

Magazine
Monthly
Spain

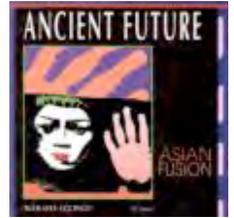
Lua
La música revisa

4/1/1993

la música de la nueva era

El segundo álbum de Narada corresponde al sexto trabajo de Ancient Future. En esta ocasión, el grupo, liderado por Matthew Montfort en las guitarras, Dough McKeehan en los teclados y Ian Dogole en la percusión cuenta con la colaboración de músicos especialistas en la música oriental.

Their second album for Narada corresponds to their sixth work as the band Ancient Future. In this occasion, the group, headed by Matthew Montfort on guitars, Doug McKeehan on the keyboards and Ian Dogole on percussion works in collaboration with musicians specializing in oriental music.



la música de la nueva era



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Mimi Mearns. En este ocasión se
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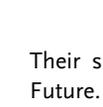
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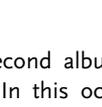
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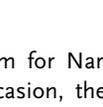
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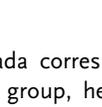
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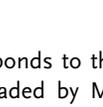
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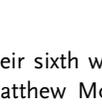
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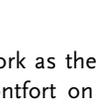
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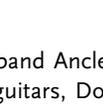
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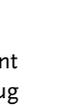
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Newspaper
Daily
Wisconsin
www.journalsentinel.com

Milwaukee Journal

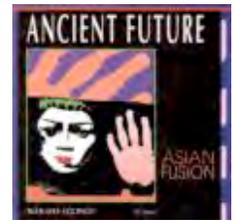
Dave Lührssen

4/25/1993

Ancient Future "Asian Fusion" Narada Equinox

New age music has always included some sort of non-western sounds in its agenda. As new age tries to redefine itself as "contemporary instrumental music," the presence of other cultures has grown more audible. A nice example of the trend comes from a new release by Milwaukee's Narada Records, Ancient Future's "Asian Fusion." Some of the American group's compositions fall perilously close to tropical mood music. Some of them succeed at meeting the ambitious goal, set out in the CD's title, of a synthesis between Asia and the contemporary West. Drummer Ian Dogole's "Mezgoof," based on Sufi devotional music, captures the strange, un-worldly colors of an ancient tradition using a mixture of electric and acoustic instruments. Another Dogole composition, "Sumbatico," transcribes Indonesian gamelan music for a contemporary setting, with a jazz touch.

"Asian Fusion" is helped considerably by the presence of two master musicians: China's Zhao Hui (on an ancient zither-like instrument) and Vietnamese expatriate Bui Huu Nhut (who plays his country's traditional long-necked string instrument). - Dave Lührssen, Journal reviewer



THE MILWAUKEE JOURNAL APRIL 25, 1993

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— Dave Lührssen, Journal reviewer

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CMJ New Music Report

Associate Editor

4/30/1993

World-Wise

ANCIENT FUTURE has moved from new age to world-wise over the years, and its newest release, Asian Fusion (Narada, 1845 Farwell Ave., Milwaukee, WI 53202/414-272-6700) features some collaborations with Chinese gu zheng (zither) player Zhao Hui. While a lot of the album gets bogged down in too much syntho-production, her duets, particularly "The Dusk Song of the Fisherman" with guitarist Matthew Montfort, are absolutely remarkable. Also check out the acoustic grace of "Garuda."

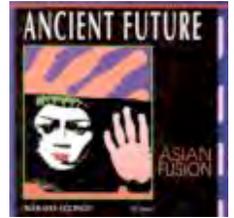


CMJ NEW MUSIC REPORT APRIL 30, 1993

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Magazine
Quarterly
National
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The Beat
CC Smith
5/1/1993



NEW RELEASES
NEW RELEASES
WORLD MUSIC
Ancient Future, Asian Fusion (Narada cd)
pg 76 THE BEAT VOL. 12 #3, 1993

REGGAE

Dezire Bovett, *Tactics* (LKA Records cd)
Slaves, *Talinn* (Reggae Collection/Melodia cd)
Lanny Smart, *Wanted for Peace* (Two Tough ep)
Jah! Radica, *We'll See Tomorrow* (Two Tough ep)
Carnell T.K., *Street Heat Blood Run* (Two Tough ep)
Jiggy King, *Saved a Go Deal!* (Two Tough ep)
The Mighty Mighty Bosstones, *Steak-Cake, the Devil and More* (Manary cd)
Rastaline, *Revolution Celloamericana* (Book 'n' Roll Circle-Melodia cassette)
Burning Spear, *The World Should Know* (Heartbeat cd)
Dennis Lane, *Don't Know What to Trust* (Star Trail ep)
Carnell Gibb, *Just Ah in the Flow* (Star Trail ep)
King Ericsson, *Man of the Year* (Star Trail ep)
Monty Montgomery, *Message, Are You Ready?* (ichibon cd)
Mr. Pansy, *Reggae Jump* (Buffalo Music ep)
Mr. Pansy, *Butterfly Move* (Buffalo Music ep)
Steve Fleck, *White O' Soul!* (Buffalo Music ep)
Steve Fleck, *Bumper to Bumper* (Buffalo Music ep)
Tiger, *Nobody Move* (Cassette 7")
Mike Brooks/Earl Stevens/Skoville Train, *Rough and Tough* (Heart Ship-U.K. 7")
Mike Brooks, *Children of Babylon* (Heart Ship-U.K. 7")
Vib Sabiani & the Cornettes, *Sound'n'n' Bobby Abida, Puff Boy* (Heart Ship-U.K. 7")
Rasta Ruffin, *Countdown Process* (Sound'n'n' cd)
Ninja Man, *Nobody's Business but My Own* (Shanachie cd)
Various Artists, *This is Demotape, Vol. 2* (Continuum cd)
Shabba Rankin, *Love Personality* (Star/Melodia/Qualiton cd)
Larry Cheek, *Chick Penit* (Columbia/Melodia/Qualiton cd)
Various Artists, *Smelly the Beat, Vol. 1* (VP cd)
Various Artists, *Smelly the Beat, Vol. 10* (VP cd)
Beebe Inememot, *Full Attention* (VP cd)
Just Us, *Reggae Music* (B&O cassette ep)
General Drew, *D-Shop Cafe* (B&O cd)
Mackie Rankin, *Life Out* (Rhythm cd)
Superman and Spideeman, *I Am't Easy* (Rhythm cd)
Various Artists, *Strong Like a Bee* (Capitol A Demotape Compilation (Shanachie Music cd)
Michael E. Johnson, *Love Songs for Amara* (Massive Music cd)
Various Artists, *Captain of Four Ships: New Testament Songs from Black* (Shanachie cd)
Culture, *Harder Still the Road* (Shanachie cd)
Dezire Bovett, *Cosmic Force* (Heartbeat cd)
Rae Allen and the Deem, *Never Red Pepper* (cd, cassette)
Page One, *Play 2 One* (RAS cd)
Thelma Janna, *Thill One With It* (RAS cd)
Various Artists, *Power Music Dance Hall Vol. 1* (RAS cd)
Sly and Robbie, *Remember Precious Times* (RAS cd)
Mad Cobra, *Cosmos* (RAS cd)
Rae Michael and the Sons of Negus, *Love Thy Neighbor* (Live & Learn/RAS cd)
Mad Professor, *Dub Mania on the Rampage: Dub Me Crazy 12* (Live/RAS cd)
Yami Bolo Meats Lloyd/Hemings (Message Message/Tokers by)

VIDEO

Reggae in Babylon, *Studio KT, K7511, 1978, 60 mins. \$19.95* (Dist. by Video Music Inc., (215) 279-7249)
Kasabur Co (This Land is Ours), 1991, 84 mins. (Dist. by Image Image Video, (800) 855-8448)

AFRICAN

Various Artists, *The Tanzania Sound* (Original Music cd)
Various Artists, *Mwali Mwali: Tanzania's Hit* (Original Music cd)
Fania, *Guinevere Times* (Heartbeat/Capitol cd)
Alemayehu Esahen, *Adidi Ababa: New Best Music from Ethiopia* (Shanachie cd)
Hatemel Melesse, *Spirit of Sheba: New Best Music from Ethiopia* (Shanachie cd)
Jah Measurers, *Reggae Time* (Heartbeat cd)
Various Artists, *Kingdom Tans: 18 Reggae Hits* (Heartbeat cd)
Makinihi, *King of the Greenery* (Earthforce/Capitol cd)
Kanda Bongo Man, *Amazembele* (Melodia/Qualiton cd)
Kanda Bongo Man, *Shik'La* (Melodia/Qualiton cd)
Kanda Bongo Man, *Sango* (Melodia/Qualiton cd)
Bawa Ok, *Ballroom* (Star'n cd)
Nehema Doumba, *Mangoni* (Star'n cd)
Orchestra of Jovene da Princesa, *Bonito Festival* (The Inevitable Kolumbia)
Beat of Angola (Pirella-Göttsche's cd)
Nesam Erol, *Arabesque, Arabesque* (Fruiteat cd)
D'Chery, *Malagasy Culture* (Shanachie cd)
Johnny Chag and Soukka, *Heck! Deal and Drama* (Capitol cd)
Tabela Wolof, *Soul Drumming of Senegal* (Village Pulse cd)

WORLD MUSIC

Dori Caymmi, *Kicking Cane* (Orest/Warner Bros. cd)
Mozambique Tradition: *Celebrations* (Arista cd)
Audi: *A Window on the World* (Arista cd)
Mia Martin, *Pure Accordion sous les Palmes de Paris* (EPM Musique/Qualiton cd)
Various Artists, *Songs and Stars of the '60s: France's Most Popular Songs* (EPM Musique cd)
Various Artists, *El Tango Connection: The Birth of Tango—Buenos Aires, The '20s* (EPM Musique cd)
World Beat Vol. 8: *Cape Verde* (Columbia/Melodia/Qualiton cd)
World Beat Vol. 7: *Madagascar* (Columbia/Melodia cd)
Cremella Evara, *Misa Perfumada* (Luzak/Melodia cd)
Cremella Evara, *La Onda aus Povo!* (Luzak Music/Qualiton cd)
The Talandad Choir, *Table Songs of Georgia* (RealWorld/Capitol cd)
Zap Mama, *Adventures in Afrotopia 1* (Lusaka Loop cd)
Music from Vietnam (Capitol-Sireason cd)
J.B. and the Blues, *Afro Garage* (Sounds of Seattle cd)
Parasolati Incorporated, *Congo Square* (Heartbeat cd)
Robin Adrian Adams, *Blue Rhythms* (NewWorld Music cd)
Archie Roach, *Just Smearing* (Egmont cd)
Various Artists, *Instruments* (Parade/World Music cd)
Ancient Future, *Asian Fusion* (Narada cd)
Doris Al, *Asian Rhythms Anytime* (A&M cd)
Manikins, *The Lost Jewish Music of Transylvania* (Heartbeat/Harmonia cd)
Various Artists, *The Best of World Music* (Rings 2-cd box set)
Roney, *One Eye on the Future, One Eye on the Past* (Shanachie cd)
Various Artists, *Roots Pyrites: Sound Tracks Into World Music* (Pirella-Göttsche's cd)
Pagan Babble, *Carnival Knowledge* (Heartbreak cd)
Nicky Skopelny, *Ebeneza* (Arista cd)
Various Artists, *Manhattan: Action Collection II* (Arista cd)
Julian Line, *Light* (Black-Sireason cd)

BOOKS

Malcolm D. Sembery Smith, *Black Boy Blues* (AM Home Press, 620 N.W. 119 Dr., N. Miami, FL 33142)

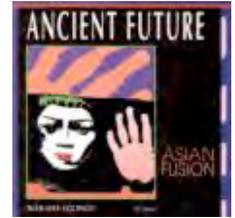
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PJ Birosik

5/1/1993



ANCIENT FUTURE Asian Fusion (Narada Equinox)

Not content to rest on their laurels as one of Global Fusion Music's earliest proponents, quartet has consistently delivered albums that sound unique- to one another, as well as to anything else out there on the market. This time the group takes us from the Silk Road to the Spice Islands, bringing traditional Asian forms and instruments to a contemporary framework while possibly creating the best recording of their career. Smooth ensemble rhythms are perfectly punctuated by the gu zheng (a board zither predating the Japanese koto), beautifully played by Ms. Zhao Hui- considered a national treasure in her Chinese homeland- as well as African, Nepalese, North Indian and Asian instruments. The end result is a tantalizing confection destined for heavy airplay; group habitually sells well under New Age, Adult Alternative and World categories. - P.J. Birosik

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May/June 1993

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Catalog
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National

Silo Music
Silo Music Update

5/1/1993



ANCIENT FUTURE • Asian Fusion

An imaginative, Far Eastern spin on world music from one of the genre's pioneering ensembles - Ancient Future. Asian Fusion is an innovative blend of contemporary occidental and traditional Asian sounds. The rhythmic result, created in collaboration with several masters of Asian music, is an exotic feast for the ears.

EQ 3023(c) \$9.98/5.99 - (j) \$9.99 Whsl.

NEW AGE

■ **PAUL WINTER CONSORT • Spanish Angel** This is the Paul Winter Consort's first live album since their historic "Concert for the Earth," recorded at the United Nations General Assembly in 1984. Paul Winter comments on Spanish Angel: "The Consort toured Spain in March 1992, returning for the third time to a country, a culture and an audience we've grown to love. We were particularly excited this time because we were bringing new music, a new bassist, and a prototype Yamaha digital 16-track system with which we could record all the concerts. Spain has become one of our favorite countries to tour. The audiences are truly stupendous...And the concert halls, in almost all of the 18 cities we've played, are superb. Often they are the classic old opera houses, with tiers of horseshoe balconies that seem to embrace the stage. These theatres feel intimate and grand at the same time, and as they were originally built for acoustic music, they are perfect for our instrumentation. Our anticipation for this third tour was fulfilled beyond our hopes, and our great honor was to come home with these digital recordings, which capture the living spirit of these magical nights in Spain." Spanish Angel is 70 minutes long, with 50 minutes of new Consort compositions. **LMR 27(c) \$9.98/5.99 - (j) \$10.49 Whsl.**

■ **SPENCER LEWIS • In The Bosom Of The Green Mountains Q 26-(j) • Gardener's Rain Q 4(j)** These two recordings by Vermont musician/composer Spencer Lewis stand up to anything released on better known labels like Windham Hill or Narada. The music is simple yet profound, the playing meticulous yet strongly emotional, the production restrained and skillful. And perhaps most importantly, Lewis' music is always firmly grounded in a sense of place, in this case the challenging yet infinitely rewarding landscape of Vermont. Far from limiting, this focus on Lewis' relationship to his land allows him to explore the emotional and artistic essence inherent in his perception of his surroundings. **In The Bosom Of The Green Mountains**, featuring solo guitar and viola, pays tribute to various Vermont landmarks and locations, with compositions like *Shrewsbury Lullaby*, *Bells of Waterville* and *Windsong Serenade*. **Gardener's Rain**, which adds subtle synthesizer to the guitar and viola forms, uses the theme of gardening as a metaphor for life and the growth of inner wisdom. The *Harris-Montpelier Times Argus* says "Lewis has accomplished what most musicians strive for but never reach, a signature sound easily identifiable. The compositions float off the CD, seemingly without beginning or end. The material just seems to be." *And Heartland Review* calls the release: "A delightful and evocative collection, a rich celebration." **G (c) \$9.98/5.99 - (j) \$8.29 Whsl.**

To order, call: 800-342-0206

■ **SPENCER BREWER • Romantic Interludes** Pianist Spencer Brewer's first new release in more than two years is an album that glows with Brewer's trademark melodic charm. Brewer's romanticism breathes life into each of his new, primarily acoustic compositions. His all-star lineup of guest musicians includes Paul McCandless on reeds, Steve Kistler on viola and Teja Bell (the album's co-producer) on guitar.



MR 1028(c) \$9.98/5.99 - (j) \$8.08 Whsl.

■ **DANIEL KOHALKA • Velvet Dreams** Over 40 years hence, Kohalka has released an amazingly popular array of extended interpretations of the most beautiful melodies in the classical repertoire. In lengthened arrangements performed as a "solo choir" with additional instrumental parts, Kohalka envelops each work in a warm and spacious ambience. Kohalka's latest release, *Velvet Dreams*, is 70 minutes of his most popular pieces, including his version of Pachelbel's *Canon*, pieces from *Vivaldi's Guitar Concerto* and *The Four Seasons*, and J.S. Bach's *Area, Top Of Man's Daisling* and *Sharp May Safely Grate*.



DK 308(c) \$9.98/5.99 - (j) \$10.46 Whsl.

■ **MICHAEL GETTEL • Skywatching** This new release represents the breakthrough recording for one of Narada Equinox's most promising artists - pianist/vocalist Michael Gettel. Gettel writes spare, melodic, lovelied, luring pop-rock hooks. David Lantz, Paul Spore and Nancy Rambal add their talents to Gettel's potent mix of gentle moods and rock-powered chordal progressions. The album cover, an incredible seascape which is the logo for the well-known travel magazine *Artisan Highways*, is a stunning visual endorsement for the album.



EQ 3028(c) \$9.98/5.99 - (j) \$9.99 Whsl.

■ **ANCIENT FUTURE • Asian Fusion** An imaginative, Far Eastern spin on world music from one of the genre's pioneering ensembles - Ancient Future. *Asian Fusion* is an innovative blend of contemporary occidental and traditional Asian sounds. The rhythmic result, created in collaboration with several masters of Asian music, is an exotic feast for the ears.



EQ 3023(c) \$9.98/5.99 - (j) \$8.08 Whsl.

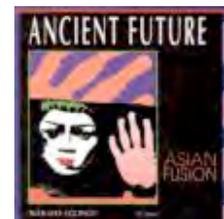
MAY 1993

Magazine
Monthly
Spain

Música Global
Alejandro Cifuentes

6/1/1993

EURASIAN FUSIONS:



"Asian Fusion" - ANCIENT FUTURE -Narada; "Twelve Moons" - JAN GARBAREK -ECM
Distributed by Nuevos Medios

With Ancient Future one travels from the torrid highways of the American deserts to the snow-covered summits of Tibet. From the ancient lost city of Peking to the active volcanos of Krakatoa. But this is the least of it. What is important is that it sounds great; even though it has been recorded in a closed room with air conditioning. The least of it at the moment of listening to this CD is to know that the A.F. quartet, with Matthew Montfort at the head, has studied traditional music with the masters. The curious thing is: do they infuse Western music with Oriental colors, or should one say Oriental with Western influences? It's equal.

It is of little importance what type of unusual instrument the gu zheng is, or that Zhao Hui is the preeminent master of it in China; what matters is that Matthew Montfort knows how to perfectly combine the elements within his reach to captivate our ears (as evidenced by "The Dusk Song..."). Although some may think it ridiculous to do a reggae version of a popular Vietnamese song, "Ja Nam" doesn't stop being a tasty dish; delicious for everyone who is not queasy about things they have not tried.

The many followers of Jan Garbarek (as many musicians as mere fans) are lucky that he is so prolific. This is his 20th disk as leader for the ECM label, and since his début in the label with "African Pepperbird" (1970), he has appeared in 48 productions. Jan Garbarek is one of the few musicians that can presume not only to have an unmistakable personality with his phrasing and sound of the sax with all its American influence, but also to be the most important improviser in a style completely European since the times of the gypsy guitarist Django Reinhardt who, as is now the case with the Norwegian Garbarek, had influenced to the majority of European musicians and infinite Americans.

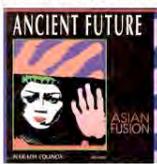
"Twelve Moons" is a disk that moves in different directions: the tribal sounds originating from the drumsticks (or even the bare hands in "Witchi-Tai-To") of the Parisian drummer Manu Katché, as well as the complicated work on the part of Marilyn Mazur to replace the inimitable Nana Vasconcelos, combines with the rich textures of the synthesizers of Rainer Brüninghaus (or with those of Garbarek in the title track of the disk). But neither should one forget the importance that Garbarek always gives to the bassist of his group: Eberhard Weber (listen to what he does on "Path Prints", published by ECM).

One may say that Garbarek moves in terrain that agrees with him. His disk is loaded with continuous references to his native Norway. Not only with the theme "Arietta", which is an adaptation of a composition by Edward Grieg (born 150 years ago), but also with the traditional Norwegian song "Psalm," arranged by and a duet with Agnes Good Garnas, a singer who has managed to awake an authentic fondness to the popular music of his country. But also it is the first time that Garbarek rearranges songs from his old discography to look at them from another point of view. "Brother Wind March" is a new adaptation of the "Brother Wind" that was already recorded in the disk "Legend Of The Seven Dreams" (ECM) and that he now brings us in a more irresistibly energetic version. "Witchi-Tai-To" already had been written and interpreted by Jim Pepper in a disk of the same title in the era of the Garbarek-Bobo Stenson Quartet, and now it is transformed into an authentic Indian ritual in the hands of Manu Katché. Finally there is a piece composed and performed by a singer born in the Arctic circle: Marie Boine, in which a duet with the saxophonist is utilized to explore the ecstatic vocal aspects of his soprano sax. This final precious stone is an authentic luxury brooch to celebrate the 500th production of the ECM label. – Alejandro Cifuentes

Download full review in English and the original Spanish:
http://www.ancient-future.com/pdf/7_1_93_musicalglobal.pdf



FUSIONES EUROASIÁTICAS:



"Asian Fusion" - ANCIENT FUTURE - Narada; "Twelve Moons" - JAN GARBAREK - ECM
Distribuidos por Nuevos Medios

Con Ancient Future uno viaja de las feridas carreteras de los desiertos estadounidenses a las nevadas cumbres del Tibet. De la antigua ciudad perdida del Peking a los activos volcanos del Krakatoa. Pero esto es lo de menos. Lo importante es que suena bien, aunque haya sido grabado en una habitación cerrada y con aire acondicionado. Lo de menos a la hora de escuchar este CD es saber que el cuarteto A.F., con Matthew Montfort a la cabeza, ha estudiado las músicas tradicionales con los que tocan. Lo curioso es que se mezclan una música occidental con influencias orientales. ¿Es igual?

Es importante qué tipo de instrumento suene el gu zheng, del que Zhao Hui es su mejor intérprete en China, o el caso es que Matthew Montfort la sabida combine perfectamente las

referencias de las baguetas (o incluso de las manos desmenuadas en "Witchi-Tai-To") del baterista parisino Manu Katché, así como la complicada labor de sustituir al inimitable Nana Vasconcelos por parte de Marilyn Mazur, se combina con ricas texturas de los sintetizadores de Rainer Brüninghaus (o de los que Garbarek en el tema que da título al disco). Pero tampoco hay que olvidarse de la importancia que siempre da Garbarek al bajista de su grupo: Eberhard Weber (escuchar los que tocan el "Path Prints", editado por ECM).



Tienen suerte los muchos seguidores de Jan Garbarek (tanto los auténticos como los meros aficionados) de que sea tan prolífico. Es este su 20º disco como líder para el sello ECM, y desde su debut en el sello con "African Pepperbird" (1970) ha aparecido en 48 producciones. Jan Garbarek es uno de los pocos músicos que pueden presumir no sólo de tener una inconfundible personalidad en cuanto al fraseo y sonido del saxo, sino de ser el más importante improvisador en un estilo completamente europeo desde los tiempos del guitarrista gitano Django Reinhardt que, como ahora el noruego Garbarek, había influenciado a la mayoría de los músicos europeos e infinitos de americanos.

Es este "Twelve Moons" un disco que se mueve en diferentes direcciones: los sonidos tribales

Se podría decir que Garbarek se mueve en un terreno que le conviene. Su disco está cargado de continuas referencias a su Noruega natal. No sólo por el tema "Arietta", que es una adaptación de una pieza de Edward Grieg (nacido hace ahora 150 años), sino también por una canción tradicional de Noruega "Psalm", arreglada por él y a dúo con Agnes Good Garnas, cantante que ha logrado despertar una auténtica pasión por la música popular de su país. Pero también es la primera vez que Garbarek recupera temas de su antigua discografía para presentarlos desde otra perspectiva de vista. "Brother Wind March" es una nueva adaptación del "Brother Wind" que se grababa en el disco "Legend Of The Seven Dreams" (ECM) y que ahora nos trae en una versión de energía más energética. "Witchi-Tai-To" ya había sido escrita e interpretada por Jim Pepper en un disco del mismo título en la era del Garbarek-Bobo Stenson Quartet, y ahora es transformada en un auténtico ritual indio en las manos de Manu Katché. Finalmente hay una pieza compuesta y realizada por una cantante nacida en el círculo ártico: Marie Boine, en la que a dúo con el saxofonista se analiza por este para explorar los aspectos vocales de su soprano sax. Este definitivo joya para celebrar la 500ª producción del sello ECM.

Alejandro Cifuentes

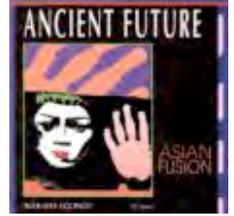
Magazine
Monthly
Midwest

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Spotlight Music Magazine

Jerrold Rabushka

6/7/1993



Ancient Future's Asian Fusion: It's a Winner

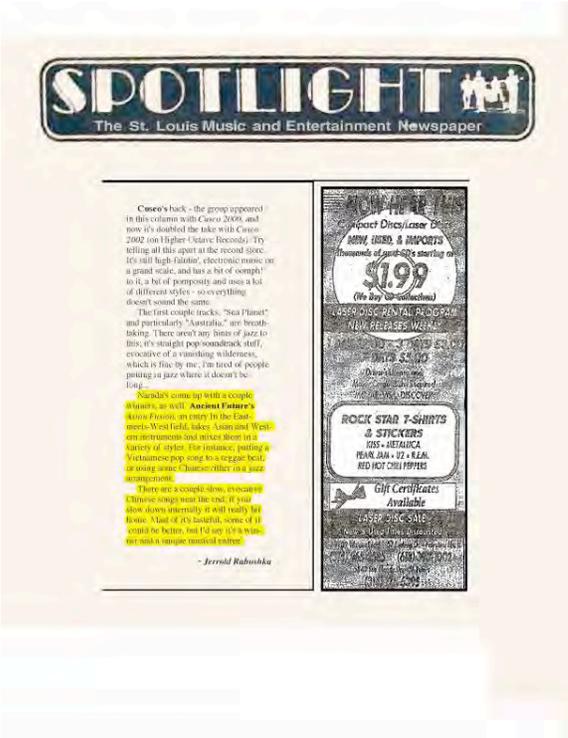
Cusco's back - the group appeared in this column with Cusco 2000, and now it's doubled the take with Cusco 2002 (on Higher Octave Records). Try telling all this apart at the record store. It's still high-falutin', electronic music on a grand scale, and has a bit of oomph! to it, a bit of pomposity and uses a lot of different styles - so everything doesn't sound the same.

The first couple tracks, "Sea Planet" and particularly "Australia," are breath-taking. There aren't any hints of jazz to this; it's straight pop/soundtrack stuff, evocative of a vanishing wilderness, which is fine by me; I'm tired of people putting in jazz where it doesn't belong...

Narada's come up with a couple winners, as well. Ancient Future's Asian Fusion, an entry in the East-meets-West field, takes Asian and Western instruments and mixes them in a variety of styles. For instance, putting a Vietnamese pop song to a reggae beat, or using some Chinese zither in a jazz arrangement.

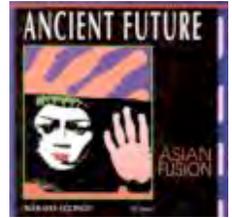
There are a couple slow, evocative Chinese songs near the end; if you slow down internally it will really hit home. Most of it's tasteful, some of it could be better, but I'd say it's a winner and a unique musical entrée.

-Jerrold Rabushka



Newspaper
Daily
New Jersey
courierpostonline.com

New Jersey Courier-Post
Lawrence Grand
6/10/1993



NEW JERSEY COURIER-POST JUNE 10, 1993



East meets West: For their new album, 'Asian Fusion,' the group Ancient Future takes its inspiration from the Orient.

It's a small world of music, after all

By LAWRENCE GRAND
For the Courier-Post

Their multicultural music, much like their name, contains rather challenging contradictions. Using a diverse array of instruments ranging from sitar, Irish harp, Tibetan bowls and even sleigh bells, Ancient Future has been making world music since before that phrase was even coined.

Described by *Billboard* magazine as trendsetters, the San Francisco-based group has now turned its attention to the Orient with the recently-released CD *Asian Fusion*.

The group's sixth album weaves Chinese and Vietnamese

musical traditions into a colorful tapestry of sounds both Western and Eastern.

Group founder Matthew Montfort says the idea for the album took root not long after the group's performance last year at the Sacramento River Jazz Festival. It was there that Montfort, who founded Ancient Future in 1979 with a group of fellow college music students, was approached by the English-speaking husband of Zhao Hui, one of China's pre-eminent musicians. Eager to play with American jazz musicians, Hui honored Montfort's request to play for him.

"I was utterly captivated,"

Music/Ancient Future turning its attention to the Orient

Continued from page 1C

Montfort recalls in a recent telephone interview. "I realized I had to take my audience from the stage and join her. The instruments blend so beautifully and a genuine musical chemistry was instantly established."

The impromptu musical get-together inspired the band to focus an entire album on Asian influences. Montfort also recruited Vietnam native Buy Hue Nhut - who plays the Vietnamese dan bau, a long single-stringed instrument - to record with Ancient Future on the track Ja Nam.

While Asian music is still finding its audience in this country, Asian Fusion fits in with Ancient Future's goal of "encompassing cultures with a really broad palette," as Montfort puts it.

"When we (the band members) first met, we were all studying Indian music, and although we wanted to do something that wasn't classical Indian music, our first album (*Visions of a Peaceful Planet*) was really quite Indian," he recalls. "To Indians, it sounded like Western music played on Indian instruments and Westerners heard mostly the Indian influence. So at least we reached our goal of combining things."

A native of Colorado, Montfort's early influences showed signs of his later diversity, as he listened to everything from Jimi Hendrix, Yes, and Chick Corea to classical music. A college summer spent at the Ali Akbar College in Northern California changed his approach to music and promoted his withdrawal from the University of Colorado. Montfort's fascination with global music later led him to travel to Indonesia and Bali for additional study and he eventually wrote a music textbook, *Ancient Traditions, Future Possibilities*.

It's impossible to peg in the music industry's scheme of things. They've been called everything from jazz to New Age, but Montfort says the band's direction is clearly "world fusion music." In its home state, the band's diversity and cultural appeal caught the attention of the California Arts Council, which awarded the group a grant to support its tours.

It's a small world of music, after all

East meets West: For their new album, 'Asian Fusion,' the group Ancient Future takes its inspiration from the Orient.

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"I was utterly captivated," Montfort recalls in a recent telephone interview. "I couldn't wait to take my scalloped fretboard guitar from its case and join her. The instruments blended beautifully and a genuine musical chemistry was immediately apparent."

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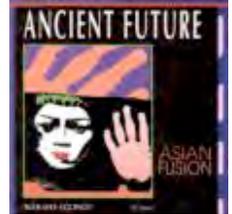
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"Our music is raw and innocent...we strive to fuse different cultural styles and push music into new cultures," Montfort says. "Writing music that involves so many different influences will always fascinate me."

Newspaper
Daily
Northern California
www.sfchronicle.com

San Francisco Chronicle
Datebook Calendar Editor

6/20/1993



Futuristic

IN CONCERT

ANCIENT FUTURE - Today at 1 p.m. Historic Plaza Park Healdsburg.

Futuristic

Ancient Future appears today from 1 to 4 p.m. in Historic Plaza Park in Healdsburg

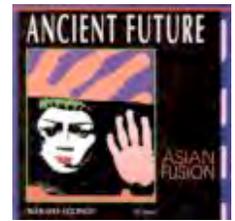


Catalog
Quarterly
National
www.lloydbarde.com

Heartbeats Catalog

Lloyd Barde

6/21/1993



World of Mouth and Real World

Heartbeats Summer 93

World of Mouth and Real World

ANCIENT FUTURE "Asian Fusion"

Ancient Future shines brightly on their latest cross-cultural release. As usual, they blend exotic traditions of the East with a contemporary fusion/synthesis of the West in their intriguing original material. Instruments from eastern realms such as the Gu Zheng, Koryu or tabla, mix with piano, synth, bass, violin and the many guitars of group leader Matthew Montfort. This eclectic blend cuts across musical boundaries with the greatest of ease. Like a musical travelogue, it spans the expanses of Asia, from the Silk Road to the Spice Islands, & from the Himalayas to the forbidden city of ancient Peking. Included are guest artists who are masters of their own indigenous styles, such as Zhao Hui from China, Bui Huu Nhut of Vietnam, & percussionist Emam of Iran. Their "world diary" of musical styles encompasses elements as diverse as reggae rhythms & Qawwali, the Sufi devotional form of music from India & Pakistan. Also: "World Without Walls," "Dream Chaser," "Quiet Fire" EACH CASS \$10.98, CD \$16.98

Heartbeats Fall/Winter 93

More World Flavors

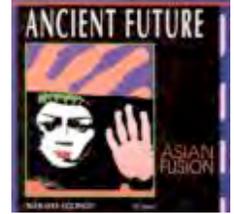
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Newspaper
Weekly
Sonoma County
www.sonomawest.com

Russian River News
Entertainment Editor

6/23/1993



Back to the Future

"Ancient Future" blends the irresistible rhythms of a jungle of African, Balinese, Indian, Middle Eastern and South American percussion in Historic Plaza Park on Sunday, June 27 from 2 to 4 p.m. as part of Healdsburg's Summer Concert Series. Exotic instruments from around the world will be featured with the latest state-of-the-art synthesizers, electric violin and scalloped fretboard guitar.

Russian River News

June 23, 1993

Geerneville

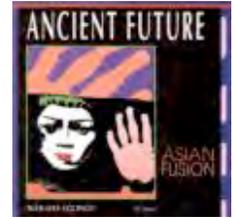
Back to the Future



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

The Beat
Bob Tarte
7/1/1993



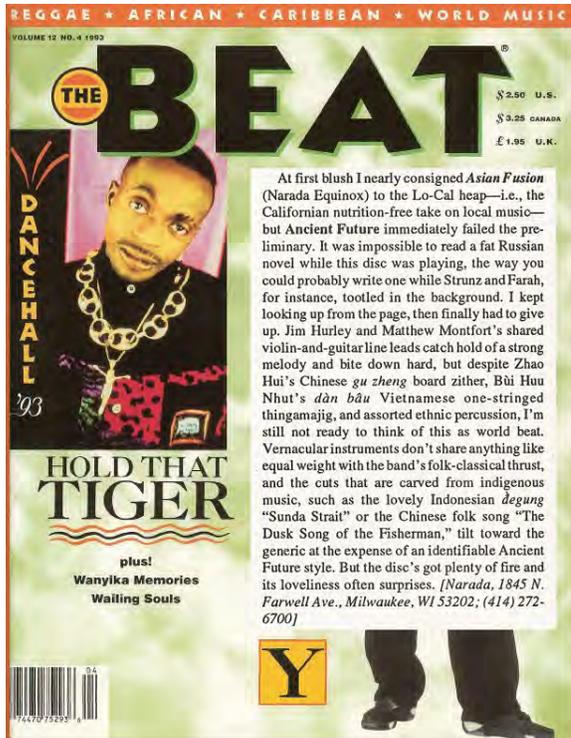
Asian Fusion by Ancient Future

Volume 12, Number 4, 1993. July/August 1993

I have nothing against new age music--as long as I never have to hear it. But when it comes to my door loosely disguised as worldbeat, I'm doomed to several long seconds of objective listening before gleefully confirming my prejudices.

[ED: Unfavorable reviews of new age artists removed here to protect the guilty]

At first blush I nearly consigned Asian Fusion (Narada Equinox) to the Lo-Cal heap--i.e., the Californian nutrition-free take on local music--but Ancient Future immediately failed the preliminary. It was impossible to read a fat Russian novel while this disc was playing, the way you could probably write one while Strunz and Farrah, for instance, tootled in the background. I kept looking up from the page, then finally had to give up. Jim Hurley and Matthew Montfort's shared violin-and-guitar line leads catch hold of a strong melody and bite down hard, but despite Zhao Hui's Chinese *gu zheng* board zither, Bui Hui Nhut's *dan bau* Vietnamese one-stringed thingamajig, and assorted ethnic percussion, I'm still not ready to think of this as worldbeat. Vernacular instruments don't share anything like equal weight with the band's folk-classical thrust, and the cuts that are carved from indigenous music, such as the lovely Indonesian *degung* "Sunda Strait" or the Chinese folk song "The Dusk Song of the Fisherman," tilt toward the generic at the expense of an identifiable Ancient Future style. But the disc's got plenty of fire and its loveliness often surprises. [Narada, 1845 N. Farwell Ave., Milwaukee, WI 53202; (414) 272-6700]



Magazine
Monthly
Spain
www.akasico.com

Año/Cero

La música revisa

7/1/1993

CHINA

EN este caso, algunos músicos no son orientales, aunque en el disco han intervenido maestros de la talla de Zhao Hui, que es toda una institución en China por sus interpretaciones con el gu zheng, un instrumento tradicional de su país. Ancient Future lleva desde 1979 intentando la fusión musical de los sonidos contemporáneos occidentales con las músicas tradicionales de Asia. El ritmo que resulta es sorprendente primero, chocante después y absorbente por fin.

•Ancient Future.
ASIAN FUSION.
Narada Equinox.

IN this case, some musicians are not oriental, although contributing to the recording are masters of the stature of Zhao Hui, who is an institution in China due to her interpretations on the gu zheng, a traditional instrument of her country. Ancient Future was formed in 1979 with the intention of creating a musical fusion of Western contemporary sounds with the traditional music of Asia. The rhythm that results is surprising at first, shocking later and absorbing in the end.



AÑO/CERO

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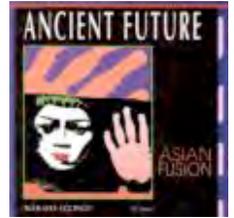
• Ancient Future.
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AÑO CERO JULIO/93

Magazine
Monthly
California
www.indiacurrents.com

India Currents
Teed Rockwell
7/1/1993



The nine rasas of Indian aesthetics in world fusion music

ASIAN FUSION. Ancient Future. Narada Equinox. Available at Tower Records and other music stores.

When Ancient Future founder Matthew Montfort coined the term "world fusion," he surely never dreamed that the musical style he was creating would eventually be eclipsed by something that critics now derisively label "Fusak."

What's the difference between world fusion and Fusak? World fusion musicians study diverse traditions with care and sensitivity. (Montfort played gamelan music in Bali, and is one of the few Westerners to have studied both North and South Indian classical music.) Fusak is played by studio musicians who boot some exotic instrument samples into their synthesizers and then play jazz-pop solos with them.

The best world fusion music ranges over the whole spectrum of what Indian aesthetic philosophers call the nine rasas, expressing emotions as diverse as joy, pathos, and triumph. Fusak expresses only a single rasa that no Indian philosopher would have considered worth naming: a kind of bored complacency that begs to be ignored, and resembles real artistic experience about as much as a wall paper pattern resembles a Picasso painting.

While Fusak gluts the airwaves of the so-called adult contemporary radio stations today, Ancient Future has maintained its commitment to its original vision. The group's numerous albums have won international awards, and are frequently played by radio programmers who run their stations on their own tastes and intuitions rather than at the command of market research analysts. And for those who have come to look forward to each Ancient Future release, the good news is: the group's newest album, Asian Fusion, is perhaps its best yet.

The phrase "East meets West" is applicable to this album in several rather dizzying ways. This is the first Ancient Future album to combine Chinese classical music with the group's Indian influences, and the Chinese have traditionally considered west to be the source of spiritual power - because India is west of China! On the other hand, Ancient Future is based in California, which is considered to be the Wild West, even though you can get there from China only by traveling due east. Confused yet? Then unwind by listening to a native Vietnamese musician playing to a reggae beat, or a duet between Chinese flute and an African talking drum, or a performance by one of China's greatest gu zheng players accompanied by a scalloped fretboard guitar and a Persian tabla player.

The real key to Ancient Future's greatness, however, is that its music is hard to describe but easy to listen to. It blends these diverse elements with such sensitivity that every innovation seems natural and inevitable. This is particularly impressive on an album that features so many guest performers from different cultures - they all seem to have become members of the same culture for the duration of this album.

The group also uses synthesizers on almost every song, and yet the entire album sounds completely acoustic, because the choice of synthesizer settings blends perfectly with the various (unfamiliar) acoustic instruments. A truly remarkable album, designed to be listened to again and again.

AUDIO

Asian Fusion

The nine rasas of Indian aesthetics in world fusion music
By TEED ROCKWELL

ASIAN FUSION: Ancient Future. Narada Equinox. Available at Tower Records and other music stores.

When Ancient Future founder Matthew Montfort coined the term "world fusion," he surely never dreamed that the musical style he was creating would eventually be eclipsed by something that critics now derisively label "Fusak."

What's the difference between world fusion and Fusak? World fusion musicians study diverse traditions with care and sensitivity. (Montfort played gamelan music in Bali, and is one of the few Westerners to have studied both North and South Indian classical music.) Fusak is played by studio musicians who boot some exotic instrument samples into their synthesizers and then play jazz-pop solos with them.

The best world fusion music ranges over the whole spectrum of what Indian aesthetic philosophers call the nine rasas, expressing emotions as diverse as joy, pathos, and triumph. Fusak expresses only a single rasa that no Indian philosopher would have considered worth naming: a kind of bored complacency that begs to be ignored, and resembles real artistic experience about as much as a wall paper pattern resembles a Picasso painting.

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Expressive Filigree
By BASUDHA SENGUPTA

SAAWAN AYO, Risa Sakai. With Praveen Khan (tabla, pakhawaj), Kawajit Kati (violin, harmonium), Jai Uttal (keyboards), OSM Music, P.O. Box 9396, Berkeley, CA 94709, (510) 526-1849.

Have you come across any good tapes, albums, or compact discs lately? Share your audio discoveries with us. Send your review of up to 500 words to India Currents Audio, P.O. Box 21285, San Jose, CA 95151-1285. Include ordering information and a good reproduction of the cover.

Page 21 • July 1993
India Currents Magazine

Magazine Bi-Weekly Northern California

BAM Jonathan E. 7/16/1993



One World Beat

Ancient Future's punnily titled album on Narada Equinox, Asian Fusion, is also accurately titled. It's a musical trip through the classical styles of Japan, China, Pakistan, Vietnam, Indonesia, and Asia Minor, smoothly fused with some jazz and just a little African percussion. Ancient Future has worked on this concept for more than a decade (this is its sixth album) and the result is cool, flowing music that effortlessly floats where it will. Matthew Montfort's guitar is the common thread that ties together otherwise varied instrumentation. One slightly reggaeified song features the Vietnamese dam bau, a one-stringed instrument with a whammy bar, played by Bui Huu Nhut, while five tracks feature Zhao Hui playing the cascading Chinese gu zheng, a board zither. Violin, piano, Chinese flute, synthesizer, bass, and a wide variety of percussion are also heard. It's pleasing music that succeeds in evoking picturesque and idealized images of Asian landscapes; the heat and dust, the grime and sweat of everyday scenes are replaced by rarefied airs and a courtly stateliness.

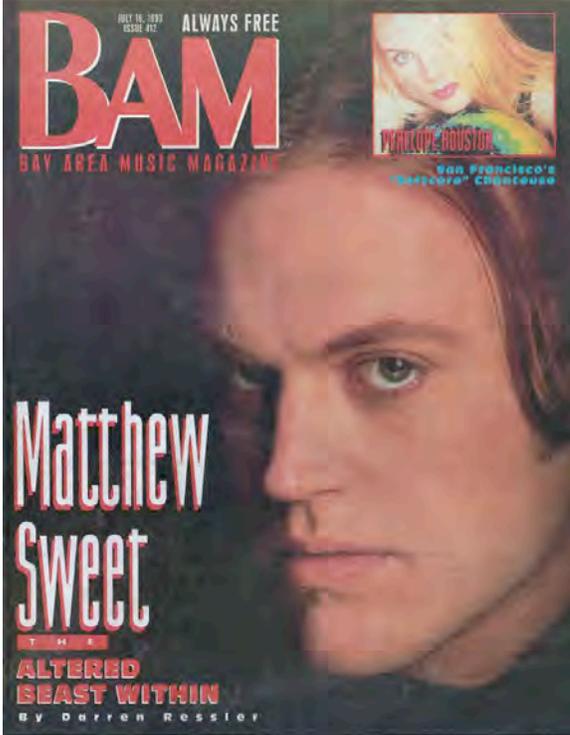
Upcoming dates for Ancient Future are July 22nd at the Valhalla Summer Festival, South Lake Tahoe; July 23rd at the Kentucky Mine Amphitheater, Sierra City; August 5th at Jack London Square, Oakland, at 5:30 p.m. (it's a free one); August 7th at Life on the Water Theater, Fort Mason, SF, from 11 a.m.-1 p.m. (also broadcast live on KQED-FM); and a "duet performance" August 27th at Larkspur Landing Shopping Center at 7 p.m. (also free).

6/18/1993

Ancient Future has a new album, Asian Fusion (Narada), and a couple of shows-both freebies. One is at the Healdsburg Plaza (it's a nice place, could be worth a weekend drive) from 2-4 p.m. June 27th; call (707) 431-3301 for further info. The other is at the Farmers Market at Cinema Square, near Galindo and Salvio, in Concord at noon June 30th; the info number is (510) 671-3393. To reach Ancient Future, call Matthew Montfort at (415) 459-1892

8/10/1993

Hurry on down to the Great American Music Hall August 12th for Richie Havens, writer of "African Herbsman" (originally known as "Indian Rope Man"), performed by both Bob Marley on his great Lee Perry-produced LP, African Herbsman (Trojan), and Ziggy Marley on his new album, Joy and Blues (Virgin). The same venue has Gil Scott- Heron supported by the Charlie Hunter Trio August 14th, and Ancient Future and Jai Uttal & the Pagan Love Orchestra August 18th. ...



Scene ... and there's some striking original material on display. Contact: (202) 763-3074. ... The album's lead single, "The Way I Feel About You," is a classic rock ballad that's as much a love letter to the genre as it is a love letter to the band. ...

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Newspaper
Weekly
National
www.philippinenews.com

Philippine News

Sherry Moreno

7/21/1993

World fusion music festival

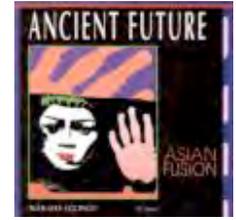
SAN FRANCISCO - The Bay Area's finest world fusion music artists Ancient Future and Jai Uttal will share a bill at The Great American Music Hall on Wednesday, August 18, at 8p.m. The concert will open with Jai Uttal's group performing material from his two Triloka releases, 'Footprints' and 'Monkey.'

Ancient Future will be showcasing material from their sixth CD, 'Asian Fusion' (Narada Equinox ND-63023), a musical travogue spanning the vast geographic and cultural expanse of Asia, from the Silk Road to the Spice islands, from the Himalayas to the Forbidden City of ancient Peking. The group has blended the exotic sounds of the East with the more contemporary sounds of the West.

Ancient Future's "Asian Fusion" line-up showcases some of the top performers in the Asian music field, including Zhao Hui, China's top master of the gu zheng (Chinese koto) and Bui Huu Nhut, a leading performer of the Vietnamese dan bau (a one string instrument with an indigenous version of a whammy bar) along with Indian percussionist Arshad Syed, violinist Jim Hurley, violist/Asian string instrument master Eric Golub, keyboardist Doug McKeehan, percussionist Ian Dogole, and multi-instrumentalist/guitarist Matthew Montfort.

The group's live show has delighted audiences from coast to coast at venues such as New York's Carnegie Recital Hall and Eugene's Hult Center for the Performing Arts.

"Asian Fusion" follows up on the success of "World Without Walls," which featured the legendary tabla master Zakir Hussain. Ancient Future's fourth release, "Dreamchaser," reached the number two spot on JAZZIZ National Airplay Chart. CD Review gave "Dreamchaser" a 10 out of 10 rating. Their second album, "Natural Rhythms," received N.A.I.R.D. "Indie" World Music Award. The San Francisco Examiner calls Ancient Future "mesmerizing," while Billboard calls the ensemble "trendsetters."



Philippine News
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World fusion music festival

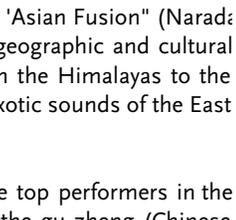
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Newspaper Daily National www.singtaousa.com

Sing Tao Daily Derek Cheung 7/22/1993



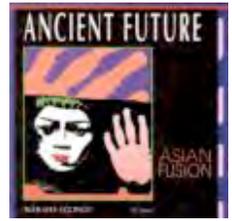
Ancient Future and Zhao Hui at Great American Music Hall

About Chinese zither master Zhao Hui appearance with Ancient Future on August 18 at the Great American Music Hall in San Francisco, and her work on the Asian Fusion recording.



Newspaper Daily Alberta, Canada www.edmontonjournal.com

Edmonton Journal Roger Levesque 7/26/1993



New takes on Asian music worth a listen

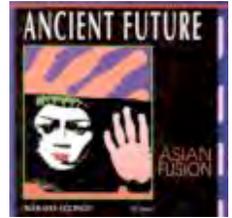
Asian Fusion *** Ancient Future Narada Equinox/MCA 54 minutes

This is not an attempt to play indigenous music in its original form, but rather a deliberate, inspired interpretation through western eyes. Electric tone colors are used to subtle effect more to enhance the acoustic interplay, but the effect is something unique and well worth hearing. Guitarist Matthew Montfort formed Ancient Future about 15 years back to explore the modern musical possibilities of ancient musical traditions as far flung as India, Africa and Bali. For this fourth album his California-based quartet includes Jim Hurley's violin, Doug McKeehan on keyboards and percussionist Ian Dogole, with other guests including players of Chinese, Vietnamese and Indian origin. Its called Asian Fusion, but that title only hints at the diverse offerings involved. Zhao Hui plucks delicate Chinese zither melodies alongside Montfort's own scalloped fretboard on a traditional Dusk Song Of The Fisherman, while Ja Nam involves a reggaeified take on a popular Vietnamese folk song. Flute melodies, festive dances and Islamic influences fill out the album.



Newspaper
Weekly
San Diego Area
thecoastnews.com

The Beach News
A & E Editor
7/29/1993



cd review ****

Two bands with diverse sounds deserve more credit.

BY P. J. GRIMES for The Beach

Ancient Future: Ancient Fusion; Narada

The sixth and latest release by Ancient Future, one of the planet's most respected and earlier proponents of the World Fusion Music/New Age genre, is guaranteed to become one of your favorites, if you're into these styles. If you're not, you still might want to give it a try. You'll probably be pleasantly surprised at how quickly this Bay-area group grows on you, too.

Asian Fusion is certainly their most ambitious and promising recording to date. Ancient Future has put out five other strong albums, World Without Walls (Sona Gaia, 1990), Dreamchaser (Sona Gaia, 1988), Quiet Fire (Narada, 1988), and Visions of a Peaceful Planet (1979). They just keep getting better.

Yet in spite of Ancient Future's obvious growth professionally, a hard-hitting master musician lineup, and high acclaim for their composition and performance by the media and fans alike, they still somehow stand in the shadows of more recognizable artists like Andreas Vollenweider or Strunz & Farah.

Critics from respected publications such as Billboard and others rave about them-hailing the group as "trendsetters," "Shadowfax with teeth," and "mesmerizing," yet it remains a mystery to me (and probably to the band as well) as to why they are not yet a "household name," for lack of a better term.

Says John Diliberto of Jazziz "They storm through an electric dervish of music." Notoriety may continue to elude them still, but it is certainly not due to lack of talent or exciting and accomplished recording projects, most notably their current album, Asian Fusion.

The idea for Ancient Fusion, a musical travelogue spanning the vast geographic and cultural expanse of Asia, took root not long after the group's performance during the 1992 Sacramento River Jazz Festival. Matthew Montfort, the group's founder and a gifted musician and book author, was approached by the English-speaking husband of Zhao Hui, one of China's preeminent musicians. Zhao Hui plays the gu zheng, a Chinese zither.

Zhao Hui was eager to perform with American jazz musicians and was impressed by Ancient Future's performance. She and Montfort quickly bonded, and she joined the group for several performances in California in 1992 and 1993.

Also performing on Asian Fusion is Vietnam native Bui Huu Nhut, who plays the Vietnamese dan bau, a long flexible, single-stringed instrument, on the track "Ja Nam." The piece is a contemporary version of a popular Vietnamese folk song, and typical of the group's interest in multi-cultural alchemy that now includes a reggae background.

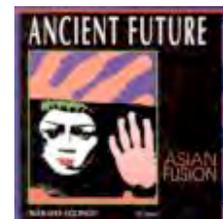
Ancient Future members include Montfort (various guitars), Doug McKeehan (piano/keyboards), Jim Hurley (violin), and Ian Dogole (percussion), all very diverse and powerful musicians in their own right.

The more sensuous and upbeat "Mezgoof" captures that same moving spirit, where I've found myself many-a-time standing up and twirling and dancing around the room to it. Now that's some good music. Take a listen yourself. But watch out for the coffeetable. ****

CDs are rated from 1-5 stars.

Magazine
Monthly
National
[wikipedia.org/wiki/Audio_\(magazine\)](http://wikipedia.org/wiki/Audio_(magazine))

Audio
Fast Tracks
8/1/1993



FAST TRACKS

FAST TRACKS

The Sky Is Crying: The History of Elmore James (Rhino R2 71 190). Essential to any serious blues collection, with 21 classic tracks from the 1950s, including "Dust My Broom," "Standing at the Crossroads," "Rollin' and Tumblin'," and others in the true Delta blues tradition. Compiled by Robert Palmer and James Austin. – E.P.

Asian Fusion: Ancient Future (Narada ND-63023). This longtime world fusion band carves another album of evocative East/West melodies, this time using plucked string instruments from Vietnam and China. The melodies are as compelling as ever, with colorful rhythms and some gorgeous soloing. – J.D.

The Missouri Connection: Jay McShann and John Hicks (Reservoir RSR 124). An unexpected but well-thought-out concept whose beginnings took place last year during a concert in St. Louis, Hicks' hometown. This two-piano gem is steeped in McShann's Kansas City-style repertoire. – J.W.P.

Shadow Bright: Bruce Stark (M-A Recordings Moll A). One of the most transparent, elegantly stated, and emotionally deep albums of piano solos since Keith Jarrett's Koln concerts. Stark's lush melodies are tempered with an austerity of ornament that recalls Lennie Tristano. A pristine and haunting release. (4728 Park Encino Lane, #1 17, Encino, Cal. 91436.) – J.D.

Portrait of the Blues: Lou Rawls (Manhattan CDP 7 99548 2). Here's the record Robert Cray wishes he could make, and the date David Sanborn should learn from. With contributions from Buddy Guy, Lionel Hampton, Phoebe Snow, Junior Wells, Joe Williams, Hank Crawford, and too many others, Lou Rawls is at his best. – J.W.P.

GO Together: Carla Bley and Steve Swallow (Watt/ECM 3 14 51 7 673-2). The latest from one of jazz's most incorrigible duos. Introspective, cinematic, anachronistic, and original as always. – J.W.P.

Global Meditation
Various Artists
THE RELAXATION
COMPANY CD3210

I could be picky with the fact that this isn't all drawn from meditative traditions. But marketing qualms aside, Global Meditation is a compelling swing through world music traditions from the ancient sounds of Tibetan monks to the more contemporary percussives of Glen Velez. It recalls Joachim E. Berendt's Voices compilation of world choirs (Mesa) although without Berendt's erudite global consciousness theories.

The music is beautifully programmed on four CDs, divided by sonic affinity. The "Harmony and Interplay" disc features sounds from the Gnawa musicians of Marrakesh to the Indian electric mandolin of U Srinivas. "Music from the Heart" explores more refined contemplative spaces with modern Celtic harp, Turkish dervish ney (a wind instrument), and the echoing Chinese flutes of the Guo Brothers. Global Meditation creates its own coherent journey out of a diversity of sound and experience. (The Relaxation Company, 20 Lumber Rd., Roslyn, N.Y., 11576.) – John Diliberto



FAST TRACKS

Two Much Sugar for a Dime
Henry Threadgill
AXIOM 314 514 288-2

Henry Threadgill and his ensemble, the Very Very Circus, here draw on thematic elements of European classical tradition, African and Venezuelan rhythms, and the pulsing energy of second-line and tradi-

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Nice and Warm
Tab Benoit
JUSTICE JR 1201-2

Nice and Warm is the album debut of Tab Benoit, a 25-year-old Louisiana blues guitarist and singer. Mixing original material with covers of Howlin' Wolf, Buddy Guy, Lightnin' Hopkins, and Robert Johnson, Benoit ultimately reveals more Chicago than blues. The net effect brings to mind white bluesmen such as Johnny Winter and John Mayall, particularly in the vocals. As a guitarist, Benoit clearly owes a debt to the rock-ified fluidity of Winter, the fat tone of Steve Ray Vaughan, and the punchy brevity of Albert King. Nice "authentic," but if you like your blues strong and with lots of guitar riffs, Nice and Warm should be on your shelf. (Justice Records, P.O. Box 39066, Houston, Tex. 77098.) – Michael Wright

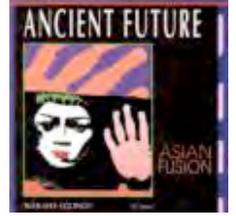
Chicago Revisited
Ahmad Jamal
TELARC CD-80327

Chicago Revisited captures this neo-tion and increasingly influential pianist in that oh-so-familiar setting: The trio. With help from bassist John Heard and drummer Yoron Israel, Jamal is captured live with Telarc's typically crisp recording, allowing the pianist's many intentionally spacious moments to breathe properly. A dynamic player, he can pound chords out but also can be delicate and graceful. "Billions," Chicago Revisited's masterpiece, strategically encompasses Jamal's approach. – Jim W. Puzos

86

Newspaper
Daily
National/Chinese Community
www.worldjournal.com

World Journal
Ming-Kang Dai, Reporter
8/1/1993



Interview with Zhao Hui

Chinese zither master Zhao Hui is interviewed about Ancient Future's performance on August 18 at the Great American Music Hall in San Francisco, and her work on the Asian Fusion recording.

世界日報
World Journal



趙輝將古箏融入美國主流音樂
8月18日與「古典未來」樂團同台演出

【本報記者張惠惠專訪】「本報記者張惠惠專訪」一席的中國古箏演奏家趙輝，將於八月十八日（星期六）晚上八時，在舊金山大劇院（The Great American Music Hall）與「古典未來」樂團（Ancient Future）同台演出。趙輝將與該樂團成員合作，將中國古箏與西方音樂元素相結合，展現出一種全新的音樂風格。

趙輝自幼學習古箏，擁有二十多年的演奏經驗。她曾多次在國際音樂節上演出，並與多位著名指揮家合作。趙輝表示，她一直致力於將中國傳統音樂與西方音樂相結合，創造出一種新的音樂語言。她認為，古箏不僅僅是一種樂器，更是一種文化的傳承和表達。

趙輝將與「古典未來」樂團成員合作，演奏多首中西合璧的樂曲。這些樂曲將融合中國傳統音樂的精髓與西方音樂的和聲與節奏，展現出一種全新的音樂風格。趙輝表示，她非常期待這次演出，並希望通過這次演出，讓更多人了解中國傳統音樂的魅力。

趙輝的演奏風格獨特，她將古箏的演奏技巧與西方音樂的和聲與節奏相結合，創造出一種全新的音樂語言。她認為，古箏不僅僅是一種樂器，更是一種文化的傳承和表達。她將與「古典未來」樂團成員合作，演奏多首中西合璧的樂曲，展現出一種全新的音樂風格。

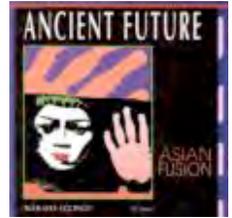
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Writer-Freelance
Monthly
Northern California
sederquist.com

Sierra County Historical Society

Betty Sederquist

8/3/1993



Ancient Future: Interpreting the World's Music

SIERRA CITY, CA. The cedar and pine forest canopy above Sierra City's Kentucky Mine resonated with sound on July 23. The occasion? A concert by Ancient Future, a musical group noted for its unique interpretations of the world's ancient musical traditions.

The Kentucky Mine Amphitheatre, fresh-washed by an afternoon rain shower and overshadowed by the craggy Sierra Buttes and a star-filled sky, was a perfect setting for the performance, one of a summer series that takes place each Friday through September. Proceeds benefit the Kentucky Mine.

Ancient Future, playing what has been called "world fusion music," transcends easy labels. Band leader Matthew Montfort, a virtuoso guitarist who founded Ancient Future in 1978, is philosophical. "We've been called a New Age group. Currently we fit into the growing genre known as world music."

Here, in this high-Sierra summer setting close by an old gold mining town, Ancient Future's range entranced listeners. The Kentucky Mine concert featured numbers that blended rock and roll with Balinese rhythms, blues with an Oriental twist, and jazz influenced by music from northern India. There was South American music with a California patina, and uniquely-interpreted African music.

Although the recording industry prefers musical groups that fit into pre-defined categories, says Montfort, the group has succeeded anyway. Ancient Future has made six popularly-received recordings. The band's most recent release, Asian Fusion, was produced in late 1992 by Narada, and features guest artists from China and Vietnam.

Each of the five musicians present at Kentucky Mine pushed the boundaries of conventional music, demonstrating lifelong passions for synthesizing the music of many cultures with that found in the United States. Percussionist Ian Dogole, for example, brought humor, surprise and passion to his task, literally dashing between better-known North American percussion instruments and chimes, rattles and other seldom-seen rhythmic tools. He performed a memorable solo on the African talking drum, which he squeezed and stroked like a live thing.

Between numbers the musicians talked lovingly of their travels and inspirations. Guest artist Bill Douglass, nimble-fingered for most of the evening on the acoustic bass, also demonstrated his command of the Chinese flute. A student of Chinese music for more than two decades, he eased into his solos, tentatively at first, finally playing with soulful simplicity.

Violinist Jim Hurley practically caught the trees - and the audience - on fire with his fiery composition, "Lakshmi Rocks Me." At one with his instrument, Hurley was a true professional, his practiced fingerings soaring effortlessly above accompaniment by the rest of the group.

Keyboardist Doug McKeenan also made the complex musical blendings appear easy. Working two keyboards at once, he added improvised jazz flourishes as well as performing his own accomplished solos.

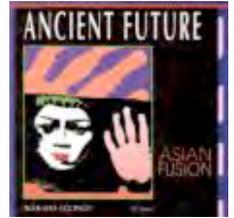
Matthew Montfort, leader and anchor of the Marin County-based group through its personnel changes and guest artists over the years, demonstrated astounding virtuosity. With fingers flying and sliding over his amplified acoustic Gibson guitar, the award-winning guitarist played with authority and sensitivity. Notable was his piece honoring the Silk Road, "The Trader." Both mesmerizing and dramatic, the composition honored the many cultures to be found on this historic trade route.

Ancient Future ended the evening to enthusiastic encores. For one magical evening, the Kentucky Mine became the center of the planet. - Betty Sederquist



Newspaper
Weekly
San Francisco Bay Area
www.sfbg.com

San Francisco Bay Guardian
Derk Richardson
8/11/1993



Around the World and Around the Bay

THE BAY GUARDIAN AUGUST 1993 NOISE

the LOCAL TIP SHEET

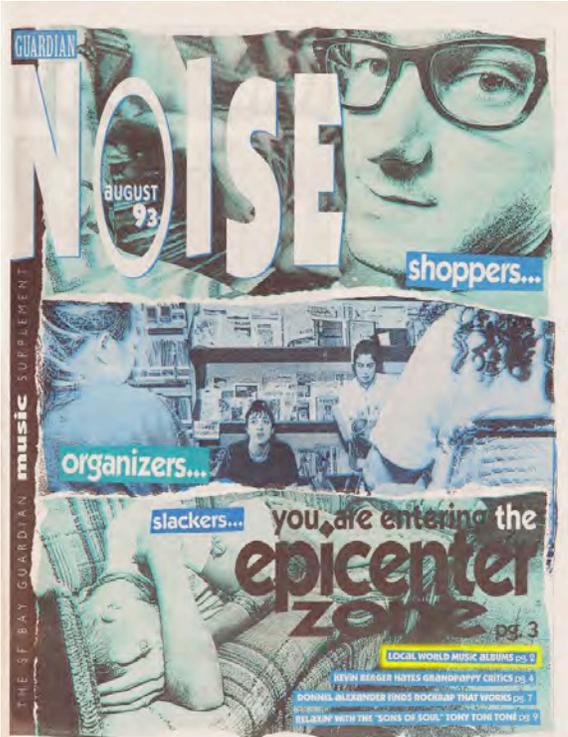
Around the world from around the Bay

By Derk Richardson

ANCIENT FUTURE, ASIAN FUSION (Narada Equinox)

Led by composer/guitarist Matthew Montfort, Ancient Future is a rare kind of band that might simultaneously aggravate purists, confound New Age dilettantes, seduce skeptics, and dazzle just about everybody else. Its latest outing incorporates Chinese gu zheng (zither), Vietnamese single-stringed dan bau, Chinese flute, and acoustic bass into the quartet's peaceful arsenal of guitars, violins, keyboards, and world percussion. Delicious compositions (adapting folk and classical themes from Japan, Indonesia, Tibet, China, Pakistan, and Vietnam), intricate arrangements, crisp playing, and impeccable production (with meticulous attention to the placement of sounds in aural space) put these ambitious voyagers in a league of their own.

(Ancient Future performs Wed/18 at the Great American Music Hall, SF, on a bill with Jai Uttal.)



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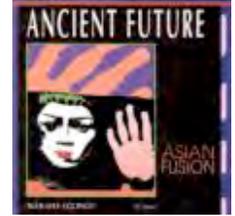
By DERK RICHARDSON
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8/13/1993



INDIA WEST

August 13, 1993 INDIA-WEST

Ancient Future Releases Its Sixth Album

By a Staff Reporter

SAN FRANCISCO— *Asian Fusion*, a musical travelogue spanning the vast geographic and cultural expanse of Asia, the sixth CD of Ancient Future group has just been released.

The music showcases some of the top performers in the Asian music field, including Zhao Hui, China's preeminent master of the *gu zheng*. One song titled "Ladakh" is closely based on a folk melody from the mountainous region of India and Tibet. The record incorporates many elements of Indian music, such as beginning a piece with an *alap* and ending with a *tihai*.

Ancient Future is an organization formed in 1978 by students of Indian music at the Ali Akbar College of Music in San Rafael, Calif. The goal of the group is to fuse the music of the East and West.

Ancient Future and Jai Uttal, the Bay Area's finest world fusion music artists, will perform at The Great American Music Hall, Aug.



Zhao Hui, China's pre-eminent master of the *gu Zheng*, will be performing next month at an Ancient Future concert in San Francisco.

18 at 8:00 p.m. The concert will open with Jai Uttal and the Pagan Love Orchestra performing from Jai Uttal's releases.

Jai Uttal's latest release, *Monkey*, enjoyed a long stay in the top ten of the Billboard World Music chart. Members of the Ancient Future will be performing material from *Asian Fusion*.

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By a Staff Reporter

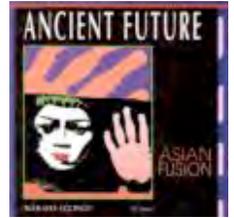
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Newspaper
Daily
San Francisco Bay Area
www.sfchronicle.com

San Francisco Chronicle
Calvin Ahlgren
8/15/1993



East and West Meet in Ancient Future

Sunday Datebook Pink Section

Matthew Montfort, Zhao Hui Perform Together

TO AN AWARD-WINNING performer, teacher and author with at least a decade and a half of touring and concerts, an advanced academic degree, a standard-setting reference manual and five albums under his belt, the prospect of stage fright might seem a trifle absurd.

Not so long ago, however, Matthew Montfort, founder of the highly praised group Ancient Future, wasn't laughing when he was about to go onstage with a master of Chinese traditional music, to accompany her on a Chinese piece he hardly knew.

The artist was Zhao Hui ("jao way"), China's premiere performer on the zither-like instrument called gu zheng. Recently relocated to the United States, she had met the band after an Ancient Future concert and made known her desire to perform with it. Montfort, who plays scalloped fretboard guitar, charango and mandolin, was invited to dinner, heard Zhao Hui play and subsequently asked her to open some concert dates for the band.

It was at one of these that, just having learned the traditional Chinese melody "Dusk Song of the Fisherman," he realized he was to play it in front of an audience that was enraptured over Zhao Hui's last piece.

"I'm backstage, about to play with basically the world's best player on this instrument, and I've been playing Chinese music for two days. I've studied so many different types of music, I thought it would be OK." Not so, he discovered to his dismay.

"I knew she was a monster," Montfort said, "but backstage, you could hear a pin drop. You could tell she was radiant. Then I started to get a little nervous. I remember that on the first note, I felt this drop of sweat on my finger. But then the Muse took over; you can use it to your advantage."

Montfort sent a recording of that concert to the California Arts Council to apply for, and secure, the grant that funded Ancient Future's current tour. With Zhao Hui, the group plays its annual Great American Music Hall date Wednesday, sharing the bill with Jai Uttal and the Pagan Love Orchestra.

"Dusk Song of the Fisherman" is also one of the tracks on Ancient Future's new CD, "Asian Fusion," the sixth effort since Montfort and Benjy Wertheimer co-founded the group in 1979. The album, though specific in its stated Asian venue, follows along a logical line of the group's progression - the mingling of musical influences from world cultures that now has become a recognized genre in its own right. When he and his partners put together the group, however, Montfort said, it was only a musician's odd notion.

"We did expect the [world-music] movement, though we didn't know it would take so long. It was slow starting; I never thought it would become a fad."

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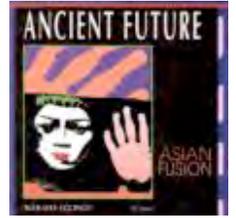
Photo Editor

8/17/1993

ANCIENT FUTURE: Performing

Marin Independent Journal
August 17, 1993

ANCIENT FUTURE: Performing tomorrow night at the Great American Music Hall in San Francisco



Marin Independent Journal

August 17, 1993



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Writer-Staff

Daily

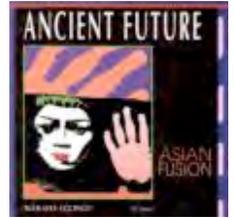
Northern California

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OAKLAND TRIBUNE

Danny Willis

8/18/1993



Ancient Future performs at the Great American Music Hall

Oakland Tribune
Alameda Times Star
Daily Review
August 18, 1993

Ancient Future performs at 8 tonight at the Great American Music Hall in San Francisco.

Oakland Tribune

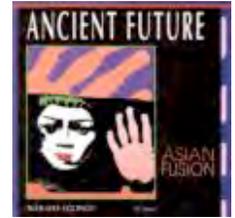
August 18, 1993



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Newspaper
Daily
San Francisco Bay Area
www.sfchronicle.com

San Francisco Chronicle
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8/22/1993



In Concert/Ancient Future Credited in Trance Mission Article

IN CONCERT: ANCIENT FUTURE - Fri. at 7 p.m. Free. Larkspur Landing Shopping Center, Larkspur. (415) 721-9935.

Trance Mission Running Smoothly

ACCORDING to the *Trance Missionaries*, it's no coincidence that their band should take hold in the multiculturally conscious Bay Area, home to such other ethnic cross-pollinating bands as Altazor, **Ancient Future**, D'Cuckoo, Full Moon Fair, Mango Jam, Pele Juju, and Third Ear.

"WE TRIED to pinpoint on a globe where our music comes from," says Stephen Kent, the didgeridoo player in Trance Mission, one of San Francisco's newest additions to the burgeoning realm of world-music fusion. "We figure it must be an unnamed little island in the Indian Ocean, somewhere between Africa and the Indian subcontinent."

It's difficult to locate a hypothetical geographic hub for this quartet - whose members hail from England, Canada, New Hampshire and New York, by way of Uganda, Java, the Australian outback and Carnegie Hall. And it's almost impossible to label the group's music, an improvisational amalgam of aboriginal drones, polyrhythmic percussion, chant-like vocals, and the looping, aerial acrobatics of clarinets, toy horns and Balinese flutes.

"In the world of the music business, where everything needs to be compartmentalized into whatever markets, it's very difficult to think of us in any of those categories," says Kent, huddled in an apartment near Dolores Park with the other members of Trance Mission - clarinetist Beta Custer, percussionist John Loose, and "microchip and windmeister" Ken Newby. "I believe that can work to our advantage, because this music can appeal to a very wide range of people."

Trance Mission's debut CD, recorded at San Francisco's Mobius Music and produced by Oliver DiCicco, recently was released by San Francisco's City of Tribes Records, the ethnic ambient music flip side of Zoe Magik, a house and techno music label. There is a perceived affinity between Trance Mission's acoustic extrapolation of exotic international traditions and the frenetic synth-and-drum-machine-driven ecstasies of techno - one that will be underscored when City of Tribes releases a 12-inch dance disc with Trance Mission performing two songs by Young American Primitive, backed with YAP doing techno versions of two Trance Mission pieces. Trance Mission also will be producing its own full-length video in a style Beta Custer calls "techno-wave psychedelic."

Ten years ago, it was fashionable to talk about the double-edged cerebral-and-visceral appeal of early world-beat experiments by Byrne and Eno and others - the way they stimulated both the brain and the booty. Trance Mission aims higher, according to Ken Newby, who moved here from Vancouver last last spring to solidify the band's lineup, Trance Mission's founding aesthetic owes heavily to the cultures of India, Africa or Indonesia, where "those distinctions between mind and body don't hold. For them," Newby explains, "it's all just music, it's all one deep experience, a kind of holistic listening."

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Newspaper
Weekly
Marin County California
www.pacificsun.com

Pacific Sun
Greg Cahill
8/25/1993



World Fusion: East meets West with Ancient Future

"I wish the Sleeping Lady Cafe was still open," says Matthew Montfort, referring to the bygone Fairfax relic where Ancient Future played its first gig 15 years ago. "These days, there just aren't any venues for this kind of music in Marin."

The music in question is Ancient Future's unique blend of Western jazz, reggae, blues, folk and pop combined with the sounds of Asia, India, South America and Africa. Their evocative world-fusion has earned this trendsetting Marin band critical acclaim and the respect of leading musicians around the globe. The band has recorded with the likes of Indian tabla master Zakir Hussain and Indonesian percussionist Jai Uttal. Their sixth and most recent album, Asian Fusion (Narada Equinox), features Zhao Hui, China's preeminent master of the zither-like gu zheng, and Bui Huu Nhut of Vietnam, a leading performer of the one-string dan bau.

"We had a good talent pool to work with in terms of guest artists," says Montfort, 35, a University of Colorado music graduate who co-founded Ancient Future in 1978 while studying Indian music at the Ali Akbar College in San Rafael. "It's like a smorgasbord." The material on Asian Fusion ranges from "Dusk Song of the Fisherman," an ancient Chinese composition from the Ching Dynasty, to a Vietnamese folk song set to a contemporary reggae beat.

For Montfort, the album is the culmination of a 20-year fascination with the exotic sounds of the world. Born in Denver and raised in Boulder, Colorado, he started playing guitar at age 12. "I was really into Jimi Hendrix, Jimmy Page and all the rock 'n' roll heroes," he recalls. "After a year of that, I could do a fairly good job of imitating them and figured there must be more to music than what I knew."

He began studying jazz and classical guitar, fusing the various elements with rock music. When he heard fusion pioneer John McLaughlin's Mahavishnu Orchestra, with its Indian music styling, Montfort realized that he could incorporate the disparate styles that had captured his imagination. "I figured there had to be some new ground to break there," he says.

Ancient Future, co-founded with fellow Ali Akbar student Benjy Wertheimer, recorded a prescient album of Indian and gamelan-influenced music that anticipated the world music explosion of the mid-eighties. The band has gone through several personnel changes over the years, while harboring a diverse roster of top-flight musicians. The current lineup includes violinist and guitarist Jim Hurley, who has toured with the Peking Opera and also plays with Dan Hicks and his Acoustic Warriors; keyboardist Doug McKeehan, an Indian music aficionado and co-founder of the New Age jazz group Art Craft; and percussionist Ian Dogole, who plays everything from the bongos to Burmese temple drums.

"Obviously when you mix styles of music, some of it's going to work really well and some of it isn't," says Montfort, addressing the challenge of working with musicians from other lands. "You've got to be able to figure out what's what. That's always a challenge. But to me, the process is a lot of fun. I think, historically, great music happens either by expanding a set of traditions or when two traditions collide. Then great things can happen."

Continued. Download entire article:
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Music
World fusion
East meets West with Ancient Future
BY GREG CAHILL
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L.A. Jazz Scene Brian Soergel

9/1/1993

New Adult Contemporary

Although the San Francisco Bay-area based Windham Hill label is generally regarded as the first successful New Age music recording company, there's no disputing Milwaukee-based Narada's claim as the top New Age label today. While Windham Hill has diversified its musical selection, Narada, celebrating its 10th anniversary this year, has successfully clung to its roots. The label has four divisions: Narada Lotus (solo or ensemble settings); Narada Mystique (electronic and acoustic blending); Narada Equinox (light jazz and vocals); and Narada Cinema.

Narada has also built a reputation on its fine collections. A current best-seller, Narada Decade, features two CDs and 32 songs. All the major artists are here, including David Lanz, whose "Cristofori's Dream" is one the most recognizable and beautiful piano works in the genre. Other artists include Spencer Brewer, Ancient Future, Michael Jones, David Arkenstone, Peter Buffett and Ralph Illenberger. This is a must-have for New Age fans and a great way to sample the musical styles of Narada artists.

At the same time, one of Narada's top artists, keyboardist and synthesizer whiz David Arkenstone, has a new 17-song collection from his five albums, titled Chronicles. Arkenstone's works feature rich instrumentation and grand, sweeping moments that bring many works to fulfilling climaxes, including "Papillon (On The Wings of the Butterfly)." Especially compelling are Arkenstone's collaborations with guitarist Andrew White.

Founded in 1979 by Matthew Montfort, who plays the scalloped fretboard guitar, Ancient Future uses "world fusion" to describe its sound, which is heard on Asian Fusion (Narada Equinox). Combining rhythms of Africa, Bali, India, the Middle East and South America, this album presents a sound familiar to Western ears but jumping with far East sounds. So how did four white guys get interested in such exotic music? Why, from studies of Indian music at Ali Akbar College in San Rafael, California, of course. But what could have turned into a mess has instead led to national recognition.

Guest artists on Asian Fusion include Zhao Hui on gu zheng, a board zither (which sounds like a cross between the harp and banjo), and Bui Huu Nhut, a Vietnamese performer who performs on the dan bau. The later consists of a single string stretched over a long box and attached to a tuning peg at one end and a flexible rod (which holds a resonating gourd) at the other. The resulting sound is a delight, as is the whole album.

Other recent Narada releases include Celtic Odyssey, by various artists; pianist Wayne Gratz's Follow Me Home, Eric Tiigstad (guitar) and Nancy Rumbel's (oboe) Give And Take; and Peter Melnick's soundtrack to a PBS TV series, The Dinosaurs.

Although more closely associated with jazz, Oregon's 18th album, Always, Never, And Forever (Intuition), is reviewed here since the much-traveled group foresaw the New Age and world music fusion genres. Formed in 1970, three of the original members are still here: Pail McCandless (reed, wind instruments), Ralph Towner (guitars, piano, synthesizer) and Glen Moore (boss, piano). With percussionist Trilok Gurtu, the quartet plays more than 50 instruments on this work, which, alas defies description. Definitely not an easy-listening experience, this album presents stimulating and challenging acoustic fusion. Included is a remake of "Aurora" from Oregon's Distant Hills album.



By Brian Soergel

Through the San Francisco Bay area and around Windham Hill, there is a growing awareness of the first successful New Age music recording company, Milwaukee-based Narada Equinox. The label has four divisions: Narada Lotus (solo or ensemble settings); Narada Mystique (electronic and acoustic blending); Narada Equinox (light jazz and vocals); and Narada Cinema.

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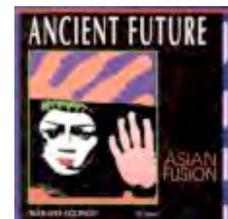
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Magazine

Monthly

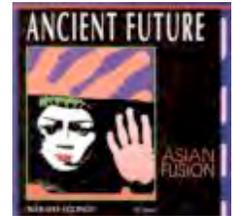
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Cristina Palesi

9/1/1993



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.

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.

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Track n° 2 / 3

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HiFi. Italia. 1993. N° 238-243 (tbd)



ANCIENT FUTURE

UN MONDO SENZA MURI

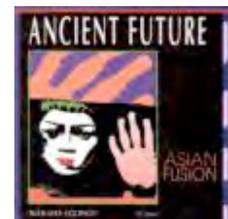
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Cristina Palesi

Newspaper Daily San Francisco Bay Area www.sfchronicle.com

San Francisco Chronicle Michael Snyder

9/12/1993



World-Class Sounds: Ancient Future in WOMAD Article

Today, there are quite a few Bay Area musicians who push the envelope. Peter Apfelbaum's East West jazz fusion group the Hieroglyphics Ensemble, Ancient Future and its new-age/Asian melange and the 10-woman Eastern Europe- an folk choir Kitka leap to mind.

World-Class Sounds Peter Gabriel headlines global WOMAD festival

ROLL OVER Beethoven, and tell Beavis and Butt-Head, Casey Kasem and everybody at the Grand ol' Opry the news. There's a whole world of music out there that has nothing to do with grunge rock, heavy-metal power ballads, or country music. This is not to suggest that all Western pop is creatively bankrupt, but rather to glory in blasts of fresh sound from foreign lands.

It's African high life and Jamaican reggae; it's ma and calypso from the Caribbean and samba from Brazil; it's Bulgarian folk music and traditional Celtic lamentation; it's a flamenco from Spain and a raga from India. Occasionally, it will sneak up the American charts in one form or another, usually Caribbean, sometimes watered-down. But up until now, it's been considered a novelty on our shores by all but a handful of open-minded pan-cultural fete.

It's world music - the melodies and rhythms that make our brothers and sisters in other lands dance, sing, exult, cry and ponder. When it's done right, no translation is necessary.

Next Sunday afternoon, the Bay Area will get a good dose of myriad sounds from all points on the globe when the touring WOMAD festival - headlining British rock star Peter Gabriel - sets up in Golden Gate Park for a noon to 5 p.m. concert, with music and dance workshops and interactive computer exhibits. Cost is \$10; kids under 12 are free.

This is the local stop on the first North American tour assembled by WOMAD (World of Music, Arts and Dance) - a nonprofit organization established in England during the early '80s and dedicated to fostering awareness of traditional and contemporary international art and culture in all of its diversity and magnificence.

WOMAD is a pet project for Gabriel, who has dipped into Third World rhythms and styles freely throughout his recording career (his duets with Senegalese pop singer Youssou N'Dour on "Shaking the Tree" and "In Your Eyes," the African folk influence on "Biko," etc.).

Although the first WOMAD show in 1982 (conceived by Gabriel with journalist Thomas Brooman) was a financial failure, the organization retrenched and bounced back during the past decade to present a series of concerts at more than 60 locales in 19 countries. Musicians from approximately 90 nations have taken the stage under the WOMAD banner.

Download entire article: http://www.ancient-future.com/pdf/9_12_93sfchronpink.pdf

WOMAD Music DATEBOOK Peter Gabriel headlines global WOMAD festival

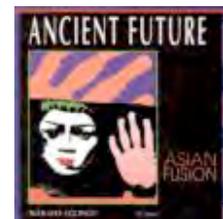
San Francisco 1993 Fall Season OPERA 1993 THE GREAT PERFORMANCES NORWAY EXPLORES THE ARTS Fall Season

Magazine
Quarterly
National

NAPRA Trade Journal

Carol Wright

9/21/1993



Music and Audio Reviews: WORLD MUSIC

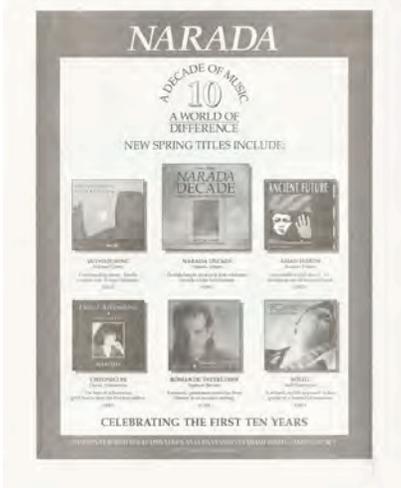
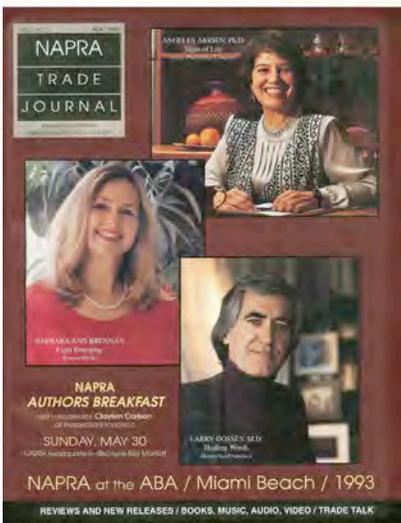
66 NAPRA TRADE JOURNAL/FALL 1993

Music and Audio Reviews
Reviewed by Carol Wright, Spirit Eagle, and Sandy Anderson

WORLD MUSIC

ASIAN FUSION by Ancient Future.
Narada Equinox.

Let your ears get Eastern on this exotic release from Ancient Future blending jazz with the Orient. Cuts include a melancholy koto prelude in the Japanese mode, music evoking the traders' Silk Road, the mysticism of the Sufis, the courts of China, the folk villages of Japan and Vietnam, the shadow puppets of Indonesia, and the festivals of Tibet. Several guest artists add elegant authenticity to the album, including Zhao Hhui, principal gu zheng soloist for the Chinese Opera (considered a "national treasure") Bui Huu Nhut on the Vietnamese one-stringed dan bau, and Emam on tabla. -CW



ABA ISSUE
NAPRA TRADE JOURNAL
SPRING 1993

NARADA
A DECADE OF MUSIC
10
A WORLD OF
DIFFERENCE

NEW SPRING TITLES INCLUDE

ASIAN FUSION
Ancient Future
Accessible world music. An intriguing mix of East and West.
63023

CELEBRATING THE FIRST 10 YEARS

Magazine

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Music Reviews

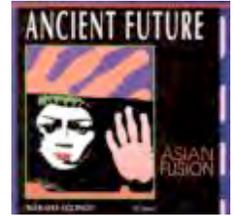
9/21/1993

ASIAN FUSION

ASIAN FUSION

Ancient Future

Narada Equinox ND-63023



Many Hands

A MAGAZINE FOR HOLISTIC HEALTH

Fall 1993

ASIAN FUSION Ancient Future Narada Equinox ND-63023

Many musicians have used the traditional music of other cultures as a source of inspiration; few have done so well as the group Ancient Future. Band leader Michael Montfort and company, plus associated guest artists, have combined the instruments, rhythms, and melodies of Asia with guitars, bass, percussion, and violin, to produce an exciting mix of Asian fusion. This is World Beat music at its best; soaring melodies and percolating rhythms delivered with a sense of tradition and originality.

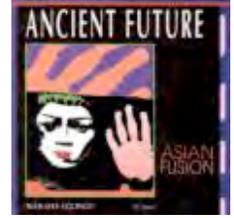
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Magazine
Bi-Monthly
National

Secret Guide to Music

Biff Mockowski, D.D.S.

10/1/1993



SECRET GUIDE TO MUSIC

Peterborough, NH
Bi-monthly 20,000
Oct.-Nov. 1993

10 10 5

Ancient Future: Asian Fusion
Narada 63023; 53:48]

Who'd have thought that this CD would be the one to take my notoriety as a dentist up a notch among my peers? It's such a great combination—Asian percussion and string instruments playing folk songs in contemporary fusion/new age arrangements. I played this CD over my office audio system, and it was just like Novocain. The patients love it! I can go right in and fill their cavities, yank their wisdom teeth, drain gum abscesses, whatever, when they go into their open-but-very-distant-eyed, puffed-cheek trance upon hearing this stuff. It saves on anesthetic bills, it's quicker than conventional local injections, and it even got the folks at ACME Dental College interested in the procedure—they've commissioned a 10-person team to observe my work, research the effects of *Ancient Future*, and they'll even let me present their report at the D.D.S. national convention in Butte, MT, next year! Though there's many different musical styles represented on the 54-minute set, the one that works best for my patients is "Ja Nam," a very popular Vietnamese folk song set to a gentle reggae beat. Great, authentic performances from Chinese board zither performer Zhao Hui and Bui Huu Nhut, whose *dan bau* (single-string Vietnamese instrument) plucking adds color and resonance to already beautiful songs.

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Just Like Novocain

SECRET GUIDE TO MUSIC
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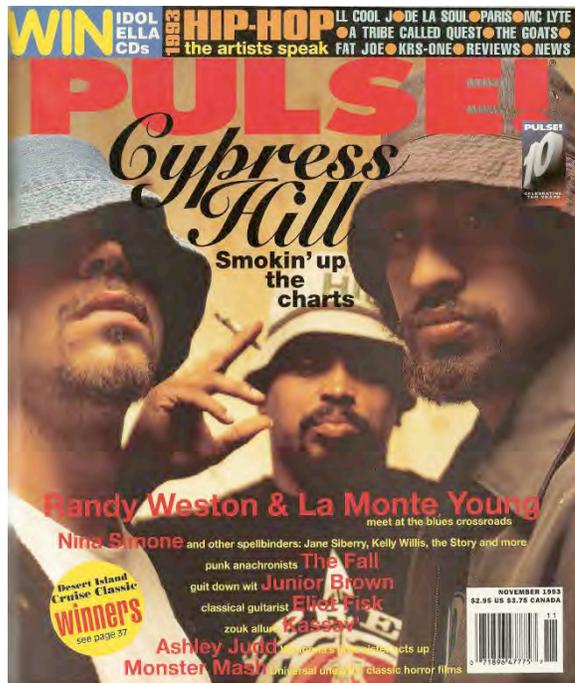
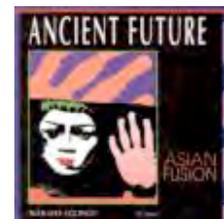
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Magazine
Monthly
National
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Tower Pulse!
John Diliberto
11/1/1993



Ancient Future absorbs Asian sounds

Ancient Future absorbs Asian sounds;
plus One, Gandalf; Heldon reissued

CONTEMPORARY INSTRUMENTAL

Many artists have been running toward world music, trying to inject new life into their compositions. For most, it's a superficial exercise; but for Ancient Future, it's at the core of what this band has been doing since the late '70s. Asian Fusion (Narada Equinox), the group's latest release, extends its Indian-derived fusion to the world of Asia and beyond. This isn't just a matter of tossing in some pentatonic scales and a shakuhachi sample. Founder Matthew Montfort painstakingly weaves into the music traditional instruments such as the gu cheng, a Chinese zither, and the dan bau, a Vietnamese single-stringed gourd instrument. And the band traverses this fusion terrain with deft arrangements and beautifully wrought interplay, from introspective duets to the reggae of "Ja Nam." Ancient Future occasionally falls on the spikes of Asian cliché, but through it all, maintains its gift for intricate melody and textured percussion. Montfort's scalloped fretboard guitar lines are wonders of ornamental design, while Ian Dogole brings a world of percussive colors from Africa and South America.

Tino Izzo seems like an exotic enough name, but he's decided to record as "One" on his debut album, *Blue Desires* (Chacra), a lush session of guitar instrumentals. Izzo is a formidable player, flying off with fleet-fingered acoustic runs one moment, and laconic, Knopfleresque melodies the next. *Blue Desires* starts out as a sophisticated, atmospherically framed fusion album, yet Izzo stretches out more and more with each track until the second half is full of open spaces and orchestral layers of guitar melody. A pioneer of instrumental guitar music is former Genesis stringman Steve Hackett. His blistering sustained lines are instantly recognizable on the latest by Austrian keyboardist/guitarist Gandalf, Galley of Dreams (Eurock). Gandalf (Heinz Werner Strobel), a synthesist in the grand orchestral school of Vangelis, has been leaning closer to Yanni's saccharine sound in recent years. But Hackett adds a cutting edge to this music, albeit one of bombastic crescendos. Gandalf has always incorporated avant-and-retrograde imagery into his repertoire, creating symphonic grandeur that's sometimes inspired, sometimes like a bad costume movie.

At the opposite end of the fantasy spectrum is Heldon, a French band which draws its imagery from a technologically malignant future. Originally released as an obscure import in 1979, *Stand By* (Cuneiform) is a blistering assault, right from the opening acid-blues guitar and sequencers of the title track. The 22-minute epic, "Bolero," is a techno-rave journey of churning sequencers and fuzz-tone fury. Helmed by French guitarist Richard Pinhas, Heldon struts through the psyche of technological alienation with a mixture of glee and paranoia. Gurgling sequencers and juggernaut drums frame Pinhas' Jimi Hendrix-siphoned-through-Robert Fripp guitar pyrotechnics. While *Stand By* is certainly the best record in Cuneiform's Heldon/Pinhas reissue series, (which also includes *It's Always Rock and Roll/ Electronic Guerilla*), Heldon's music is always an adventure, and usually a harrowing one.

John Diliberto is the host and producer of *Echoes*, a daily music soundscape syndicated nationally by American Public Radio.
98 • PULSE! NOVEMBER 1993

**Ancient Future absorbs Asian sounds;
plus One, Gandalf; Heldon reissued**

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Magazine
Bi-Monthly
National

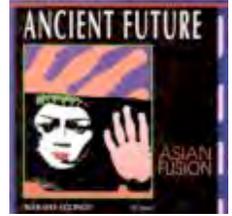
Body Mind Spirit

PJ Birosik

11/1/1993

Music by PJ Birosik

Asian Fusion by Ancient Future
(Narada)



Ever since coining the term "world fusion music," this innovative ensemble has been successfully blending the exotic instruments and sound forms of the East with more familiar Western styles. Here, one is enthralled by a Sufi-influenced devotional form popular in Pakistan done on African talking drum, American Indian frame drum, violin, and steel-string guitar; an impressionistic, jazz tinged number featuring flamenco guitar, Nepali drums and mandolin is performed in a Japanese mode; and an instrumental version of a Vietnamese folk tune led by guest artist Bui Huu Nhut on the one-stringed dan bau. Another stellar guest performer, board zitherist Zhao Hui (considered a "national treasure" in China), adds authentic flavoring on several tracks. The group's enthusiasm for indigenous musical elements is outweighed only by their amazing talent to present same within a pleasing contemporary framework. This is inspired work by peerless performers.

November/December 1993
pg 70
Body Mind & Spirit

Music
by PJ Birosik

NEW AGE MUSIC BESTSELLERS
A National Retail Report by PJ Birosik

Top Ten

- Yanni "In My Time" (Private Music)
- Eyes "Shepherd Moons" (Warner Bros.)
- Eric Tingstad/Nancy Rumbel "Give and Take" (Narada)
- Clannad "Banish" (Atlantic)
- Ottmar Liebert "Nouveau Flamenco" & "Botrasca" (Higher Octave)
- R. Carlos Nakai "Emergence" (Canyon)
- Mike Rowland "Fairy Ring" (Antiquity)
- Steven Halpern "Higher Ground" (Sound Rx)
- Gino D'Auri "Flamenco Mystico" (Sonic Atmospheres)
- Raphael "Music To Disappear In It" (Hearts of Space)

My Personal Favorite

Kevin Maxwell, Music Dept. Mgr., Bodhi Tree Bookstore, Los Angeles, CA: "Tom Sere's 'And The Stars Go With You' is the quintessential space music album - a must for any adventurous journeyer to inner or outer space; it's been a perennial bestseller for us since 1987."

Record Company Sources

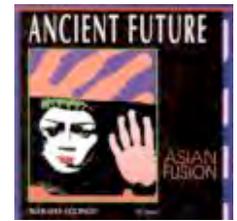
- Hearts of Space, 415-759-1143
- Sonic Atmospheres, 818-558-6236
- Sound Rx c/o Audio Alternatives, 800-283-4655
- Antiquity c/o Music Design, 414-272-1199
- Canyon, 602-266-4659
- Higher Octave, 213-856-0039
- Narada, 414-272-8700
- Atlantic, 212-275-2000
- Warner Bros., 818-846-5090
- Private Music, 310-859-9200

Med Goodall's Gifts of Comfort and Joy
(New World Music)
Meticulous, expressive and graceful, this wonderful collection of traditional pieces celebrates all that is sacred and holy. Incredibly talented multi-instrumentalist Goodall artfully arranges such classics as "The First Noel" and "Deck the Halls" so that the guitar, flute, panpipe, and keyboard performances create a mood of joyful stillness. His 11-minute rendition of "Silent Night" is so soulful that you'll never listen to the song again in the same way; it tugs at the heartstrings while defining the essential tranquility and peace of mind that permits one to truly feel love for everyone, everywhere, during the holidays. Also included are magnificent interpretations of "Scarborough Fair" and "Greenfields" that add immense depth and emotion to these popular folk tunes. A must!

Asian Fusion by Ancient Future
(Narada)
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www.jazztimes.com

JazzTimes
Chuck Berg
12/1/1993



Contemporary Currents

Asian Fusion is the self-described "world fusion music" quartet of guitarist Matthew Montfort, violinist Jim Hurley, keyboardist Doug McKeehan and percussionist Ian Dogole. For Ancient Future (Narada Equinox ND- 63023; 53:43), the foursome is augmented by Zhao Hui on gu zheng (a zither-like forerunner of the koto), Bui Huu Njut on don bau (a single-stringed Vietnamese instrument), tabla-ist Emam, bassist/flutist Bill Douglas, fiddler Eric Colub and drummer Jack Dorsey. The project, a musical travelogue spanning Asia as comprehensively as Lowell Thomas did decades ago for the March of Time, is a compelling melange of exotic pastels with titles such as "The Trader," "The Empress" and "The Dusk Song of the Fisherman." The playing is sincere, with sublime ethereality but little in the way of Western rhythmic intensity. Still, a winning combination especially for aficionados of Pacific Rim currents.

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breases, the tightly produced but flowing sounds bathe the listener with indelible ambiances as once rustic yet familiar. Guitarist Baltimore and vibraphonist Jeff Borman are the group's principal soloists. Hand-to-glove support comes from bassist Paul Adams, drummer Pete Abbot and percussionist Mino Cinola. With titles such as "The Legendary Lipstick Sisters," "The Impenetrable Forest" and "I See You in the Prince's Palace," one finds more than a hint of the group's doleful and wistful. And yet there are serious players whose urban island music approach is perky, provocative and subtly powerful.

As demonstrated in *Hand Made* (Lipstick CLP 8919 2: 50:38), keyboardist Mitchell Forman is a highly capable player. His impassioned solo take of "Oh Susannah" is a gem. So, too, is the roller-coaster ride through "Vacation" where bassist Abe Laboriel, drummer Eric Dolan and percussionist Steve Forman keep the careening family wagon on track. For contrast, there are gently shifting dreamscapes such as "To Be Announced" where Billy Drees' haunting soprano and Forman's electronically-induced simulacrum of Toots Thielmans' harmonica add poignancy. In all, an effective fusion date with edge, craft and even a surprise or two.

The World's Getting Loud (Windham Hill 91034 11331 2: 43:28) is a neatly ironic title for guitarist Alex De Grassi's latest opus. Indeed, instead of getting loud, De Grassi makes potent points with a beautifully advanced acoustic tack featuring percussionists Luis Garcia, John Santos, Keith Terry, Enrique Cruz and Steve Equiano, plus vocalist Claudio Amaral and keyboardist Judd Miller and Andy Nappi. Combining Spanish classical and American folk traditions as well as fleet sound-of-surprise textures, De Grassi scores repeatedly with rhythmically buoyant lines such as "McCoy," a spirited homage to McCoy Tyner, and the exuberant "Bright Sky." There's also a poignant reading of Charlie Mingus' "Goodbye Pork Pie Hat." Throughout, De Grassi treats us to an intensely felt music that consistently transcends the bounds of the neo-bop mainstream with its startlingly unique pan-emotivity.

Warren Hill, a bio-engineered artist cloned from a speck of DNA's scraped off a Rico Reed once used by David Sanborn at the Tender Trap in Cedar Rapids, Iowa, sports a Pablo-lough mane which no doubt will spawn a new wave of romance-novel covers where young Hollywood saxophonists take center stage. It's not surprising then that Savion (RCA 07863 66321-

2:51:54) is yet another sex-and-sex-ages with such teen-sovie titles as "Our First Dance," "The Passion Flower" and "Uncontrollable Urges," and for those who treaded tavern in marching band, the painting "Road My Lips." Actually, Hill's got the attitude to become the *International Male* of boutique fusion, and some of the tracks crackle with sleek corporate-inflected, consumer-targeted postmodernisms such as Drumsie Zed's facile-tongued rap on "Out of My Mind." Not for moldy figs, nor the musically literate.

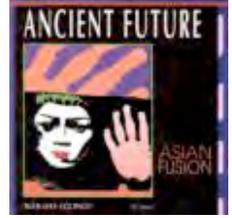
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One Reality (Different Light 12361-09; 43:22) is by Kimara (a.k.a. Alan Kimara Dixon) who includes guitar, basses, synthesizers and acoustic piano in his list. Abetted by keyboardist Billy Childs and drummer Marvin "Smitty" Smith, Kimara offers a unique sound of once dense, the result of adroit overdubbing, and yet strangely supple. The title "Heavy Behavior" is a good descriptor for the music. "Fred Astaire," if used as parody, also works. But if intended as an encapsulation of Astaire's light-dance-it spontaneity, Kimara better take another look at Top Hat. Still, Kimara's strange brews with their searing flows of molten lead demand attention...and a new tag: "Industrial Jazz," perhaps?

Soprano saxophonist George Howard's *When Summer Comes* (GRP 029-0724; 43:43) is a genre-jazz outing, a lite-funk diversion with all the staying power of the morning paper. "Gracia in the Grass," with its sappy vocal response to George's own sapphire calls, is typical of the simple-minded (drivel) served up here. As Bovino and Butt-head might say, "I hate fusion that sucks!" ■

Magazine
Monthly
National
www.tower.com

Tower Pulse!
Top 10 List
12/1/1993



The Top 10 List 1993

Picking the best 10 releases of the past year is nearly impossible when we've heard hundreds of records, some great, some forgettable. Here are our columnists' and editors' selections as the creme de la creme of 1993.

Contemporary Instrumental

1. Trisan – Trisan (Real World/Caroline). A merging of Celtic and Asian music with Clannad's Pol Brennan unifying the percussion of Joji Hirota and flutes of Guo Yue.
2. Forgotten Gods – Suspended Memories (Hearts of Space). Steve Roach, Jorge Reyes and Suso Saiz in a communion of modern technology and ancient primal instruments.
3. Weaving My Ancestors Voices – Sheila Chandra (Real World/Caroline). Ancient voices of the world from India to Ireland emerge from the throat of Sheila Chandra, singing her meditations over layered tamboura and guitar drones.
4. Asian Fusion – Ancient Future (Narada). Another album of East/West melodies, this time using plucked string instruments from Vietnam and China.
5. Ekstasis – Nick Skopelitis (Axiom). Burning techno-world fusion mixed in a cauldron of Skopelitis' mutant guitar and Bill Laswell's psychedelic production.
6. Enn – Hiroki Okano (Innovative Communications). A meticulously crafted album of synthesizers and Japanese winds, strings and percussion.
7. Into the Labyrinth – Dead Can Dance (4AD). An intersection between the ancient and the present with Lisa Gerrard's haunting, otherworldly vocals coupled with sampled percussion and instrumental exotica.
8. Moon Shines at Night – Djivan Gasparyan (Gyroscope). This is the sound that seduced Peter Gabriel, and you'll hear why on this disc of Armenian doudouk melodies.
9. Blue Desires – One (Chacra). One is Tino Izzo, a formidable guitarist whose sophisticated fusion veers from fleet fingered acoustic runs to laconic, Knopfleresque melodies.
10. Stand By – Heldon (Cuneiform). First released in '79, this blistering Cyber-space journey presages today's techno-rave music, but with substantially more soul.

– John Diliberto



The Top 10 List

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Zines

1. **Grey Area**—P.O. Box 988, Woodland, WA 98661-0988.
2. **Half Truth**—P.O. Box 92323, San Diego, CA 92163-0323.
3. **The Kravis Hacer Klub**—141 Haver Street SE, New York, NY 10013-4366.
4. **Other Burnt**—1199 St. Michaels Pl. East, Laurel, MD 20723.
5. **Merpe**—Although now dormant, the site would surely give the most informed and scholarly cover.
6. **Speed Kites**—P.O. Box 14562, Chicago, IL 60614.
7. **Synesthesia**—P.O. Box 24855, Nashville, TN 37202.
8. **Katavoth**—28 Chestnut St., New Bedford, Connecticut 01890.
9. **Exploitation Perspectives**—P.O. Box 1215, Haddonfield, NJ 08033-0121.
10. **Lambda**—P.O. Box 452, Oak Grove, WI 53074.

Blues

1. **Give It Up to Love**—Mighty Sam McClain (Capitol/Care). Blues with soul gets no deeper than McClain's soulful, bluesy heart.
2. **Raw Out of Shape**—Bobby Parker (Black Top). 80 years of pure energy rock out into this electric, singer/guitarist's blues album.
3. **Bill Evans—Reverend Earl** (Archie Shepp). Virtuoso guitarist and composer Earl plays only instrumentals and still manages to create a new genre.
4. **Feel Like Your "Something Wrong"**—Cedric Davis (The Downbeat). The debut of the late great country-blues writer.
5. **The Carter Family**—Newly reissued artist (Capitol). The CD box captures the spirit of ghetto blues and early rock.
6. **Blue Island**—B.B. King (MCA). Trained with other greats, King catches flame, burns through his own riffs and gives a scorching accompaniment.
7. **Home + Me**—Robert Cray (Mercury). Cray expands his style to include the blues and soul.
8. **I Put the Feel/Feel**—The Duke Rooming, Tex. —Bobby Blind (MCA). This two CD reissue of early blues crystallizes a genre that grows more profound with each listen.
9. **Play Your Guitar, Mr. Huber**—Earl Hooker (Black Top). Hooker and tenor horn are the law, sharp-shooter.
10. **Rare Chicago Blues**—various artists (Ballkry). Hear what was happening on Chicago's streets between '52 and '58. —Tom Greenwald

Contemporary Instrumental

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2. **Forgotten Gods—Suspended Memories** (Hearts of Space). Steve Roach, Jorge Reyes and Suso Saiz in a communion of modern technology and ancient primal instruments.
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Country

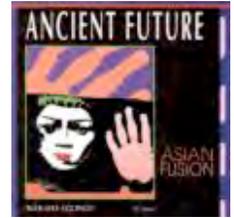
1. **One Time**—Dwight Yoakam (Capitol). So rare, so hard, so country.
2. **Only Blue I Feel**—Patty Loveless (DWE). A waltz into a woman's heart.
3. **Spinning Around the Sun**—Janet Dickey (Richter). Enchantingly sublime. Celestial early.

Magazine
Quarterly
National

Dreams Word

Ben Kettlewell

12/21/1993



ANCIENT FUTURE "Asian Fusion" (Narada Equinox ND 63023)

One of the first groups to become involved in cross-cultural music forms, Ancient Future has been producing high-caliber "world music" since the late 70's. This new release intermingles cultural influences from Bali, Africa, India, Southeast Asia, and China into 12 captivating, imaginative compositions. Using a broad palette of indigenous musical elements representing Asia's diverse cultures, Matthew Montfort and company have successfully blended the exotic timbres of the East with the more contemporary sounds of the West. They were fortunate in having some internationally renowned guest musicians featured on this album. Zhao Hui is renowned as China's premier performer on the gu zheng, a board zither which is the predecessor of the Japanese koto. Bui Huu Nhut, a native of Saigon who moved to the states in 1989, performs on the dan-bau, a single string stretched over a long box. Also joining the core group on this album are Emam, an Iranian native performing on tablas, Bill Douglass on bass and flute, Eric Gotub on violin and viola, and Jack Dorsey on drums. Songs like "Prelude," "Morning Sung," "The Dusk song of the Fishermen," and "The Empress" have a simple pristine quality reflecting the unadorned elements of Asian music. Other compositions like "Bookenka," "The Trader," "Ja Nam," and "Ladakh" feature the full ensemble with guitars, synths, lots of percussion, and ethnic instruments to create a fusion of folk, jazz, and world-beat music. The guest musicians virtuoso performances add a great melodic depth to this Asian inspired album. Highly recommended. Available from better retail outlets and most mail-order services. - Ben Kettlewell, Dreams Word, Issue #15, Winter 1993

October 10, 1993

Matthew Montfort/Ancient Future
P.O. Box 264
Kenfield, CA 94914-0264

Dear Matthew,

Enclosed is a review on your release "Asian Fusion" (see enclosed review) for DREAMSWORD, (# 15). The review will also be in the next issue of "i/e, The Magazine of Progressive and Electronic Music" (# 5 issue) time permitting. I hope that you like the review and feel free to use it in any way for promotional purposes. I will send you tearsheets from the magazines also, as soon as they are published.
Thanks, I hope to hear from you soon.

Best regards,

Ben Kettlewell

Ben Kettlewell
PO Box 1205
Provincetown, MA.
02957-1161
USA

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(Narada Equinox ND 63023) CD1993

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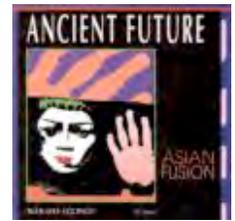
Best regards,

Ben Kettlewell

Newspaper
Weekly
Athens, GA
flagpole.com

Flagpole
Hillary Meister

2/2/1994



WORLD BEAT • MUSIC OF THE SPHERE (Debut of Column!)

In this column, we'll make an attempt to explore a world of music that has been slowly making headway into the American mainstream consciousness. We have touched on this form occasionally in Ear Wax Facts with reviews of world music artists - everybody from Peter Gabriel (whom you know) to Boukman Ekperryans, a Haitian collective playing 'rara rock.'

There are many forms of music outside our typical American diets of rock, country, rap, jazz, etc. It's time to loosen the palate and try something a bit more exotic for a change. There are also instruments like the gu zheng, a Chinese zither-like instrument used in the below album review, or the digeridoo used in everything from Hothouse Flowers and the Levellers recordings to Lights in a Fat City. There are specialty labels (hat are bringing world music closer to he American record buying public such as Narada, Hearts of Space and Gabriel's Real World. From time to time in this space we'll listen to this world music, and here goes.

Ancient Future: Asian Fusion / Narada

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There's also guest musician Bui Huu Nhut (pronounced buoy who nyoot), who plays on the dan bau, a Vietnamese instrument with a 'single string stretched over a long box, attached to a tuning peg at one end, and to a flexible rod (which holds a resonating gourd) at the other. Its sound is said to 'find its way into the secret places of the soul.' There's also Emam from Iran on tablas, Bill Douglas Ion bass and flute), who has performed traditional Chinese music for 20 years. Eric Golub plays kokyu, a three-string Japanese fiddle, as well as Chinese fiddles, violin and viola. He's also toured with the Beijing Opera and is "skilled in North Indian, West Javanese and Balkan gypsy idioms.' Jack Dorsey plays drums.

Liner notes in the album call Ancient Future a 'musical travelogue spanning the vast geographic and cultural expanse of Asia, from the Silk Road to the Spice Islands; from the Himalayas to the Forbidden City of ancient Peking.' The band coined the term "world fusion music," so it is only fitting to begin with them in this first column. Their idea of world fusion music is to combine Indian, African, Balinese and other ethnic and cultural musical forms 'within a contemporary framework.'

Founding member Matthew Montfort originally became intrigued by Indian classical music while in college. He travelled and studied in Indonesia, Bali, China and eventually published a textbook on African, Balinese and Indian rhythmic traditions entitled Ancient Traditions - Future Possibilities. Jim Hurley (on violins) has played with Montfort on the last several albums as well as Doug McKeehan on keyboards, Ian Dogole on percussion, and the indigenous musicians.

Each of the 12 tracks on Asian Fusion is detailed a bit, explaining the instrumentation used from Montfort's classical Indian scalloped fretboard guitar to Dogole's use of the dholak, a North Indian barrel drum. Some tracks are explained musically, such as 'Bookenka (the Adventurer)' which is described as combining 'a Japanese mode with elements of jazz to create an impressionistic journey of adventure and discovery' to recreating folk traditional elements within the musical fabric.

Asian Fusion is a luscious, full-bodied album and one that will indeed send you to the nether parts of the globe.

FLAGPOLE

February 2, 1994

Athens, GA

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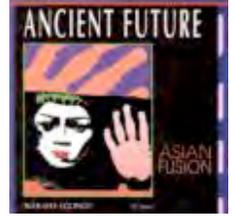
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Hillary Meister

Newspaper
Daily
Marin County, California
www.marini.com

Marin Independent Journal
Music Listings/Weekender

2/6/1994



Past meets present via Future

FIFTEEN YEARS AGO TO THE DAY, the group Ancient Future - **the godfather of the world music movement** - performed its debut concert to a packed house at the Sleeping Lady Cafe in Fairfax. This Friday, the group will play in that exact spot, now Dance Theatre Seven, 56 Bolinas Road. Tickets are \$10 and only available at the door. Those in the know will bring a pillow to sit on.

Marin Independent Journal Sunday, Feb. 6, 1994

BEST BETS FOR THE WEEK

Just for the techno fun of it

'MULTIMEDIA PLANNING' is the latest, greatest just-for-the-techies '90 exhibit opening Saturday through March 11 at the Esplanade Center. The program offers a best show for adults and children on new multimedia and education software. Special presentations will include digital imaging, with demonstrations of photo scanning and image manipulation techniques, simple and easy to use virtual reality demonstrations, special effects, from animation to high end digital movie tricks and lessons in surfing through the Internet. Showings are suggested at 10 a.m. to 5 p.m. Tuesday through Sunday, and until 9:30 p.m. Wednesday. The Esplanade Center, 1000 Esplanade, is at 3001 Lynn St. Call 561-0000 for details.

Dreaming of tickets

WITH A NO. 1 HIT SINGLE on the Billboard charts ("Once of Love"), Celtic Dots knows about the power of her voice. You can too if you've got tickets to her exclusive concert at the Palace of Fine Arts this Friday at 8 p.m. The show — with Celtic Dots opening — is sold out. Get some of us may still find tickets, somewhere, some how, some way.

Past meets present via Future

FIFTEEN YEARS AGO TO THE DAY — the group Ancient Future — the godfather of the world music movement — performed its debut concert in a packed house at the Sleeping Lady Cafe in Fairfax. This Friday, the group will play in that exact spot, now Dance Theatre Seven, 56 Bolinas Road. Tickets are \$10 and only available at the door. Those in the know will bring a pillow to sit on.

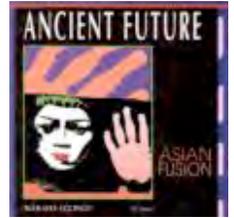
A story on ice skates

'BAUTY AND THE BEAST' comes alive in Walt Disney's World on Ice Wednesday through Feb. 27. This special version includes appearances by Mickey and Minnie Mouse. Tickets range from \$11.00 to \$25.00 and are available by calling 540-626-7700 or 540-367-8888.

Performances at the Oakland Coliseum are at 10:30 a.m. and 7:30 p.m. Friday; 10:30 and 7:30 p.m. Saturday; 1:30 and 6:30 p.m. Feb. 12; 1:30 and 7:30 p.m. Feb. 14.

Newspaper Weekly North San Francisco Bay Area

Gazette North Bay Spotlight 2/9/1994



Christopher Parkening is recognized heir to Segovia tradition

asked for one of the world's preeminent virtuosos of the classical guitar... Christopher Parkening... Segovia tradition...

Ancient Future returns for 15th anniversary concert

On February 11, 1979 Ancient Future performed its debut concert at the Sleeping Lady Cafe in Fairfax to a packed house. On February 11, 1994 Ancient Future will return to the site of the now defunct Sleeping Lady Cafe which has been converted to a dance concert studio called Dance Theatre Seven, 56 Bolinas Road in Fairfax. Three other 15th anniversary concerts follow it around the San Francisco Bay Area. Tickets for the anniversary concert at the Dance Theatre Seven are \$10. You are advised to bring a pillow to sit on. For information call (415) 459-1892.

Ancient Future will appear at the Freight and Salvage in Berkeley on February 18; Village Theatre in Danville on February 19; and Embarcadero Center Cabaret in San Francisco on March 10. Ancient Future's first nationally distributed release was Natural Rhythms (Philo 9006). Originally released in 1981, Natural Rhythms foreshadowed the world music movement as one of the first albums to convincingly blend Eastern and Western music for which it won N.A.I.R.D. "Indie" Awards in World Music and Album Cover Design. It will be released on CD in the United States by Philo/Rounder Records in February to commemorate 15 years of Ancient Future history.

Ancient Future will also be showcasing material from their sixth CD, Asian Fusion (Narada Equinox ND-63023), a musical travelogue spanning the vast geographic and cultural expanse of Asia showcasing some of the top performers in the Asian music field including Zhao Hui, China's preeminent master of the Chinese koto and Bui Huu Nhut, a leading performer of the Vietnamese dan bau (a one string instrument).

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Spotlight on Theatre The Sum of Us is arresting theatrical entertainment

by John Hines, Spotlight Theatre Critic... The Sum of Us... arresting theatrical entertainment... The Sum of Us is a play by...

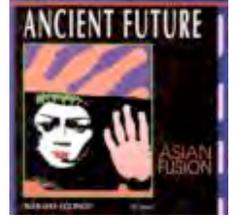
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Newspaper
Weekly
Contra Costa County/California
www.cctimes.com

Contra Costa Times

Roberta Seabury

2/11/1994



Future's vision reaches far and wide

Special to the Times

MATTHEW MONTFORT, Jim Hurley, Doug Mceehan and Ian Dogole are Ancient Future, a fusion group that gathers its musical inspiration from many cultures.

Future's vision reaches far and wide
By ROBERTA SEABURY
Staff writer

The fusion group Ancient Future gathers inspiration from around the world. Asian, Indian and island cultures provide rhythms and instruments to be molded, formed and fused by the band's leader, Matthew Montfort.

Listen carefully and there is a bit of Debussy, Chopin, Mozart, Grateful Dead and Led Zeppelin judiciously inserted. The group will appear Feb. 19 in Danville.

"We don't play much 'world music,' a category now found in record stores," Montfort said. "Our world fusion music grew out of world music."

World music is performed in traditional style by an ensemble: for example, an Irish band playing a Scott Joplin rag, World fusion music is music from various cultures assimilated into one piece using many instruments from as many cultures.

Montfort designed and plays the scalloped fretboard guitar, an instrument combining qualities of the South Indian vina and the steel string guitar. Currently, he teaches at Blue Bear School of Music at Fort Mason in San Francisco.

The group has five recordings and will re-release a 1980 album, "Natural Rhythms," on compact disc. Much of the music for their Danville concert will come from the newest recording, "Asian Fusion."

"It's a fine title, as long as you don't have to say, 'Asian Fusion by Ancient Future,'" Montfort said, laughing.

Others in the band are Jim Hurley, Doug McKeehan and Ian Dogole. Hurley's primary instruments are acoustic violin and guitar. McKeehan is keyboardist and a student of Indian classical music. Percussionist Dogole is a multi-instrumentalist, including the African talking drum, bongos and Burmese temple drums.

Concert Preview

Who: Ancient Future

Where: Village Theatre, 233 Front St., Danville

When: 8 p.m. Feb. 19

How much: \$12 reserved cafe table seating, \$10 general, \$7 seniors and youth

Call: 820-2651

THE CONTRA COSTA VALLEY WEEKEND

Future's vision reaches far and wide
By ROBERTA SEABURY
Staff writer

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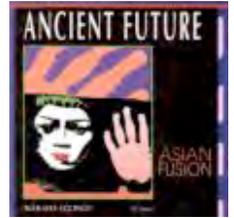
Enjoy the rhythm of Africa, Asia & South America (and back & forth to classical, "Disco")... followed by...
Village Theatre • 233 Front St. • Danville
table coffee & dessert available

Newspaper
Daily
San Francisco Bay Area
www.insidebayarea.com/oaklandtribune

OAKLAND TRIBUNE

Dave Becker

2/17/1994



Ancient Future blends sounds, styles from around the world

WHEN Matthew Montfort and his friends started performing under the moniker Ancient Future 15 years ago, there was no such thing as "world music." The average record store had a few dusty LPs of international folk music on the most remote shelf, but it was still years before Paul Simon's "Graceland" encouraged an ever-growing stream of artists to freely blend styles from across the globe.

Montfort, who performs with the latest version of Ancient Future on Friday in Berkeley and Saturday in Danville, said he didn't have any grand cross-cultural crusade in mind when he started the group. He just wanted to utilize the music that had fascinated him for years.

"It was tough at first to explain to people what we wanted to do," says the guitarist. "We coined the term 'world fusion' because it seemed to sum up what we were doing. Basically, the overall theme is to blend styles from around the world with jazz and pop themes." The group's name is a reflection of that goal, Montfort adds. "It refers to the idea that we're taking elements from ancient cultures and putting them together in new ways," he says.

At first, Montfort's interests centered on Indian classical music. A student of jazz and classical music, Montfort's sensibilities underwent a drastic change when a friend convinced him to take a few classes at the Ali Akbar College of Music in San Rafael, the city where he eventually settled. The Colorado native was instantly hooked on the exotic instruments and rhythms of Indian classical music, and he has been a global explorer (and San Rafael resident) ever since.

After a few years and a couple of albums, Montfort's interests shifted to Balinese gamelan music. Lately, he's been fascinated by Asian music. The exotic sounds of the Chinese gu zheng and Vietnamese dan bau are at the heart of the group's latest album, "Asian Fusion" (Narada), and its current concerts.

"There's a heavy Asian element now, but I'm sure we'll be going in different directions in the future," the performer says. "It looks like there'll be some significant Middle Eastern influence and a more obvious rock component on the next album." All that musical traveling has meant a lot of practicing for Montfort, who has branched out from the guitar to tackle a global array of stringed instruments. "I've spent an awful lot of time learning new instruments, but I've enjoyed it tremendously," he says. "Besides, it's not as hard as it might sound. There are certain kinds of music that are so complex and rhythmically challenging that if you can play that, you can do just about anything. Indian music is one of those, so I started out with a great foundation."

The ever-shifting focus of Ancient Future has also meant steady changes in personnel. The current lineup includes Doug McKeehan on keyboards, Jim Hurley on violin and Ian Dogole on percussion. Montfort is the only original member still with the group, something he doesn't regret.

"I used to feel a need to keep the group as stable as I could, but at this point, I feel change is a positive thing," Montfort says. "We all learn from each other, and the new people bring in fresh ideas and perspectives. It keeps it from getting stale."

Montfort adds that he's familiar with the charges of "musical tourism" and "cultural imperialism" purists have leveled at his kind of cross-cultural experimentation. He remains unswayed.

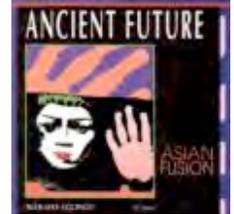
"What I believe is that it's one world," he says. "Western culture is permeating all over, so I think it's good for a little non-Western culture to permeate into this country. Overall, I don't feel that anything I'm doing goes against the idea of preserving the musical traditions of these cultures. I think those traditions are important and should be looked after. At the same time, music has to relate to what's happening in its times. There's room for both."



Magazine
Bi-Monthly
National

Body Mind Spirit
Michael Diamond

3/1/1994



MUSIC REVIEWS

By Michael Diamond

Chant, The Benedictine Monks of Santo Domingo De Silos (Angel Records).
In the rolling hills of northwestern Spain stands the timeless world of the Monasterio de Santo Domingo de Silos, where seven times a day, every day of the year, the monks who live there sing Gregorian chants, as their brothers in faith have done for over 1500 years. It is this music, named for Pope Gregory I, that comprises *Chant*. How it made its way to number 2 on the pop charts with the likes of Whitney Houston and Snoop Doggy Dogg is beyond my frail powers of comprehension. I like to think it is an indication that the world is ready for music that transcends the glorification of dysfunctional relationships and violence, and that strives to uplift the human spirit.

linear with guitars, bass, violin, and a wide variety of percussion from around the world. The album features guest performers by renowned instrumentalists from China and Viet Nam, one of whom plays a haunting single-string instrument whose sound is said to "find its way into the secret places of the soul."



Mother Earth Dance, Jack R. Conrad & Global Friends (Star Sound Records).

Although this album is all instrumental, it manages to put across a powerful message without the use of lyrics. *Mother Earth Dance* was created in support of the United Nations Environmental Program, and reflects the combined efforts of sixteen musicians from around the world. Included in the album is an eight-page advertising supplement of organizations working to help heal the planet. The music is like a tropical rain forest, incredibly lush and reflective of a delicate interplay between all its elements. While difficult to classify, listeners who enjoy richly produced New Age music will find a lot to like in this environmentally-friendly release.

Ascension Harmonics, Richard Shalman & Samuel Welsh (Rich Heart Music).

The subtitle of *Ascension Harmonics: Sacred Attunements Through Music*, gives an idea of the focus of this remarkable album. This is not easy listening or background music, but New Age music in its truest sense—i.e., to raise the vibration of the listener. Recording artist Richard Shalman, who is perhaps best known for his *Light from Aztlan* album, has collaborated with spiritual teacher Samuel Welsh to create music for healing and attunement to specific higher-dimensional energies. Featuring a variety of synthesizers and piano, the sound ranges from orchestral space music to almost classical in some places, and, in my opinion achieves the purpose for which it was created.



Simon, Simon Wyszberg (Narada Lotus).

While this recording marks Simon Wyszberg's first venture into contemporary music, he is certainly no stranger to the music world. A well-respected classical guitarist with twelve albums to his credit, Simon has recorded and performed worldwide as a soloist, as well as with a variety of chamber orchestras, string quartets, and concert orchestras. This album reflects his classical background



Asian Fusion, Ancient Future, (Narada Records).

Ancient Future has always been a group that has blended various ethnic influences into their sound, which they call "world fusion music." Their latest effort, as the title implies, incorporates the diverse and exotic sounds of the Asian continent.

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Ancient Future has always been a group that has blended various ethnic influences into their sound, which they call "world fusion music." Their latest effort, as the title implies, incorporates the diverse and exotic sounds of the Asian continent with guitars, bass, violin, and a wide variety of percussion from around the world. The album features guest performances by renowned instrumentalists from China and Viet Nam, one of whom plays a haunting single-string instrument whose sound is said to "find its way into the secret places of the soul."

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 wailing 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 ...

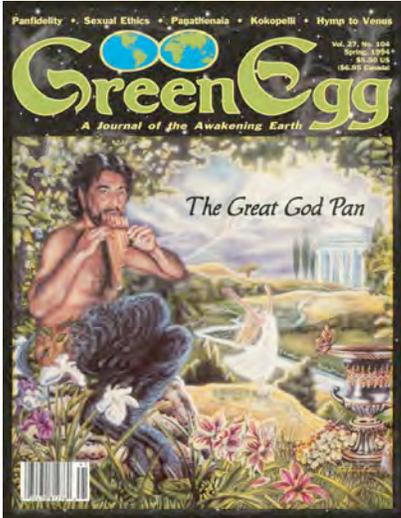
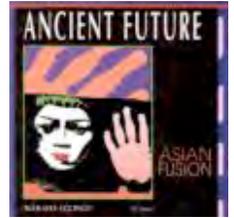
Asian Fusion

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

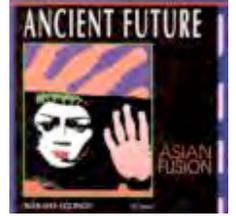


Newspaper
Daily
Chicago, Illinois
www.tribune.com

CHICAGO TRIBUNE

Brenda You

3/24/1994



Ancient Future: Asian Fusion ***** (Excellent)

Ancient Future/Asian Future
(Narada) * * * *

This compilation of 12 songs influenced by the Far East has all the sweeping impact of epic movies such as "The Last Emperor." From the gentle rain of the Japanese-influenced "Bookenka (The Adventurer)" to the delicate guitar and gu zheng (Chinese board zither) on "The Empress," each song is lush and wonderfully exotic. While some of the Indian-influenced tracks, such as "Mezgoof," are less dreamy, the composers- all Americans- were able to bring a cliché-free Asian influence to their music. Guest work by famed Chinese gu zheng player Zhao Hui and flutist Bill Douglass is inspired as well.

- Brenda You
Ratings: Excellent ***** Good *** Fair ** Poor *



Magazine Monthly National www.guitarplayer.com

Guitar Player Magazine

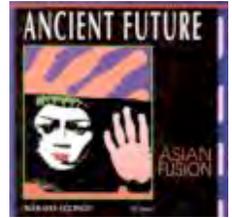
Andy Widders-Ellis

4/1/1994

Picks

•Ancient Future, Asian Fusion, Narada Equinox (1845 N. Farwell Ave., Milwaukee, WI 53202):

Northern California's self-proclaimed "world fusion" band do more than simply throw together players and instruments from East and West. They rebuild at the sub-molecular level, pureeing the varied melodic, rhythmic, and harmonic idioms into tuneful, somewhat new-agey compositions. Leader Matthew Montfort conjures lovely Asian zither-like inflections with a scalloped fretboard guitar.



Hidden Whitford, David Vinopal & Dan Erlewine Gibson's Fabulous Hat-Top Guitars

Gibson acoustics rarely receive the attention they deserve by collectors, but this book should change that. Starting with Gibson's Depression-era L-series guitars and continuing through the company's current custom models, the book details the development of almost every Gibson flat-top ever produced. The photos of players with their Gibsons show that these guitars have been many musical instruments of choice if you own a Gibson acoustic or are thinking of getting one. This book is an indispensable guide to some of America's understated treasures. GPI Books. —CJ

picks



Self-titled. For four then Social Sweetheart, Atlantic, Take Gang Of Four's harsh textures and objectified structures, fill in through the brainy loquacity and wisterable

Self-proclaimed "world fusion" band do more than simply throw together players and instruments from East and West. They rebuild at the sub-molecular level, pureeing the varied melodic, rhythmic, and harmonic idioms into tuneful, somewhat new-agey compositions. Leader Matthew Montfort conjures lovely Asian zither-like inflections with a scalloped fretboard guitar.

Dan Erlewine Guitar Player Repair Guide, 2nd Edition

Dan's updated bible features over 100 additional pages, with expanded coverage of fretting, acoustic repairs, and factory setups for Fender, Gibson, and Martin. Also new are a ten-step Strat neck, more pro stuff (including the tech specs on the guitars of Steve Ray, Jeff Beck, Albert Collins, Buddy Guy, B.B. King, and John Mooney), a larger finishing section, and tons of photos and diagrams. You'll find a complete listing of tools, vintage dealers, further textbooks, books, and organizations. There's even a transcription of "Walkin' Blues" in case you get the urge to swap a string or two while waiting for the metal-flake to dry on that old D'Angelico. \$22.95 from GPI Books. —AJ

precision of Helmet, add fresh harmonic ideas and unconventional tones, and you'll probably have something like this overpowering, clinic-free workhorse.

•Lari Stern, Like One, Lipstick (Vogelbein/Contrasto 195, Spind Spin, Germany). Stern's lick-free solos always seem to grow organically from her harmonically imaginative tunes. A case study in the interactive properties of composition and improvisation, with Lent practices with remarkable originality and understatement.

•Dumou Sangare, No Era, World Circuit (dist. by Rounder, 1 Camp St., Cambridge, MA 02140). Sublime Malian vocalist Sangare spins her heartbreakingly beautiful melodies over meandering veins of guitar, electric bass, and indigenous stringed instruments. Checks in somewhere between traditional Malian music and the sleek international stylings of, say,

•Quane Jarvis, B.J.'s Front Porch, Medium Cool (5541 Nicollet) Ave. South, Minneapolis, MN 55409). While Jarvis, a veteran of the Bluebelly, Bada, and Michelle Shocked's band, doesn't quite attain the dizzy altitudes of the Cream Personal Clarence White-era Byers, his strong songs and solid playing are a welcome echo of that exalted era. Working and unrepentant.

•Joshua Brakstone Quartet, Walk Don't Run, Evidence (180 E. Hector St., Ste. 392, Conshohocken, PA 19380). Perverse or what? Brakstone, a model of jazz quietude and restraint, records a set of tunes associated with the Ventures: Bud Japhia and Hokie Shaw hit it harder than anybody—meowing here, just elegant, Grant Green-influenced sobbing. But with a rounder, more pillowy tone. Lovely sax-ops stuff.

VIDEO

Legends On Video Newly formed Venopal Films makes a fabulously auspicious debut with these hour-long videos

Writer-Syndicated Weekly Southeastern Wisconsin www.southernlakesnewspapers.com

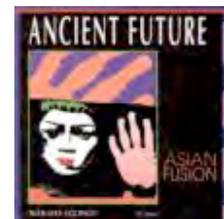
The Wax Works

Jack Burke

4/20/1994

"Asian Fusion" A-1

Narada Equinox - "Asian Fusion," the wonderful world music of Ancient Future, contemporary sounds on such instruments as gu zheng, a zither-like musicmaker from China, fretboard guitar and percussion. A-1



The Wax Works



By Jack Burke

Driving home after a short session, we turned the car radio to a country and western station. The frequency was 94.1. How can you stand that stuff? "It's all about someone overachieving, confidence and inner strength."

Knowing he produced hard rock, we responded: "Well, what's your music about?" "That's the beauty of it," he winced. "You just don't know."

When I think the story of the album was written in a room in a shop, looking for new Mexican CDs. He took his check to the counter clerk who opened a remote handset and had laughing snarling. Expanding the check to be verified, the customer noted by the cash register. The clerk said: "You don't have to wait, there will be a Mexican don't write bad checks."

Quote from Ben McGowen: "I have been in my band elementary school that there are at least a dozen and a half members in the Narada Equinox Orchestra."

MIXED bag, new recordings. Tibbals - "Double Standards" guitarist Andrew LaVigne and his partners first set to new heights of old standards, 16 Body and Head and Night and Day, making people fresh and full of energy and color. Wreath Hill - "A Change of Heart" another hybrid genre, John Hensley plays his own tunes, based on personal experience, rustic, not contemporary, much improvisation and backed mostly with sax and rhythm.

THE - "It's Not the Sun That Counts," a heavy sampler of rock, blues, hip-hop and more and featuring such guests as Concrete Dinosaurs, Dada, Salinas, Vira and Olanwa.

... to keep you awake. Several tracks - "Asian Fusion," the wonderful world music of Ancient Future, contemporary sounds on such instruments as gu zheng, a zither-like musicmaker from China, fretboard guitar and percussion. A-1

CHRISTOPHER - "First Vintage Masters," from South London, Ontario, also did Rock and Football, starting a post-punk revolution, taking from the rock roll of the '60s, back pop of the '70s, garage sounds of the '80s and more. "Weird."

WISH - "Chair de Lion" music of Johnny, warmly received by Dutch James Galway and members of the Chamber Orchestra of Europe, 10 games. "Paul Goodwin," also does, playing Alto sax and flutist with various, with the King's Consort, rather rigid and formal.

2001 - "East River Drive," the original funk and punk of bassist Stanley Clarke and double bassist, including Salsat Robert Law, running the general of music.

Legacy - "The Johnny Otis Show/Let's Get Ready to Run," in 1970, a memorable moment with such stars as Little Richard, Stevie Nicks, Joe Turner, Ivory Joe Hunter, giving us Blues, R&B, soul, funk, and more.

Queen Linda - "Teresa Terävä," JFF's new Finnish folk singing, with five folkies, harmonium, and bass, violins, trumpet, saxophone, and piano. The genres: jazz, folk, blues, more Finnish folk, five five five accordion magic, world music from many lands, "Ballads," from Madagascar's Terka Somen, vocal songs by a vibrant quartet, unforgettable groove.

Columbia/Legacy - "I Am the Blues," at once of the Chicago blues scene, Willie Dixon, a fine rendition of his best, including "I'm Your Hoochie Cooshee Man."

Columbia/TW - "Fast Life," the David Murray Quartet '11, and that's Brazilian Maracatu on some sax, and all original.

Columbia - "Blak Battle!" the superb electronic guitar of Russell Malone, playing blues to rock guitar style as New Moonjazzers, Kenny Barron and Cedar Walton, adding his own art and spirit.

Vol. 2 of "The Complete Symphonies" of Anton Bruckner, an 8-CD set from the Musical Heritage Society, The City of Brno/Slovakia

Symphony Orchestra Anton Bruckner for his inspired versions of Nos. 1, 2, 3, 4, 5, and 7.

American pop from 1950 to "The Brandenburg Concertos," Bach's son, via the Amsterdam Baroque Orchestra, using period instruments. The 2-CD set features outstanding solo performances, notably violinist Morias Hagazit.

Alligator/Triumph - "Strange Kind of Faith," early-day postwar blues, by such as baritone Skipper McCall, singers Tiny Kennedy and Clayton Leno, album-based vintage duet "Duke Blue-101," Love plus Big Jim Williams and Luther Huff, vocals and guitar plus the Three Aces. Southern blues of quality, a prize for collectors: "Clewain' With the World," another rare release.

starting Sunny Day Williams and Willie Love, harmonica, piano and fiddle.

Durington Standard Press
Dorset Enterprise
East Troy News
Eatonville Independent
Lake Geneva Regional News
Shandin Reporter
Waterloo-Fortuna Times
Whitewater Register

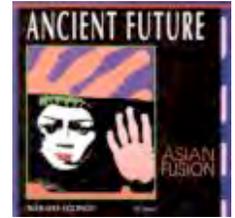
April 20, 1994
Jack Burke
Newark, NJ NJP24-3882

Magazine
Monthly
Los Angeles Area, California

L.A. Jazz Scene

Dan Margules

5/1/1994



ANCIENT FUTURE Asian Fusion (Narada Equinox)

MAY 1994
ISSUE NUMBER 81

ANCIENT FUTURE
Asian Fusion
(Narada Equinox)

Ancient Future certainly lives up to their name on this release combining ancient Asian instrumentation and musical styles with modern synthesizers and western pop and jazz influences. Asian Fusion takes the listener on an imaginative, friendly journey through Asia Minor, Pakistan, Vietnam, Tibet and other places. The music is extremely accessible and culturally rich at the same time.

"The Dusk Song Of The Fisherman," a traditional Chinese composition is a duet between leader Matthew Montfort on the scalloped fretboard guitar and Zhao Hui on the gu zheng, the predecessor to the Japanese Koto. The lovely "Morning Sung" is another duet, improvised, featuring Chinese flute and an African talking drum, with tranquil birds and nature sounds in the background. Some of the other instruments and artist featured can't even be printed in the ANSI character set but they sound just beautiful.

"Ja Nam," a reggae version of a Vietnamese folk song using indigenous instruments, is one of the hipper pieces. "Bookenka" is also very lively, followed by "The Trader," a fascinating adventure down the Silk Road. "Mezgoof" and "Ladakh" are two more tracks made exciting by their unique rhythmic paces. This CD explores world music facets while maintaining a very comfortable NAC listening experience.

-Dan Margules



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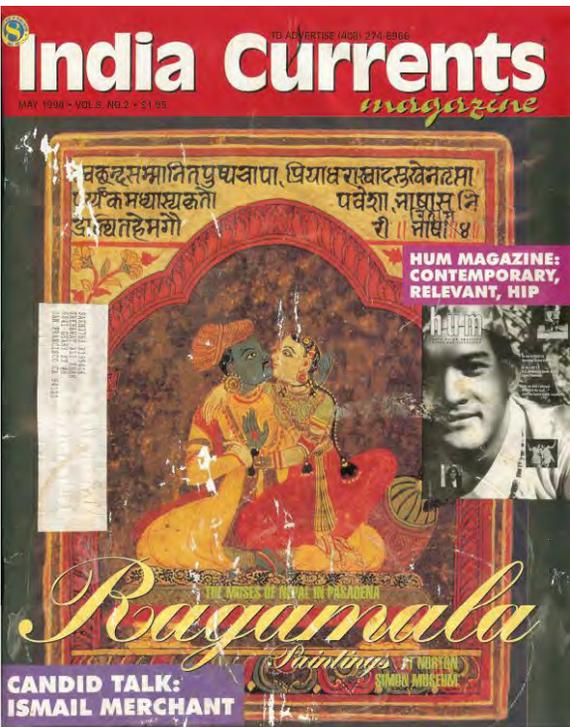
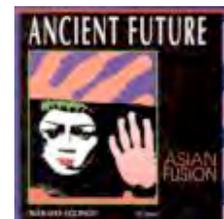
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-Dan Margules

Magazine
Monthly
California
www.indiacurrents.com

India Currents
Teed Rockwell
5/1/1994



Asian Fusion Mention

WORLD FUSION

NATURAL RHYTHMS. Ancient Future.
Philo-Rounder Records, One Camp St, Cambridge, MA 02140.
Compact disc.

Way before the word "multicultural" was invented, Ancient Future was combining musical elements from Africa, India, and Bali in a delightfully smooth "world fusion" style.

Having worn out my original cassette of Ancient Future's Natural Rhythms through countless playings, I was delighted to hear that it had been reissued as a compact disc. To hear it again is to be filled with both memories and surprises.

Ancient Future was the first ensemble to add rhythmic excitement to New Age music, during a time when this term referred only to either solo guitar or piano from Windham Hill, or whole notes played on synthesizers with string section settings.

When it first came out, this album received resistance from some of the New Age distributors who complained its style was "too energetic." And it was ignored by the rock media because it was not energetic enough! Today, this balance of rhythm and melody would seem right at home on any adult contemporary radio station, although the level of creativity and imagination would still set it apart.

In fact, the most surprising thing about this album is how much it sounds like Ancient Future's newest album, Asian Fusion. Many of Ancient Future's subsequent albums had an electric jazz sound, relying heavily on Doug McKeenan's synthesizer to produce flash and excitement. Only with Asian Fusion did the synthesizers melt into the background to produce rich acoustic-style textures, and the influences in the music shift back from jazz to a more noticeably Asian sound.

Natural Rhythm has no synthesizers, and was made without the high tech recording facilities provided by Ancient Future's current label, Narada. Nevertheless, the resources that are available are managed with skill and confidence, using acoustic tone colors from India and Bali in combinations that still sound unique and compelling. Mindia Klein's smooth and spontaneous bansuri, Benjy Wertheimer's tablas, Matthew Montfort's custom made scallop fretted guitar, Phil Fong's Indo-thrash sarod playing, and special guest appearance by Balinese Rice Paddy Frogs.

Way before the word "multicultural" was invented, Ancient Future was combining musical elements from Africa, India, and Bali in a delightfully smooth "world fusion" style (the term was coined by them). Now the concept of combining different world musics is widely accepted, but is still rarely done with such artistry.

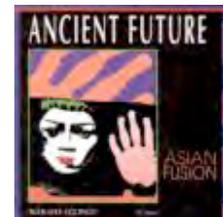
This album is not only an important milestone in musical history, but is also as delightful and fresh as it ever was. The albums transfer to compact disc has improved the sound immensely, and guarantees that this album's music will have the long life it deserves. - Teed Rockwell

AUDIO
Majestic Vocalist
Maharajapuram Santhanam's legacy lives on
KARNATAK MUSIC: Maharajapuram Santhanam (vocal), Auvvildis Distribution, CD 6638 DDD. Available at Shrinani's Tower Records, and other stores.
I am an avid listener of Karnatik music (it should come as no surprise to regular readers of this column) and I count myself lucky to have found this classic collection of majestic renditions by the late Maharajapuram Santhanam.
For those of you who are not familiar with his name, Maharajapuram Santhanam stood in the south place of a direct line of musical successors from the revered raga-composer Thyagaraja. Santhanam accompanied his father, who was also an accomplished musician, from a very early age. It is said that even then, his voice had power of its own and supported the mature musicians of the old master with its volume and vibrant range.
I remember with joy his many concerts that I attended and feel sad that he is no longer with us. However we are fortunate to have his melodic renditions so well recorded so that it will live on forever for future generations to enjoy.
Santhanam's maturity, vibrancy, volume, and mellifluousness is clearly audible in this compact disc. Karnatik music tradition and Santhanam has done justice to it plus more in this collection of compositions by Thyagaraja, Mahabharata's Bhishma, and others.
I was especially moved by the first song in the Raga Mohana. The melodic content is a treat to the ears. There is a long piece
in the Raga Hemavathi which includes a raga alapana and the item followed by a percussion solo. His rendition of Puravi Kuram in Raga Nandavari rings in my ears as I pen this.
Liner notes include biographies of the singer and the accompanists, and a kind explanation each piece. This recording is a must-have for Karnatik music fans.—Kobun Iliang
WORLD FUSION
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Have you come across any great tapes, albums, or compact discs lately? Share your audio discoveries with us. Send your review of up to 200 words to India Currents Audio, P.O. Box 21285, San Jose, CA 95111-1285. Include mailing information and a good reproduction of the cover.
MAGAZINE

Newspaper Daily Northern Nevada Reno Tahoe Area www.rgj.com

Reno Gazette-Journal Fun and Games

5/20/1994



Asian Pacific Festival of Fortune Festival Guide

Sponsored By The Reno Gazette-Journal

Ancient Future to Present Irresistible World Music

Imagine the irresistible rhythms of a jungle of African, Balinese, Indian, Middle Eastern and South American percussion. Exotic instruments from around the world in concert with the latest state-of-the-art synthesizers, electric violin and scalloped fretboard guitar.

Ancient Future, the World Music instrumental group with a new-age sound will bring that feeling and more to the Asian Pacific Festival of Fortune May 21 and 22 on Victorian Square.

The group, which hails from the San Francisco Bay Area, has enchanted audiences throughout the United States with its infectious blend of world music, headlining such venues as New York City's Carnegie Recital Hall, San Francisco's Great American Music Hall and the Eugene Hult Center for the Performing Arts.

Their music ranges the whole spectrum of what Indian aesthetic philosophers call the nine rasas, expressing emotions as diverse as joy, pathos and triumph. Ancient Future has maintained its commitment to its original vision.

Says the New Age Retailer Magazine, Ancient Future "has consistently delivered albums that sound unique - to one another, as well as to anything else out there on the market Smooth ensemble rhythms are perfectly punctuated by the gu zheng (a board zither predating the Japanese koto), beautifully played by Ms. Zhao Hui - considered a national treasure in her Chinese homeland." Their "world diary" of musical styles encompasses elements as diverse as reggae rhythms and Qawwali, the Sufi devotional form of music popular in India and Pakistan.

The group will perform, free to the public, at the main concert stage Saturday and Sunday. Zhao Hui will make two solo appearances at the Cultural Village Stage; one at 7:00 pm Saturday, & the other at 4:30 pm Sunday.

FESTIVAL GUIDE ASIAN PACIFIC FESTIVAL OF FORTUNE Victorian Square May 20th thru 22nd, 1994. Look Inside For: • Schedule of Events • Map • Entertainment. Sponsored by The Reno Gazette-Journal.

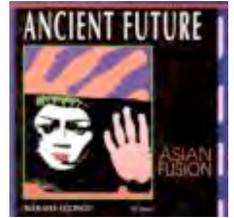
ASIAN/PACIFIC Great Wall of China Transported to Victorian Square. Irresistible World Music. Asian Future to Present. Wines Drumming San Jose. Incredible Acrobats to Perform Death Defying Feats. Cultural Parade of Nations to Capture Spirit of Festival. Ancient Future to Present. Asian Future to Present. Asian Future to Present.

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Newspaper
Daily
Southern Oregon
www.dailytidings.com

Ashland Daily Tidings
Entertainment Editor

7/14/1994



Ancient future appears

Narada Recording group Ancient Future will perform July 29 at the Mystic Lake Night Club in Ashland.

Ancient Future classifies their music as "world fusion music."

Ancient Future's skill at integrating diverse cultural outlooks into its brand of contemporary instrumental music was recognized last year by the California Arts Council, which awarded the group a Touring Program grant for the 1993-94 and 1994-95 seasons.

Asian Fusion, the band's latest album, spans the vast geographical and cultural expanse of Asia. It marks the debut of Zhao Hui, China's premiere performer on the gu zheng (a board zither.) Celebrated internationally, Zhao Hui is considered a "national treasure" of China. Also performing is Vietnam naive Bui Huu Nhut, who plays the Vietnamese Dan Bau (a long, flexible single-stringed instrument) on the track Ja Nam.

Doug McKeehan plays piano and keyboards, Jim Hurley plays violin, and Ian Dogole is percussionist.

Newspaper
Weekly
Northwestern Washington
www.scnews.com

Stanwood/Camano News

News

7/19/1994

Outdoor August concerts

STANWOOD/CAMANO NEWS Tuesday July 19, 1994

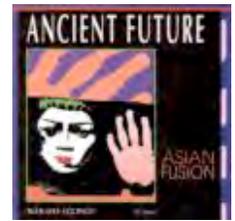
Outdoor August concerts

The second annual Music at the Meadows concerts at Victoria Villa e feature a World Music Festival, July 31 and a Rhythm & Blues Festival August 14.

San Francisco's Ancient Future headlines the July show. The MCA/ Narada recording artists' sixth album was picked by Tower Records' Pulse magazine as one of the top four instrumental recordings of 1993. Hailed as "trendsetters" by Billboard magazine, the group blends rhythms of Africa, South America, and Bali with ethnic music from all over the world—combined with classical, jazz, and rock stylings—played on instruments from India, the Middle East, Java, the Andes, and North America. Their latest CD, "Asian Fusion," was Guitar Player magazine's "Pick" for April, 1994. Popular Northwest Caribbean/reggae groups Andy O and The Groove will also perform during the World Music Festival.

The August 14 Rhythm & Blues Festival headline act is Seattle Women in Rhythm and Blues, featuring Patti Allen, Merrilee Rush, Kathy Hart, and L. J. Porter. The powerhouse four will be backed by a high-energy R&B band. Other performers include area favorites Swamp Mama Johnson (a five-woman band) and blues woman - Langille. Both Sunday afternoon festivals run from 2 to 6 p.m. Advance tickets are \$10 and arc available at Scotts Bookstore and Northern Lights Discs in downtown Mount Vernon, Anacortes Music Company, The Landing Discs in Bellingham, Stowe's in Burlington, the Pizza Factory in Arlington, and Sunset Cuisine & Catering in Stanwood. Visa/Mastercard phone orders: (206) 629-9008 or 258- 1094. Tickets at the gate will be \$12. The outdoor shows will be presented rain or shine.

Victoria Village is a non-profit, private organization providing residential and vocational services to adults with developmental disabilities. It is located at 503 - 316th Street Northwest near Stanwood.



STANWOOD/CAMANO NEWS—Tuesday, July 19, 1994

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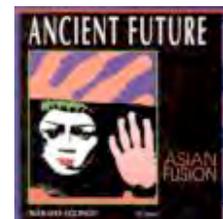
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Newspaper
Weekly
Northwestern Washington
www.scnews.com

Stanwood/Camano News
Dining & Entertainment
7/26/1994



Music at the Meadows

Victoria Village/Chrysalis hosts Puget Sound to new outdoor concert venue with World Music Festival July 31

The second annual Music at the Meadows concerts at Victoria Village feature a World Music Festival, July 31 and a Rhythm & Blues Festival August 14. San Francisco's Ancient Future headlines the July show. The MCA/Narada recording artists' sixth album was picked by Tower Records' Pulse magazine as one of the top four instrumental recordings of 1993. Hailed as "trendsetters" by Billboard magazine, the group blends rhythms of Africa, South America, and Bali with ethnic music from all over the world-combined with classical, jazz, and rock stylings-played on instruments from India, the Middle East, Java, the Andes, and North America. Their latest CD, "Asian Fusion," was Guitar Player. magazine's "Pick" for April, 1994. Popular Northwest Caribbean/reggae groups Andy O and The Groove will also perform during the World Music Festival.

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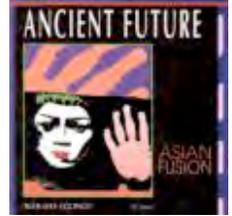
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Newspaper
Weekly
Western Washington
www.pnwlocalnews.com

Whidbey News-Times
Entertainment
7/27/1994



Whidbey News-Times
Wednesday, July 27, 1994



Entertainment

Ancient Future
Whidbey News-Times
Wednesday, July 27, 1994
Entertainment

Ancient Future

Ancient Future performs for the World Music Fest, 2 p.m. Sunday, July 31 at Victoria Village near Stanwood. The outdoor summer concerts include Ancient Future, hailed by 'Billboard' magazine as 'trendsetters,' blending rhythms of Africa, South America and Bali with ethnic music from all over the world and played on exotic instruments from India, the Middle East, Java and the Andes. Also performing will be Andy O with Reggae and Calypso music, and a Caribbean band, The Groove. Tickets are \$10 in advance or \$12 at the gate. Call (206) 258-1094 or 629-9008. Victoria Village is a training program for adults with developmental disabilities.



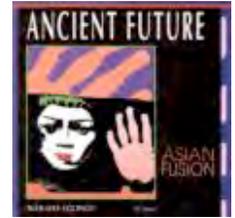
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Newspaper
Weekly
Shasta County, California
www.mtshastanews.com

Mount Shasta Herald
Staff Reporter

7/27/1994



Ancient Future will perform "world fusion" music concert

When "Ancient Future" created its own contemporary sound by combining elements of the world's ancient music traditions, no one quite knew what to call the end result.

In 1978 "Ancient Future" coined the term "world fusion music" to describe a genre which blends musical ideas from many different cultures, traditions, and elements of nature.

Thursday, the magical sounds of world fusion music will be heard when the band "Ancient Future" appears live in concert at Saint Barnabas Church in Mount Shasta.

The history of "Ancient Future" leads back to 1967 when Matthew Montfort and Benjy Wertheimer met in their fourth grade class and vowed to form a band. Over the years the quest led the two men to a number of cultures from around the world in their exploration of music, rhythm and sound.

In 1978 the group made their first recording "Moonbath," which became the springboard for the first "Ancient Future" record, "Visions of a Peaceful Planet," which includes five other songs.

Their first concert appearance was made in 1979 at the now defunct Sleeping Lady Cafe in Fairfax, CA. From there, the group began to evolve through a number of phases ranging from the natural rhythms of a frog pond to an Asian fusion period when Montfort was introduced to China's top gu zheng (Chinese Zither) master Zhao Hui. He was so captivated by the sound of her music that Montfort used the experience as a base for the "Asian Fusion" record, recorded in the winter of 1992.

Other recordings include "Natural Rhythms," which was released in 1981 and later received NAIRD "Indie" awards in World Music and Album Cover Design. In 1986 the group signed a record deal with Narada Records, and the following year, "Quiet Fire" was released. In 1988 "Ancient Future" recorded "Dreamchaser" which was released that November and in 1990 the group recorded "World Without Walls" which was released that October. In 1993 "Asian Fusion" was released on Narada/Equinox and in 1994 "Natural Rhythms" was released on CD to commemorate the 15th anniversary of the first "Ancient Future" concert.

Over the years the sounds of Jazz, rock, chamber music, Asian music, Gamelan music, Indian rhythm and classical music, as well as other musical sounds from cultures around the world, and in fact, nature itself, have found a place in the "world fusion music" of "Ancient Future."

Thursday's performance will mark the second time that "Ancient Future" has performed in Siskiyou County; the first being at the 1991 Sacramento River Jazz Festival in Dunsmuir. The "Ancient Future" concert is set to get underway at Saint Barnabas Church in Mount Shasta at 8 pm. Advance tickets are selling for \$8 at Mountain Top Music in Mount Shasta. Tickets will be \$10 at the door. The concert is sponsored by the Shasta Whole Arts Network. For more information call 926-3705.

"Ancient Future," a "world fusion music" band will perform live in concert Thursday at 8 p.m. at Saint Barnabas Church in Mount Shasta. Tickets for the event are on sale at Mountain Top Music and at the door the evening of the concert.

Newspaper
Weekly
Mendocino County
www.willitsnews.com

The Willits News
Editor
9/30/1994



THE Willits News

Friday, September 30, 1994

Ancient Future to perform at Ukiah Playhouse

The world fusion sound of Ancient Future will fill the Ukiah Playhouse one night only tonight (Friday) at 8 p.m.

Ancient Future is a popular four-piece ensemble known to weave a musical tapestry of global rhythms in a world fusion performance.

The performance will be followed on Saturday by a World Rhythm Workshop led by Ancient Future guitarist Matthew Montfort. The workshop is presented by the Ukiah School of Music and the Ukiah Civic Light Opera, and will be held at the Mendocino College Performing Arts Center from 10 a.m. to noon.

The workshop will feature the intricacies of music from Africa, Bali and India in an easy to follow, entertaining and educational format.



This training is useful to anyone with a desire to improve their rhythmic skills, as well as musicians and percussionists.

Space for the workshop may be reserved by calling Paula Samonte at 462-4094.

Ancient Future 8 p.m. performance is available at the Playhouse Box Office. For more information call 462-9226.

Environmental Center open mike

The Willits Environmental Center will be open to recipients of all ages Monday, October 19, during an Open Mike Storytelling at the Center.

Master storyteller Dennis O'Hara is organizing the event, which will be open to storytellers from all over Mendocino County.

Come enjoy the talents of all ages of your area. If there is no second, "This time revolves around..."

THE Willits News

Friday, September 10, 1994

Ancient Future performs in Ukiah

Ancient Future are continuing being the premier act in world fusion music, will exhibit their multicultural blend of exotic sounds onstage at Ukiah Playhouse at 8 p.m. on Friday, September 30.

The group combines African, Balinese, Indian, Middle Eastern and South American percussion with European harmonies, Eastern and Western melodies and jazz-rock improvisations. They have performed their compositions at New York City's Carnegie Recital Hall and San Francisco's Great American Music Hall.

Their music is representative of the cultural confluence that exists today. It attempts to stay one step ahead of what is already happening in the philosophical parallel between global consonance and world peace.

The group, which was formed in 1978, has released five CDs. It is led by guitarist Matthew Montfort, recipient of the Louis Armstrong Jazz Award and named Colorado Outstanding Young Guitarist in 1992.

Tickets are available at Coffee, Tea 'N Spice and Mendocino Book Company in Ukiah or at the Ukiah

Playhouse Box Office at 1041 Low Gap Road. For reservations call 462-9226.

Montfort is scheduled to conduct a workshop for musicians the day after the performance. For information call 462-4094.

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9/16/1994

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Magazine
Monthly
National

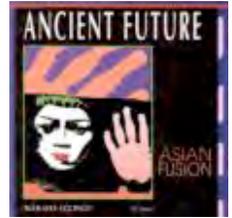
New Avenues Magazine

Michael Strelcheck

11/1/1994

Creating a World Without Walls Through Music

By Matthew Montfort



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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 for 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 its 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 offbeats, 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 Rounder reissued on CD in 1994 to commemorate 15 years of Ancient Future history). *Natural Rhythms* (Philo 9006), 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.

An 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

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that it would be exciting to mix rock music with Balinese *kotekan*. After some experimentation, I found that I had less trouble 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 and Rock" (Mill Valley, Panoramic Press 1985) 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 Indonesian scalloped fretboard guitar solo over bamboo gamelan music. The piece was included on the fourth Ancient Future record, *Dreamchaser* (Narada/Sona Gata 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* along (Chinese zither), and a musical get together was quickly arranged. I was absolutely captivated by her playing. The sound of her *gu* long 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 "Dust, Song of the Fisherman," an ancient Chang Dynasty theme depicting the fishermen rowing at dusk, singing a happy song. I had never performed a first composition with so much clarity of tempo. She was able to communicate the tempo changes with her body language, much as a conductor would do as 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 610023). 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 Engines" (off the *Asian Fusion* CD), I wrote into her part a complex Balinese *kotekan*, an Indian rhythmic cadence known as a *Jihai*, 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 Gata 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 kajriya helped "Lakshmi Rocks Me" to rock out both in Western and Eastern terms.

As this process 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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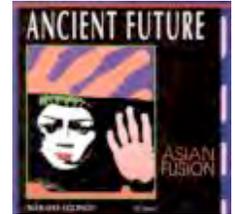
Matthew Montfort has led the world fusion music group Ancient Future since 1978, producing six highly acclaimed CDs. The latest Ancient Future release, *Asian Fusion*, was the *Time* *Pulse* pick for the #4 Best Contemporary Instrumental Release of 1993.
An award-winning guitarist (Louis Armstrong Jazz 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.

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Escape Magazine

Lee Pullens

12/21/1994



The Global Guide for the Adventurous Traveler: World Arts

WORLD ARTS

REVIEWS

RHYTHMS

(REVIEWS BY JOE ROBINSON, LEE PULLENS, TOM CHEYNEY)

ANCIENT FUTURE

Asian Fusion

While many are looking to Africa or Brazil for cross-cultural influences, Ancient Future takes its cues from the East. A band that describes itself as a "musical travelogue," Ancient Future blends various Asian influences into a jazz-fusion core centered around guitar and violin. Guitarist Matthew Montfort has studied with Indian and Balinese musicians, and this time introduces China's master of the board zither, Zhao Hui. Her gu zheng (a predecessor to the Japanese koto) doesn't sound tacked on and is integrated well into songs written with the air of the Orient like "The Empress" and "Sunda Straits." The music ranges from fusion journeys to ballads that evoke the East. Narada/ND-63023. (LP)

WORLD ARTS

REVIEWS

CLASSICS

LIVE FROM KYZYL IT'S THE THROAT SINGERS OF TIVA

It's some planet from a distant galaxy sent up a spacecraft with a tape of indigenous songs on it, it might sound something like the Throat Singers of Tiva. These strange vocalists from a lost land on the border of Russia and Mongolia practice the odd art of throat-singing, a sound that has more in common with an oscilloscope or cosmic theremin than a human voice. When it comes to harmonies as we know them in the West, the Tivans clearly are from another world. Until the breakup of the Soviet Union, Tiva and its music were cut off from the outside world. But in the last two years, Tiva's official sounds have been making their way from Kyrgyzstan, Tiva's wowed-less capital in the West, attracting the attention of many in the musical world.

The night before the Tivans' recent Los Angeles gig, they recorded some tracks at Frank Zappa's house. Another "ing" house is by Coode, known for his work with a variety of indigenous musics, from Delta blues to Hawaiian slack-key. A Tivan song is featured in the film *Groovin' on the Grass*, scored by Coode.

VIA FREIGHT E.A. performance, the Tivans galloped to the stage on horseback in full nomadic Tivan regalia. They had Russian-type fur hats with ornate points and the red streamers down the back that let you know they're Tivans, not Mongolians, plus silk tunics and ornamental boots. The two featured singers

included Koggar Oduia, a Genghis Khan-lookalike with a Fu Manchu, and Kular, a man with a legendary reputation for keeping the pocket of very low-waisted trousers hanging, the product of a booming, multi-chordal drone growl that no doubt has been used effectively through the centuries by Tivans to scare the daylight out of encroachers on the Mongolian plains.

The a cappella sound featured two and three distinct notes simultaneously coming from the back of Kular's throat. This seemingly impossible feat, called overtone singing, has been practiced through the centuries by Tibetans and Mongolians and in the Buddhist monasteries of Japan and China. Sounding like a cross between an Iraqi Japanese samurai and a Jew's harp, Kular produced full chord sounds, creating independently moving melodic lines, bass and treble. To carry this style off, the singer needs a lot of oxygen, holding sustained notes for longer than a human should be able to.

There is a surprising diversity in the Tivans' music. The concert featured a number of folk songs with traditional instruments. Oduia, who has been performing Tivan music for several decades, was the crowd favorite. Playing a dulcimer-like instrument one end of which he tucked into the top of his boot, he had the crowd clapping as if they were surrounded by yurts and a Tivan campfire. Songs about horses and journeys on horseback were a favorite. One song featured four of the singers in a four-part throat-singing extravaganza, taking four voices and making them sound like eight. It's a show you haven't seen before. And one will probably want to see again to make sure you heard what you thought you heard the first time.

NOTE: The Tivans have a new album out in early 1994 on *Shantre Records*, 1401 Mission St., San Francisco, CA 94103 (415) 399-2211. 8000. Coode's new CD of *Low Notes from the Land of the Eagle*, recorded in 1981 and featuring Koggar Oduia, is available from the *Project of Tiva*.

CAROL TUNER

RHYTHMS

(REVIEWS BY JOE ROBINSON, LEE PULLENS, TOM CHEYNEY)

VARIOUS ARTISTS

Global Celebration

This ambitious collection offers a dizzying array of sounds from folklands and celebrations from Zaire to the Cook Islands. The basic message: humans just want to make music. All they need is a good excuse. There's one on each of the four CDs in this set, which is divided into

four themes: religious celebrations, nature cycles, coming points of life, and music from festivals. It's one big carnival and all you can do is join in. Sorry, KC, and the Sunshine Band, this is the ultimate dance package. On one CD alone, you can shake to the national rhythm of Mozambique, the mercurial, sexy to the tipsy horns of New Orleans Mardi Gras music, and songs in the flamenco/accordion whirl of the festive Trikitixa Dance from Basque country. *Global Celebration* is an artfully compiled and recorded set with a score of musical discoveries. My favorite: Zairean soulful band *Vivanga*, a vision out of Aladdin, Hussein El Murr, and the tight aljami groove of one of Mali's top singers, Nabawa Dramamba. There are also some appearances by a few better known performers, a heaping Irish reel played at Chelmsford Man's Irish pub and Ben James Cleveland's gospel crooner, "I'm Saved." A set worth celebrating. *Elipsis* (two CD) 3234-1 (R).

ANCIENT FUTURE

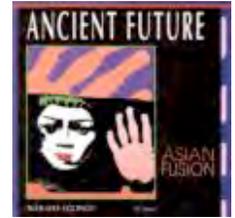
Asian Fusion

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BAD FORM #20 - Never touch a Thai's head, even that of a child. The Thais hold the head as the moral and spiritual high point of the body, and prefer you to keep your hands off of it.

Magazine
Monthly
India
www.raveindia.com

Rave Magazine
Madanmohan Rao
12/1/2006



Ancient Future/Asian Fusion. Rating: 5 stars

Artiste: Ancient Future
Album: Asian Fusion
Rating: 5 stars

This superb album is a wonderful tapestry of Asia's rich musical diversity. Featured guest musicians include Zhao Hui, China's preeminent master of the gu zheng (Chinese zither) and Bui Huu Nhut, a leading performer of the Vietnamese dan bao (a one-string Vietnamese instrument with an indigenous version of a whammy bar). Our picks in this album include the pieces Prelude, Bookenka, Mezgoof and Ja Nam. But many of the other tracks stand out as well, and all the 12 tracks together make for a fine listening experience. From Japan to South Asia, and China to Vietnam this album captures natural and imperial sound.

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Ancient Future: Asian Fusion. The Beat Review Online

The Beat magazine, Volume 12, Number 4, 1993. July/August 1993

Cruisin for a Bruisin'

I have nothing against new age music--as long as I never have to hear it. But when it comes to my door loosely disguised as worldbeat, I'm doomed to several long seconds of objective listening before gleefully confirming my prejudices.

[ED: Unfavorable reviews of new age artists removed here to protect the guilty]

At first blush I nearly consigned Asian Fusion (Narada Equinox) to the Lo-Cal heap--i.e., the Californian nutrition-free take on local music--but Ancient Future immediately failed the preliminary. It was impossible to read a fat Russian novel while this disc was playing, the way you could probably write one while Strunz and Farrah, for instance, tootled in the background. I kept looking up from the page, then finally had to give up. Jim Hurley and Matthew Montfort's shared violin-and-guitar line leads catch hold of a strong melody and bite down hard, but despite Zhao Hui's Chinese gu sheng board zither, Bui Hui Nhut's dan bao Vietnamese one-stringed thingamajig, and assorted ethnic percussion, I'm still not ready to think of this as worldbeat. Vernacular instruments don't share anything like equal weight with the band's folk-classical thrust, and the cuts that are carved from indigenous music, such as "Sunda Strait"'s lovely degung or "The Dusk Song of the Fisherman," tilt toward the generic at the expense of an identifiable Ancient Future style. But the disc's got plenty of fire and its loveliness often surprises.

TECHNOBEAT ARCHIVE

Cruisin' for a Bruisin'

(by Bob Tarte: *The Beat* magazine, Volume 12, Number 4, 1993)

No single issue of *The Beat* has generated as much controversy as the Vol. 11, No. 7 Technobeat ("Oops! Wrong Carnival") which reported on the Whale's tentative agreement with Carnival Cruise Line, Inc.

For readers who may have missed the column, a brief recap:

Carnival spokesmodel Kathie Lee Gifford faxed ex-Great Lakes Canadian Ultraweight Wrestling Couldabeen the Whale, offering the 52-year-old Saline, Michigan urban developer an appearance in a tv commercial for the cruise line. The commercial is intended to launch a northern Pacific "Sea Mammal Watch" dinner cruise. The working script calls for a brief shot of the wrestler floating alongside the 3.5 *Dorsium Prinos* as parka-clad passengers snap his picture. In early February of this year, the Whale contacted *Beat* editor C.E. Smith offering to flash a copy of this magazine as he basked on his back in Alaaskan coastal waters in exchange for ownership of the Technobeat trademark and full use of the "Bob Tarte" name. Smith jumped at the proposal, leaving me as author of this column in a somewhat awkward position.

Needless to say, I immediately contacted my lawyer, Steve Lewis, a former Legal Aid of Michigan buranctra who now practices at the "Family Law Slip and Fall Strip Mall and Arcade" next to Mr. Poodle Puppy Fashions. Lewis was not encouraging. Loss of all rights to Technobeat was a foregone conclusion, he informed me, since that title was property of the *Beat*. Worse, according to Lewis, I would not be able to challenge the Whale's rights to the name "Bob Tarte" because it was doubtful I could ever convince a judge and jury that I exist. "If it weren't for your negativity," Lewis concluded, "there'd be nothing to you at all." I was outraged. I felt like a victim. Exposure in this column beginning four years ago turned the Whale around overnight from a self-destructive cycle of drinking and bedwetting, and I felt I deserved better in return than a leveraged flick of the fluke.

In the "Oops! Wrong Carnival" column, I appealed to my readers. Weren't they weary of the ever increasing influence of the Whale over the *Beat*? Couldn't they be exercising their powers over topics, reviews and asides since 1991--and editor's whim or not, did they really want to see Technobeat and the Bob Tarte name completely in the large man's paw?

The first sack of mail was disheartening. Most of the writers trumpeted that they never read the column except to scan it for mentions of the Whale or Anne Murray.

"I've never forgiven you for the Giradstone City article," complained Frank Gifford. "Do what the law and conscience demand."

"I love the Whale," gushed Regis Phibbin. "Give it up, Tarte!"

Other celebrity endorsements for the Whale included "In Search Of" host Leonard Nimoy, author Elmore Leonard, the born-again Graham Kerr, the "Full House" twins, Congressman Fred Grandy and a woman claiming to be Stalin's granddaughter.

My spirits rose when I enticed lakewarm support from the next batch of letters.

"I don't like the Whale," several of you wrote, only to add, "But I don't like you either."

A number of people employed in the promotions department of independent record labels, however, did agree to continue sending review copies of new cds to whomever was to author the column, and I put these correspondents immediately in the "friend" category. The best response by far was from a contributing editor to *Beats*, *Resonant* *Howson* who not only voiced full support for my retention of all rights to the Bob Tarte name, but furthermore asked that I contribute an occasional cd or dining review to that publication. Still, this unexpected vote of confidence did little to advance my legal standing, which Steve Lewis informed me was growing shakier by the day as his client base eroded.

Then came the letter that turned the tide. "Dear Son," my father began. "As you may know, I am also called Bob Tarte. Have you considered purchasing rights to my name in exchange for an occasional invitation to your home? Furthermore, as my heir, you should be able to claim an inherent if not de facto existence as an addendum to my living will."

Armed with this letter, Lewis immediately issued a writ of *paterfamilias*, which so far has staved off the Whale, who has other problems as well. There are signs that his deal with the Giffords may be in jeopardy due to his arrogant insistence that he be designated official left-over squid depository from Kathie Lee's on-board dolphin show. Additionally, a recently discovered draft of a press release on the Whale's personal codpiece-shaped stationery, disclosing plans to release dubiously-acquired reggae recordings under the misleading name *Best of the Whalers* seems to have alienated him from cause Smith.

Things are looking up, but believe me, the struggle isn't over. The Whale doesn't roll over easily, so the next voice you hear may be my father's. In the meantime, an unprecedented number of new releases have arrived here since the last non-trademarked installment of Technobeat.

I have nothing against new age music--as long as I never have to hear it. But when it comes to my door loosely disguised as worldbeat, I'm doomed to several long seconds of objective listening before gleefully confirming my prejudices. I had a headstart drumming James Asher's *Globalarium* (Silver Waves) thanks to a press release billing the disc as "a more sophisticated" version of world music, which must come as news to Baba Maal, Ali Farka Touré, Duo Peytel-Caniot, etc. Such sophistication I suppose refers to the acoustic instruments intended to kick a little life into the music but subsequently overprocessed until they sink into the synthesized miasma without a trace. Okay, the disc has a few bouncy moments, including Suzanne Branson's operatic vocal on "Paint the Moon Red," but *Globalium*--I can't even finish typing the name--is better tasted at your neighborhood herbal tea room than by any means purchased.

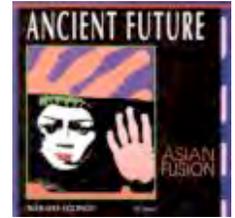
Dino Paul Asher's *Wonder Dancing on Global Hop* (Diamond Mind Records), which bills itself as combining "Latin and African Poly Rhythms with American Indian chants and harmonica, Spanish and Gypsy improvisations, 5 string horns with jazz mungie, [and] Gamelan Gongs in a Romantic setting with electric guitars." What, no rainstick? It's basically a demo for Asher's handbuilt LakeForest Studios acoustic instruments, but try and pick them out of the sampled waveforms. I suffer these discs so you may avoid them.

While I'm reading liner notes, it's worth noting that Robin Adnan Anders identifies himself on *Blue Buddha* (Interworld Music Associates) as a member of the 3 Mithrasians 3, and by God there the Mithrasians is on *Heart of God*. I never knew. But no trace of Stegert's playfulness on this Mickey Hartesque torrey into pure percussion that wins points for attitude and avoidance of computers but taxes my low tolerance for western claims to links with eastern spirituality via 23-minute meditations. If Adnan's minacious breakthrough don't push your belly button either, try him in the capsule dosage unconventionality of his wild and talented bond. Boiled in Lead.

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Madanmohan Rao
4/27/2011



Tapestry of Asia's Rich Musical Diversity

By Madanmohan Rao

Ancient Future
Asian Fusion (Narada, 1993)

This superb album is a wonderful tapestry of Asia's rich musical diversity. Featured guest musicians include Zhao Hui, China's preeminent master of the gu zheng (Chinese zither) and Bui Huu Phat, a leading performer of the Vietnamese dan bau (a one-string Vietnamese instrument with an indigenous version of a whammy bar).

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Buy the album:

- * In North America: Asian Fusion
- * In Europe: Asian Fusion

About Madanmohan Rao

Madanmohan Rao is a Bangalore-based music editor & DJ, specializing in World Music and Jazz <http://twitter.com/MadanRao>