan bells, bowls, and flutes add lustrous support to the On Wings of Song chorus. The second side features the chorus riding a sonorous wave of Tibetan overtone-singing, bells, and bamboo flutes. Attention has also been paid to the specific sonic ranges needed to inspire a biological and spiritual peace. This enchanting and radiant

music will welcome its way to your soul and reside in your heart. Spring Hill Music, P.O. Box 800, Boulder, CO 80506

ACOUSTIC MUSIC

THE NARADA WILDERNESS COLLECTION, a musical celebration of our treasured wilderness lands, with 18 new selections by David Lutz, David Aronson, Michael Jones, Eric Triggall, Nancy Rumbel, Wayne Grant, Spencer Brewer, and others. Narada will donate a portion of the proceeds to wilderness organizations. The CD includes a magnificent 40 pg photo booklet with comments and Narada Music Design (see add this issue).

FLUTTERBY'S, original piano solos by Randall Leonard, composer of *Angels in the Rain*. The album "chronicles" the rediscovery of his unlimbed keyboard, Randy, on the gentle and inspirational collection. Louise Hay often features his music in her seminars. \$10 cassette, Sound & Spirit Music, P.O. Box 40134, Los Angeles, CA 90046, 213-876-5381.

WORLD BEAT & PRIMITIVE MUSIC

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EARTH TRIBE RHYTHMS by Brent Lewis. Lewis has traveled the world studying the roots of African, Cuban and Middle Eastern rhythms with various drum masters. A vast assortment of drums, including the frame drums, a unique set of 22 chromatically tuned drums, are layered in rhythmic combinations in this lively and invigorating creation. Your ears will be surprised! Irauma Records, P.O. Box 61352, Los Angeles, CA 90046, 213-876-5625, or contact Chivivias, 303-448-7811.

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Newspaper Monthly Central Oregon www.wowhall.org

W.O.W. Hall Notes from the Center 3/1/1991



"World Fusion Music" April 11th

Thursday night, April 11, promises to be an evening of enchanting music when the WOW Hall welcomes back to town, Ancient Future. Imagine the irresistible rhythms of a jungle of Beat, Balinese, Indian, Middle Eastern and South American percussion, along with exotic instruments from around the world in concert with the latest state of the art synthesizers, electric violin and scalloped fretboard guitars. Mix all that together with rich harmonies and beautiful melodies, and what you get is a strikingly original synthesis of African, Indian, and Latin rhythms woven together with European harmonies, Eastern and Western melodies, and jazz rock improvisations.

Ancient Future was formed in 1978, with the goal of bringing world music to a wider audience. Billboard magazine called Ancient Future "trendsetters" for the groups efforts at establishing the genre known as "World Fusion Music", a term Ancient Future coined for music that blends musical ideas from many different cultures. They've recorded five albums, and have recorded with such luminaries as the master of the North Indian tabla, Zakir Hussain, Alex De Grassi and Darol Anger. Ancient Future's award winning lead guitarist (Louis Armstrong Jazz Award & Colorado Outstanding Young Guitarist Award 1976) Matthew Montfort, is a pioneer of the scalloped fretboard guitar, an instrument combining aspects of steel string guitar and South Indian vina. He is also the author of a book entitled, "Ancient Traditions--Future Possibilities: Rhythmic Training Through the Traditions of Africa, Bali and India".

Because of their many influences, Ancient Future is equally at home on any bill be it jazz, folk, classical or world music. Headlining is such venues as New York City's Carnegie Recital Hall, San Francisco's Great American Music Hall, as well as the Hult Center, Ancient Future has delighted audiences with their special sound and they're guaranteed to do it once again Thursday night, April 11, at the WOW Hall. The doors will open at 9:00. Show time is 9:30. This is a sit down show. Tickets are \$8 in advance and \$10 at the door. Advance tickets are available at the usual WOW Hall ticket outlets.

Notes from the Center. Community Center for the Performing Arts. The Newsletter of the Community Center for the Performing Arts. Volume 3, Issue 11, March 1991. The "Lion Of Zimbabwe" Comes To Eugene. WOW Celebrates Diversity in April. Quantum Leap Dance The 13th & 14th. "World Fusion Music" April 11th. Acupuncture. Pacifica Radio News. WOW HALL CLASS SCHEDULE. Saturday Market. OVEN FRESH BAGELS BAKERY. ATRUM SHOE REPAIR.

Newspaper
Daily
Marin County, California
www.marinij.com

Marin Independent Journal

Paul Liberatore

11/18/1990

World Without Walls by Ancient Future

Marin Independent Journal
Sunday, November 18, 1990

Paul Liberatore

The world music group Ancient Future has a new album out, the band's fifth. Ancient Future's leader, Matthew Montfort, who lives in San Rafael, is awfully proud of this record, titled "World Without Walls." "It really cooks in certain spots," he tells me. And why not? It's got our own Zakir Hussain on it, who's considered the world's greatest tabla drum player. Ancient Future has played in some pretty nice halls in its career. Carnegie Hall, for one. You can catch them at New George's in San Rafael Dec. 5.



Newspaper
Weekly
Contra Costa County/California
www.cctimes.com

Contra Costa Times
Barbara Boughton
11/9/1990



Ancient Future broadens horizons

By Barbara Boughton, Staff writer

SOME CUTS ON Ancient Future's new album, "World Without Walls," sound like they're straight from India. Others have infectious Spanish rhythms. Listening to the music makes you feel you've gone around the globe.

That's Matthew Montfort's mission. He aims to bring culturally diverse music to American audiences. His group, Ancient Future, coined the term "world fusion," a music that is a combination of Spanish, Indian and African rhythms. It mixes ancient music from around the world with pop, rock and folk.

"I think world music is becoming popular because people are realizing we have to get it together and learn from each other," Montfort said during a phone interview from his home in San Rafael. "People know that we have to be curious about other cultures."

Montfort, 32, will perform with Ancient Future at the Musician's Coffeehouse tonight. Ancient Future has lasted 12 years, Montfort says, because of perseverance. "We've dedicated our lives to this music," he said.

The band plays many unusual instruments- including the scalloped fretboard, a guitar that can bend notes; the sitar; and African talking drums. Montfort, and other members of the group, have made it their business to study with experts in these instruments.

Montfort's fascination with music from other worlds began when he met a musician who played the tabla, an instrument from northern India. At the time, Montfort was playing the music of Jimi Hendrix and Chick Corea, and trying to find ways to combine jazz and rock. "But I found that I was really turned on by Indian rhythm too."

Montfort eventually went on to study northern Indian classical music at the Ali Akbar College of Music in San Rafael. During one summer there his life was changed, he said. "I stopped looking at music in an academic way," he said. "And I became a much better musician."

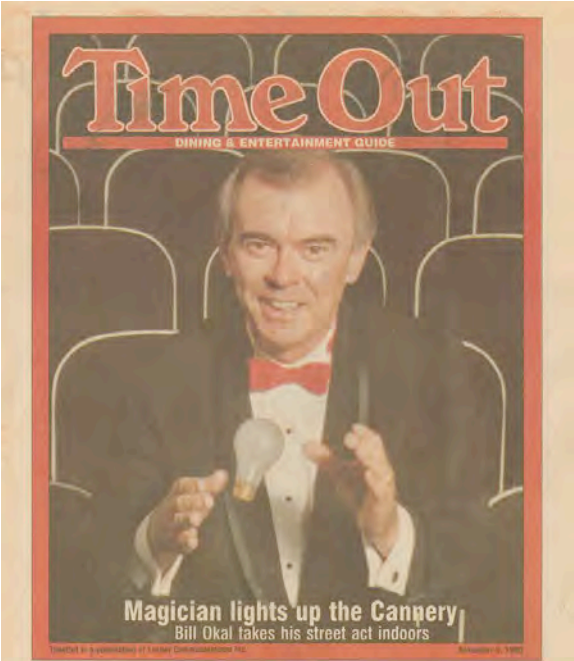
Montfort also traveled to Indonesia, where he was exposed to Balinese musicians- He was entranced by the gamelan bells, a percussion instrument.

"When Balinese musicians play the gamelan bells, two people make one melody. It's just incredible. They play these interlocking rhythms, very fast notes in alternation. Your timing has to be perfect- and your cooperation infallible. Its hard for Western musicians because they're not used to relying on one another so completely."

ANCIENT FUTURE, clockwise from bottom left, Jim Hurley, Ian Dogole, Doug McKeehan and Matthew Monfort.

CONCERT PREVIEW

What: Ancient Future
Where: Musician's Coffeehouse, Mt. Diablo Unitarian Universalist Church, 55 Eckley Lane, Walnut Creek
When: 8 tonight
How much: \$8 in advance, \$9 at the door
Call: 229-2710



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JAZZIZ
John Diliberto
11/1/1990



Percusapes: Urban street culture in the tribal village (short edit)

Primal rhythms are meeting electronic technology. The sound of skin being slapped, wood being struck, and bamboo being blown is merging with the sounds of vibrating circuitry as music traditions shaped over centuries become digitized for the 1990s. This is the new world music, the soundtrack for Marshall McLuhan's global village." This is the twentieth century and we now have the technology to learn from everybody in the whole world," says guitarist Matthew Montfort of Ancient Future "We have all these isolated cultures that have grown up and developed the symphony, the Indian raga, African percussion, Balinese Gamelan. Those are all beautiful in and of themselves just as they are, but there's an opportunity here to develop some new and interesting music by combining these styles." Ancient Future is among a range of artists who are creating a music born not from one culture, but many. Their latest album, World Without Walls (Sona Gaia) speaks to a cultural enrichment that's echoed in the several recent albums, including Michael Pluznick's Afro-Haitian chants on Cradle of the Sun (Sona Gaia), violinist Steven Kindler's new age/world beat Barefoot (Global Pacific) and Jon Hassell's music for an African culture of the future, City: Works of Fiction (Opal/Warner Bros.). Michael Pluznick is a Jewish American who has been captivated by the percussive traditions of Africa and South America. For his collaborator, vocalist/percussionist Pedro De Jesus, that's what it's all about. "One of the hallmarks of African music is that you have to participate, you have to play a clave, clap your hands, dance, or do something to even understand it," insists De Jesus. "The pieces are traditional African pieces via Cuba," explains Pluznick. "These are traditional folkloric pieces and chants, and Pedro does his own versions of them." Violinist Steven Kindler takes a more radio-oriented approach to his world music sound on his album. Kindler looked to the percussion of Africa and South America to provide his new dance rhythms, also making a cagey marketing move towards the current world beat trend. While Kindler is riding a wave of opportunism in his world music melange, a group called Ancient Future is in a Northern California recording studio putting together their fifth album of global fusion since their debut, Visions of a Peaceful Planet (Ancient Future) in 1980. Amidst the studio gear, Ian Dogole sits in a corner, surrounded by dumbeks, tablas, caixixi, and other percussive exotica. He doesn't claim to be an ethnomusicologist on all the instruments he plays, but brings his own synthesis to bear on them. "They are my global fusion music approaches," he says, while tuning a tabla. "I take all the jazz and world music that I've heard and I really try to assimilate all of these various elements into a style that is definitely mine. That's why I take the talking drums and play Monk tunes on them and Gershwin and things like that." Talk to any member of Ancient Future and the first influence they'll cite for their unique fusion is John McLaughlin's Shakti. Matthew Montfort even plays a scalloped fretboard acoustic guitar, much like McLaughlin's, with a sound that's a cross between a guitar and the string-bending glissando of the Indian veena. But Ancient Future isn't one of those groups turning inspiration into dogma. Their 1989 recording, Dreamchaser (Sona Gaia), incorporated music of Bali, Peru, and India with seamless fire and grace. "The whole thing started out just Indian instruments and sitting on the floor and all that," recalls Montfort. "Now we are encompassing South American rhythms and African rhythms and Balinese rhythms and jazz and rock and western classical." Their latest album, World Without Walls (Sona Gaia) continues this fusion, a melding of world culture with Ancient Future's own lush sense of melody and rhythmic drive. With Jim Hurley on violin and Doug McKeenan handling keyboards, including samples of world music instruments, they storm through an electric dervish of music including pieces like "Lakshmi Rocks Me" dedicated to violinist L. Shankar. These cultures inspire new ways of thinking about music and new ways of composition. Montfort finds that the intrinsic quality of an instrument like a charango - the South American guitar made from an armadillo - leads to certain kinds of composition. "When I play that, a lot of times it really seems like it makes up its own song for me in a way," he says. "You know, the instrument has a personality. Especially with it being made from part of an animal, somehow you get this eerie feeling of maybe a little extra personality than you might find in, say, a guitar." Most of these artists speak of their fear of homogenization, that the unique characteristics of these cultures will be lost in the blender that is the heritage of American music. But Michael Pluznick doesn't see it as watering down the purity of this music, but expanding its potential. "We're in America and we're combining and creating something new," he asserts. "These rhythms and cultures came here to the new world, so obviously they want to be part of what happens in this culture."