

Planet Passion



Mythical Stories of Love Around the World



A World Music Collection by Ancient Future Featuring
Traditional World Musicians Telling Mythical Stories of Love

The Chapters

Flirtation

- 1. Simsimay Panima (6:05)**
- 2. Forest Frolic (4:29)**

Courtship

- 3. I Met Her in the Medowe, a (1:19), b (4:12)**
- 4. Ocean of Love (5:26)**

Sacred Eros

- 5. Ochun (3:32)**
- 6. Semara (4:27)**

The Wedding

- 7. Alap (1:48)**
- 8. El Zaffa (4:26)**

Seduction

- 9. Ne Po Pogrebu Bochonochek (5:07)**

Longing

- 10. Socha Socha, a (2:00), b (8:34)**

Ancient Future Company Past & Present

Ancient Future is the world's first & longest running band dedicated exclusively to the creation of world fusion music, a term coined in 1978 to describe the band's music. Today, Ancient Future is a large musical family. "Planet Passion" features a different band on each track, one of which even includes the original line up. Pictured, right to left: Emam (North Indian tabla), Matthew Montfort (bandleader, guitars, bass, gangsa), Ustad Habib Khan (North Indian sitar), Irina Mikhailova



With Guest World Music Masters (Eastern European vocals),

Doug McKeehan (keyboards).

Not pictured: Mindia Devi (bansuri), Benjy Wertheimer (North Indian tabla, esraj), Ian Dogole (world percussion), Jim Hurley (violin), Moses Sedler (cello), Liu Qi-Chao (Chinese flute), Georges Lammam (Arabic violin), Antoine Lammam (Arabic tabla), Patti Weiss (violin), Manose Singh (Nepalese flutes), C.K. Ladzekpo (West African drums), Hadley Louden (bass marimba), Pedro de Jesus (Afro-Cuban drums, chant), Ian Herman (South African drum set).

This
mythical
story of love
around the world
begins with a couple's
first flirtatious meeting
and follows them through the
stages of their union...

Planet Passion



Flirtation

1. Simsimay Panima 6:05 (traditional, arr. Montfort)

From high in the Himalayas comes the call and response of love's first meeting in this Nepali folk song about flirting.



Manose Singh: bansuri flute
Antoine Lammam: Arabic tabla and tambourine
Jim Hurley: violin
Matthew Montfort: scalloped fretboard guitars, fretless bass

Kurukulla: Great
Goddess of
Tibetan Tantra

Flirtation (Continued)

2. Forest Frolic 4:29 (Montfort)

The playful dance continues in this joyous frolic through the forest. The wood nymph goddesses dance to a flirtatious bamboo flute duet.

Manose Singh: bansuri flute

Matthew Montfort: scalloped fretboard guitars

Liu Qi-Chao: Chinese flute

Hadley Louden: bass marimba, marimba, gong

Emam: North Indian tabla



Dryad:
Wood Nymph
Goddess

Nature of Courtship

3. I Mett Her in the Medowe, a 1:19. b 4:12 (traditional, arr. Montfort)

The couple rendezvous in the meadow as their attraction grows. Matthew Montfort brings new life to this romantic Scottish lute melody from 1615 with the ornaments and note bends of the scalloped fretboard guitar, an instrument combining aspects of the South Indian vina with the steel string guitar.



Matthew Montfort: scalloped fretboard guitar

Sheila-na-gig:
Celtic Fertility
Goddess

Nature of Courtship (Continued)

4. Ocean of Love 5:26 (Montfort)

The courtship unfolds in the warm ocean breeze in this new world Afro-Slavic groove inspired by Yarila (Slavic god of physical love) and Yemayah (Orisa for the ocean and motherhood).

Matthew Montfort: electric guitars, bass
C.K. Ladzekpo: West African drums
Ian Herman: South African drum set
Irina Mikhailova: vocals



Yemayah: Yoruba
Ocean/Mother
Goddess

Sacred Eros: Invoking the Spirits of Love

5. Ochun 3:32 (traditional, arr. Montfort)

The lovers journey into sacred eros while Santeria priest Pedro de Jesus sings the story of procreation in this Afro-Cuban chant for the goddess of love, Ochun:



Emi tolowo Ochure

Eni o bombo solu u.

I'm searching for the presence of Ochun
For I may have court with her.

Pedro de Jesus (vocals, Afro-Cuban drums)

Matthew Montfort: electric guitar, fretless bass

Irina Mikhailova (vocals)

Ochun:
Yoruba
Goddess of Love



Sacred Eros: (Continued)

6. **Semara** 4:27 (Montfort)

As their love deepens, Semara, the Balinese god of love, reminds the lovers to integrate both the male and female into one. Sounds of the Gamelan Semar Pegulingan, the orchestra that in ancient times performed outside the sleeping chambers of royal lovers blend with performances by the original 1978 line-up of Ancient Future.

Benjy Wertheimer: tabla, esraj

Mindia Klein: bansuri

Moses Sedler: cello

Matthew Montfort: classic and scalloped fretboard guitars, gangsa



Semara:
Balinese
God of Love

The Wedding: Becoming One

7. **Alap** 1:48 (Montfort)

Before the wedding procession, the couple is serenaded.

Matthew Montfort: scalloped fretboard guitar

Patti Weiss: violin



Ancient
Egyptian
Wedding

8. **El Zaffa** 4:26 (Montfort)

Candles burn and a Spanish romanza soars over the lively Egyptian wedding procession rhythm (elzaffa) to announce the marriage.

Matthew Montfort: scalloped fretboard guitar, fretless bass

Antoine Lammam: percussion

Georges Lammam: violin

Moses Sedler: cello

Seduction

9. Ne Po Pogrebu Bochonocheck 5:07 (traditional, arr. Montfort)

The couple are about to spend their first night together. Irina Mikhailova sings about the woman removing an item of the shy man's clothing each time she calls him by a more intimate name:

*Ne po pogrebu bochonocheck kataetsya, lebedinyi moi lebedinyi lebed belyi maladoi.
Kak Ivanu sujenoi velichaetsyam, lebedinyi moi lebedinyi lebed belyi maladoi.
Oi ty Marichka razui, Ivanovna razadui.
Ya to rada razobud, da new znayu kak zovut?
Adnu nojeniku razula, Ivanuskoi nazvala.
A druguyu razula, Vasilichem nazvala.
(Podpoyasochku snyala, milym drujkom nazvala.
Podpoyasku da na kryuchok, sama tyanu pod bochok.
Podkachusya podvalyusya, nikogo ya ne boyusy, lebedinyi moi lebedinyi lebed belyi maladoi.)*

Oh it's not the sound of a barrel rolling in the cellar but like the white swan like the youthful one.
The youthful one is called Ivan, like the white swan like the youthful one.
Oh Marichka take Ivan's shoe off, take it off. (Marichka answers):
"I will be glad to take his shoe off but how should I be calling him?
I took one of his shoes off his foot and called him 'Ivanushka.'
I took the shoe off his other foot and called him 'Vasilichem.'
(I took off his belt and called him 'my dear one.'
I hung the belt on the hook and lay down by his side.
Rocking and rolling, loving without fear, like the white swan like the youthful ones."



Irina Mikhailova: vocals, shaker
Matthew Montfort: guitars, fretless bass, synthesizer
Emam: tabla
Ian Herman: drum set

Irina: Ancient
Future
Song Goddess



Adam and Eve:
Slavonic
Genesis

Longing for the Beloved

10. **Socha Socha**, a 2:00. b 8:34 (Khan/Montfort)

Missing her, he sings these words for his beloved to the sitar melody:

*Socha socha, Mai ne tumko raat bhar, subh ho sham.
Meri Zindagi ke tum ho malik, Mujhe yaad rakhna, bhol na jaana.*

Thinking, thinking, I miss you all night, dawn to dusk.
You are the master of my life, always remember me, don't forget me.



Ustad Habib Khan: sitar

Matthew Montfort: scalloped fretboard guitar, fretless bass, bells

Doug McKeehan: keyboards

Ian Dogole: udu, sleigh bell

Jim Hurley: violin

Krishna & Radha:
Hindu God of
Love & Consort

Credits

♥To: Limor Shefer, Dr. Behzad Mohit, and Mariah Parker. Statues of "Kurukulla" and "Sheila-na-gig" by Chotoo Pal of Sacred Source. Paintings of "Ochun" and "Yemayah" by Sandra Stanton. "Semara" is a Balinese painting by Ida Bagus Made. "Egyptian Wedding" is a traditional papyrus depiction of Tutankhamon and his wife. "Adam and Eve" is a miniature Russian lacquer box painting by Tatyana Smirnova. "Radha and Krishna" is an Indian folk painting courtesy of ShalinArt. Balinese forest painted by Nyomen Kawiana. Photos: band shots by Julie Marten, Sapphira by Tom Levy, Patti Weiss by Allan Weisbecker, Irina Mikhailova by Susan Scott, Benjy Wertheimer by Magic Glass Photography. Ian Herman appears courtesy of Sony Music South Africa.



♥From: Matthew Montfort (concept, composition, production, engineering, 64-bit tuned harmonic mastering, performance, and cover design). © 2001 Ancient Future Music (BMI). © ②2001 ancient-future.com records. All rights reserved. Unauthorized duplication is a violation of applicable laws.

If Ancient Future music becomes connected with a chapter in your life, we'd love to hear about it. Some have told tales of sound and soul synchronicity. What is your story?

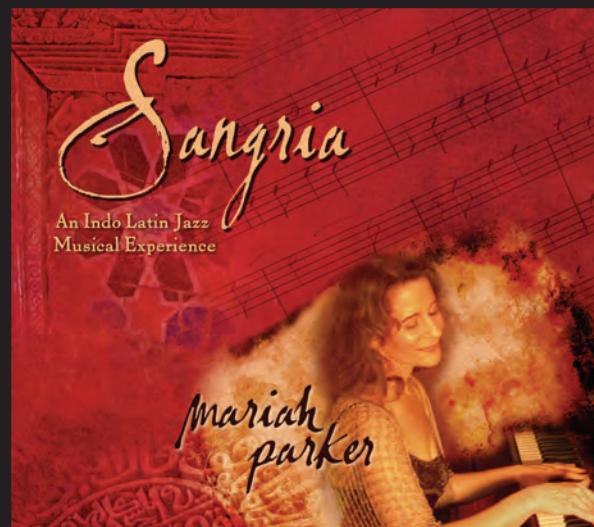
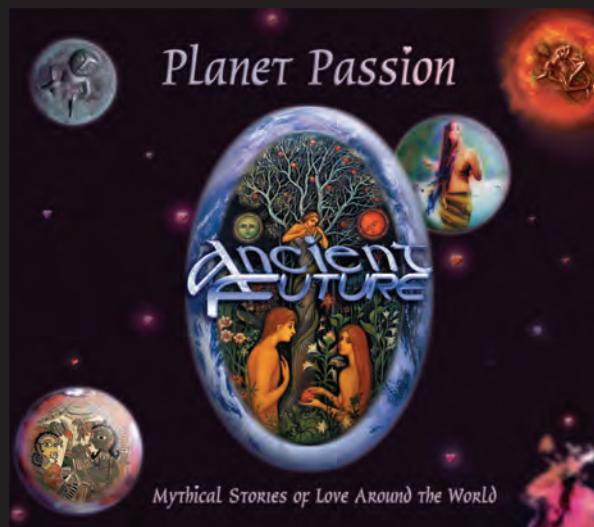
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The Artist Coalition Label

Ancient-Future.COM
RECORDS

Ancient-Future.Com Records documents the activities of the many master musicians who are part of the broad music scene surrounding Ancient Future, the world's first and longest running ensemble dedicated to the creation of world fusion music. On Ancient Future's "Planet Passion" CD alone there are nineteen world music masters performing, and there are fourteen fully rehearsed live performance versions of the band. All of the musicians working with Ancient Future also have solo careers and perform with other bands, so there are always a number of projects in production.

Ancient-Future.Com Records is built on the principle that artists should be in control of their artistic destinies and should own their own work. Ancient-Future.Com is structured to give the artists greater advertising buying power and distribution than they would have on their own, and to give the artists the proceeds from their work. Because the recordings are artist owned, each record on Ancient-Future.Com is as the artist wishes it to be.



Ancient-Future.Com Records director Matthew Montfort has over 30 years of experience in every aspect of the music business. He received widespread media coverage for his role as a class representative for independent musicians in the Napster court case. Although he filed a lawsuit against Napster, a version of his proposed solution to the problem, "Open Market Digital Distribution," was presented to Congress in 2001 by Napster CEO, Hank Barry.

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Support Listener Sponsored Music from Ancient Future

by Matthew Montfort

Ancient Future is not just a band, it is a cause. It is a musical organization dedicated to the mission of creating world fusion music, a term I coined in 1978 to describe Ancient Future's unusual blend of musical traditions from around the world. My vision was a musical movement seeking to show how people from different cultures can grow by learning from each other. World fusion is a process by which new traditions are created, and has occurred throughout history. It would be difficult to find a form of traditional music that has not at some time been influenced by the music of another culture. Current times offer the opportunity for musicians to learn music from anywhere on earth. It is my passion and vision for Ancient Future to explore new sonic territory between different traditions, while illuminating the ancient musical knowledge of the world.

This is important work for many reasons. It is critical that new innovations based on the knowledge of the world's great traditions are supported, because without new innovation, the art of music can lose its vital spark and relevance in contemporary life. In world fusion music, master musicians from different cultures work together and grow from the exchange. They learn techniques and forms that are new to them, and in a small way act as ambassadors between their peoples. Because it has both familiar and exotic elements, world fusion music has the potential to open people up to music and ideas from cultures other than their own. I believe that the cumulative effect of people appreciating diverse cultures can have very positive ramifications for international relations.

Recent cuts in arts programs and changes in the record industry make direct listener support of virtuoso level world fusion music more important than ever. The same Internet that gave listeners the tools to cut into record industry profits through file sharing also gives them the tools to band together to support the cause of world fusion music directly. Although these tools make it easy to unite people who already share a single easily Googled common interest, building bridges between cultures takes a lot more effort. So for those music lovers who enjoy the music created through this vibrant musical process, with its potential to open hearts and minds and connect diverse cultures in positive ways, the time has come to get involved.

Please support the cause through the World Fusion Music Support Page (www.ancient-future.com/donation.html). There you can make a donation to support world fusion music concerts in your area, become a subscriber to support future world fusion music recordings, or support Ancient-Future.Com with a sponsor link back to your site. Your support can help insure the survival of Ancient Future and the virtuoso world fusion music movement. Plus with the variety of options explained on the the World Fusion Music Support Page, there is an engaging way for everyone to get involved!

"The time has definitely come for world fusion music. Ancient Future is one step ahead of the game; on their side is the philosophical parallel between global consonance and world peace." — SANTA CRUZ SENTINEL