

# A N C I E N T F U T U R E H I S T O R Y

## 30 Years of World Fusion Music: 1979-2009

### Origins



*Benjy Wertheimer, Phil Fong, Mindia Klein, Matthew Montfort*

Ancient Future was formed in late 1978 by students at the Ali Akbar College of Music in San Rafael, California, including Mindia Klein, Matthew Montfort, Benjy Wertheimer, and Phil Fong. Its origins, however, go back to 1967. Two of the founding members, Matthew Montfort and Benjy Wertheimer, were childhood friends in Boulder, Colorado, who dreamed of forming a band together. By his senior year of high school, Montfort was playing guitar professionally in several local bands. Meanwhile, Wertheimer had gravitated to percussion and Indian tabla drums in particular. A friend of Wertheimer's introduced Montfort to a record by the Diga Rhythm Band, which featured North Indian tabla master Zakir Hussain and his students along with Grateful Dead drummer Mickey Hart and guitarist Jerry Garcia. Montfort

was fascinated by Indian rhythms, and decided to integrate them into his jazz/rock/classical fusion music.

In the summer of 1977 Wertheimer and Montfort came to San Rafael to study North Indian classical music at the Ali Akbar College of Music. There they met the members of the Diga Rhythm Band, moved into the house that the group rehearsed in, and formed an offshoot called Greenhouse Intergalactic, which included Diga Rhythm Band members Tor Dietrichson (who later signed with Global Pacific Records), Jim Loveless, Ray Spiegel, and Arshad Syed (who joined Ancient Future's touring lineup in 1993). Greenhouse Intergalactic rehearsed at the Grateful Dead studio and performed a number of concerts before splitting up into two groups: a Latin band called Sun Orchestra, and the world fusion music group Ancient Future.

So, Ancient Future can be thought of as an offshoot of an offshoot of an offshoot of the Grateful Dead:

#### **Grateful Dead**

offshoot:

#### **Diga Rhythm Band**

offshoot:

#### **Greenhouse Intergalactic**

splits into:

**Sun Orchestra** and **Ancient Future**

The first lineup of Ancient Future included Mindia Klein on flute; Phil Fong on sarod, guitar, and zither; Benjy Wertheimer on tabla and esraj; and Matthew Montfort on guitar and sitar. None of these musicians were ever really quite Deadheads. But if the Diga Rhythm band hadn't been created by Zakir Hussain, Mickey Hart, and company, Ancient Future may never have formed. Besides, we have to have some names of famous 60's pop icons to drop, don't we?

Then again, we could have used The Beatles:

### **The Beatles**

guitarist:

#### **George Harrison**

studied Indian music with:

#### **Ravi Shankar**

learned Indian music from:

#### **Allaudin Khan**

father of:

#### **Ali Akbar Khan**

taught Indian music to the members of:

#### **Ancient Future**

OK, so maybe this is getting a little ridiculous. But there is no excuse for boring Ancient Future history!

## Naming Ancient Future

Many have asked how the name Ancient Future was selected, perhaps expecting a mystical answer incorporating quantum physics and Eastern philosophy. The truth is that during the group's "name the band" brain storming sessions, two apparently contradictory themes emerged. Sarodist Phil Fong was very interested in the legendary ancient civilizations of Atlantis and Mu, and liked to imagine what the music of Mu might have been like. Fong envisioned a band name invoking an image of the ancient civilizations where the world's great musical traditions were born. But the group also wanted its name to express a vision of hope for the future through the cross-cultural exchange of that ancient knowledge. Thus the name Ancient Future was born.

New fans of the world fusion music ensemble Ancient Future often mistakenly add an "s" at the end of the name. When faced with this band members reply in jest that Ancient Futures are expired stock certificates. It has even been suggested that Ancient Future go public one day and issue ancient futures.

## World Fusion Music

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 traditions.<sup>1</sup> Today, the expanding popularity of world music merits its own sales chart in BILLBOARD. The world fusion music movement that Ancient Future envisioned has blossomed.

<sup>1</sup>Stephen Hill, Guide to C.T.I.S. Music, (San Francisco: Hearts of Space Press, 1981), 36.

# First Recording



In December, 1978, Montfort, Wertheimer, Klein and Fong went into Tres Virgos Studio in Mill Valley to record Montfort's song 'Moonbath.' The song became the springboard for the first Ancient Future record, *Visions of a Peaceful Planet*, which includes five other songs. The record was financed by the group and recorded for under \$2500.

In May 1999, *Visions of a Peaceful Planet* was reissued as an Internet only release. The first MP3 song from the reissue, Eternal Embrace, was the Internet's #1 World Music song (1999 mpulse.com tracking).

Tres Virgos Studio later moved to San Rafael and was sold to producer Narada Michael Walden, who, despite popular misconception, has

absolutely nothing to do with Narada Records, the label that released four Ancient Future recordings in the 1980's and 1990's.

*Visions of a Peaceful Planet* (Ancient-Future.Com AF-2004)

[PLAY AUDIO ▶ www.ancient-future.com/visions.html](http://www.ancient-future.com/visions.html)

# First Concert

Ancient Future's first concert took place to a packed house on February 11, 1979, at the Sleeping Lady Cafe in Fairfax, California. The Sleeping Lady was a vegetarian cafe and music club co-op that was the center of a vibrant local music scene. In the mid 80's, the co-op was seized by a punk rock aesthetic. Somehow, punk rock music and vegetarian hippy food did not prove to be a winning business combination, and the club went belly up. Coincidentally, a new version of the club re-opened with the blessing of Sleeping Lady founder Billy Bramblett in fall 2008, exactly 30 years after Ancient Future was formed.

# Natural Rhythms Period

The concept for the *Natural Rhythms* record grew out of a magical spontaneous recording session at a friend's recording studio near a frog pond. When Montfort and Klein noticed the sound of croaking frogs leaking into the studio, they were inspired to record them. Montfort went out to the pond with a zither and began to play. He found that certain rhythms produced musical responses. The music recorded that night was very magical, and eventually became part of the *Natural Rhythms* album.

Mindia Klein, Benjy Wertheimer,  
Matthew Montfort



Several months later, Montfort and Klein went to Bali to study gamelan music. They were amazed to find paintings all over the island portraying Balinese rice paddy frogs playing gamelan instruments. They saw dances imitating the frogs and heard music imitating the frog calls. Montfort and Klein decided to extend their musical experiments to include the Balinese rice paddy frogs. Late at night, they gathered their musical Balinese friends, went out into the rice paddies, and jammed with the frogs. Again, some very magical moments of music transpired. The tapes were taken back to San Francisco, transferred to multitrack tape, and became part of the *Natural Rhythms* recording.

## Cover Painting



While in Bali, they became very close friends with an amazing Balinese painter named Nyomen Kawiana and his brother, Wayan Ludra. Nyomen Kawiana was inspired to do some paintings depicting frogs playing the instruments of Ancient Future's world music ensemble. He spent three months working on them, and then presented the paintings to his American friends as a gift. He refused payment, since according to his religion, his family would be repaid for his good deed in other ways. Montfort later found out that this did indeed happen. The record turned out to be a milestone for the group, garnering N.A.I.R.D. "Indie" awards in World Music and Album Cover Design.

*Natural Rhythms* (Ancient-Future.Com AF-2005)

[PLAY AUDIO ▶ www.ancient-future.com/natural.html](http://www.ancient-future.com/natural.html)

## Epilog: 1986 Oregon Country Fair

Many years after recording *Natural Rhythms*, Matthew Montfort and Benjy Wertheimer were invited to perform a duet at the 1986 Oregon Country Fair in Eugene. After their performance, Montfort was surprised to be greeted by a Balinese man. After all, it would take a typical Balinese villager an entire life's savings just to buy a plane ticket to America. On closer inspection, the Balinese man would turn out to be none other than Wayan Ludra, the brother of *Natural Rhythms* cover artist Nyomen Kawiana. What was he doing in America? It turned out that an Oregonian named Sandra Barger had purchased a copy of *Natural Rhythms* and fallen in love with it. She had an import/export business that took her to Bali. She was walking through the village of Pengosekan when she heard *Natural Rhythms* coming from a home. She was quite curious how they came to have a copy of the record and went up to investigate. She met Wayan Ludra and Nyomen Kawiana and was told the story of their American friends who liked to play music with frogs. On this basis quite a connection was made, and she became great friends of the family, later marrying Wayan. She established her business in Bali at the family compound, and brought the whole family great wealth. Nyomen's generosity had come full circle, and had even produced a meeting in America for Wayan and Montfort.

Matthew Montfort, Benjy Wertheimer,  
Randy Mead, Rick Henderson

## Transition Period

After *Natural Rhythms*, Phil Fong joined a punk rock band and was unavailable for touring. In August and September 1981, Matthew Montfort, Benjy Wertheimer and Mindia Klein toured the US. Not long after the tour, Klein left Ancient Future and was replaced by Randy Mead (flutes) and Rick Henderson (sarod). After several tours Henderson left the group and was replaced by Marcia Sloane on cello.



# Quiet Fire Period



On the next Ancient Future record, the group focused on a world chamber music concept featuring flute, cello, classical and scalloped fretboard guitar, esraj, tabla and charango. Guest artists Alex De Grassi and Darol Anger of Windham Hill performed on the record. Following the recording of a self-produced master tape that was shopped to various labels, Narada Records made an offer that included an opportunity to record a second uptempo album as a follow up. Montfort was excited by the prospect of a more uptempo record, and accepted the offer. The first record was released under the title *Quiet Fire*. About that time, Wertheimer and Mead formed a pop vocal

band with their wives, and Sloane returned to her classical cello career. Montfort recruited Ian Dogole (percussion), Doug McKeehan (keyboards), and Bruce Bowers (violin, flute) to form a new version of Ancient Future with a jazzier sound.



Matthew Montfort, Benjy Wertheimer,  
Randy Mead, Marcia Sloane

*Quiet Fire* (Narada/MCA 1012)

[PLAY AUDIO ► www.ancient-future.com/quiet.html](http://www.ancient-future.com/quiet.html)

# Dreamchaser Period



When Narada offered more artistic freedom on a new label they were starting called Sona Gaia, it was gladly accepted. Ancient Future recorded two of its very best releases for this label. Although the Sona Gaia label had a minuscule advertising budget, the records were strong sellers nonetheless that succeeded on their own merits. The first Sona Gaia release, *Dreamchaser*, showcased some of the jazzier side of Ancient Future's world fusion music. The record debuted at #2 on the May 1989 JAZZIZ National Airplay chart. It received a 10 out of 10 rating in CD REVIEW.

*Dreamchaser* (Sona Gaia/MCA 154)

[PLAY AUDIO ► www.ancient-future.com/dream.html](http://www.ancient-future.com/dream.html)



Ian Dogole, Matthew Montfort, Bruce Bowers, Doug McKeehan

# World Without Walls Period



*World Without Walls* (Sona Gaia/MCA 163)

[PLAY AUDIO ► www.ancient-future.com/world.html](http://www.ancient-future.com/world.html)

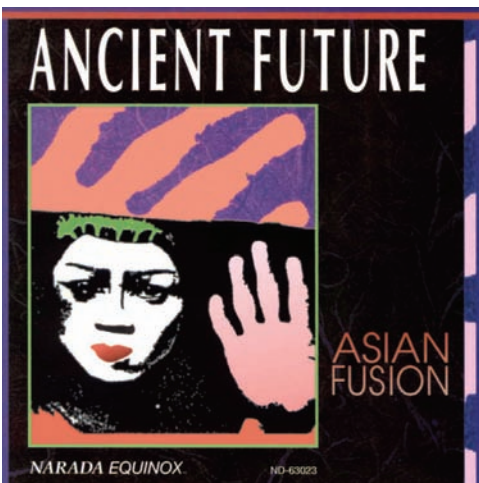
In August of 1988, violinist Jim Hurley replaced Bruce Bowers. The resulting line up remained the same for over 7 years.

After several tours on the West Coast, the group began working on its next release, *World Without Walls*. It features performances by Zakir Hussain, the master of the North Indian tabla. Working with Zakir Hussain brought the group full circle from its 1978 origins out of the musical scene surrounding Hussain's percussion group, the Diga Rhythm Band.



Matthew Montfort, Jim Hurley,  
Doug McKeehan, Ian Dogole

# Asian Fusion Period



At the end of an Ancient Future performance at the 1991 Sacramento River Jazz Festival, Matthew Montfort was introduced to China's top gu zheng (Chinese zither) master, Zhao Hui, by her husband, Shen Hsu. Montfort was invited over for dinner, and afterwards Ms. Zhao played. He was so captivated by what he heard that he took out his guitar. The sound of her gu zheng blended beautifully with the scalloped fretboard guitar, and a musical chemistry was immediately apparent.

This experience was the genesis for the *Asian Fusion* record. It inspired Montfort to further explore fusing ancient Asian and contemporary Western elements. Zhao Hui agreed to participate in Ancient Future's next set of

shows. Montfort taught her some of the Ancient Future repertoire, while she taught him *Dusk Song of the Fisherman* (which they later recorded for *Asian Fusion*), an ancient Ching Dynasty theme expressing the joy of returning to the harbor at dusk, singing a happy song. When the first show began, Montfort was back stage as the crowd went absolutely wild for Zhao Hui's opening solo. For the first time in many years, he had a case of stage fright. He had been playing Chinese music for all of two days. In a few minutes, he was going to perform traditional Chinese music with China's preeminent master of the gu zheng. Would he be a let down after what she had already done? But the muse took over and they were into one of those rare moments in music when things click just right. The crowd gave them a standing ovation, and the concert tape even landed them a Touring Program grant from the California Arts Council.



Zhao Hui

The *Asian Fusion* album concept evolved to include other guest artists. One important artist on the release is Bui Huu Nhut, a leading performer of the Vietnamese dan bao, a one string instrument with an indigenous version of a whammy bar. Montfort saw Mr. Bui at the Festival of the Lake in Oakland, and was entranced by the sound of the instrument. The two became great friends and set about finding a way to perform together. Montfort wrote a piece called Ja Nam based on a Vietnamese folk song, but with a reggae beat. Montfort was able to learn about Vietnamese melody, and Bui learned about performing with Western instruments and rhythms. That is the beauty of cross-cultural exchange -- people learning from each other and growing in the process.



*Bui Huu Nhut*

*Asian Fusion* (Narada Equinox ND-63023)

[PLAY AUDIO ▶ www.ancient-future.com/asian.html](http://www.ancient-future.com/asian.html)

## Planet Jammin' Period

After twenty years of development, the world music scene surrounding Ancient Future flowered with collaborations between some of the world's top masters of traditional music. The Planet Jammin' concept evolved out of these collaborations on recordings and concerts.



*Georges Lammam, Matthew Montfort, Salaheddin Takesh, Doug McKeenan*

On the concert front, in 1998 Ancient Future began offering a new collaborative world music and dance series featuring top world music and dance masters such as Pandit Habib Khan (North Indian sitar master), Irina Mikhailova (Russian vocal diva), Zhao Hui (Chinese national treasure), Georges Lammam (Arabic violin virtuoso), and Sapphira (world dancer). The effect of this has been to bring even more variety to Ancient

Future shows, and to provide a forum for various configurations of the ensemble from a duet on up to a 12 piece group including the world music and dance masters above.

On the recording front, several projects grew out of this vibrant world fusion music scene. First to be completed were several all-star projects featuring Pandit Habib Khan, who is regarded as one of the best sitar players in the country today. He was born into a family of musicians and can trace his lineage back several generations to when classical music enjoyed the patronage of the nobility and royalty of India. He has produced three CDs featuring collaborations with Ancient Future leader and scalloped fretboard guitar master Matthew Montfort. The lineup also includes Indian tabla master Swapan Chaudhuri, jazz drummer Danny Gottlieb of Pat Metheny fame, Persian santur master Alan Kushan, pianist Ira Stein of Windham Hill and Narada fame, George Brooks on saxophone, and others.

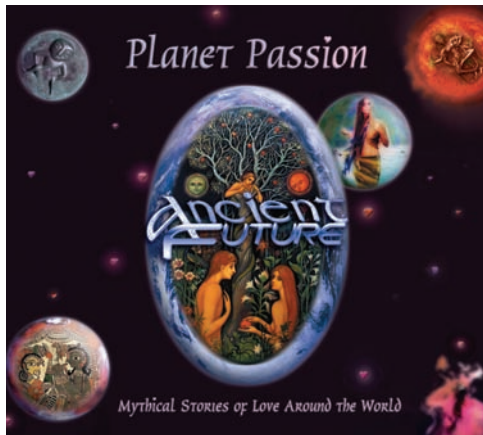


*Matthew Montfort, Irina Mikhailova, Doug McKeenan, Emam*



*Pandit Habib Khan, Matthew Montfort*

# Planet Passion Period



The seventh Ancient Future record, *Planet Passion*, is a very ambitious project featuring the full Planet Jammin' lineup collaborating on the theme of music inspired by rituals having to do with love and procreation. For instance, the record takes themes from traditional music associated with love gods such as Ochun (Afro-Cuban) and Semara (Balinese) and uses that as source material for contemporary collaborations. The record began production in 1996, and was in stores starting in late 2002. A selection from the record was included on the May 1999 Rhythm Magazine sampler CD. The recording was produced by Ancient Future without financing from a record company. Instead, money was raised from fans of Ancient Future for release on their new artist coalition label, Ancient-Future.Com Records. While the

fundraising total fell short of goals, enough was raised to allow the music to be created and released without pressure from a corporate record label more concerned with marketing and trends than music.

*Planet Passion* by Ancient Future (Ancient-Future.Com AF-2010)

[PLAY AUDIO ► www.ancient-future.com/planetpassion.html](http://www.ancient-future.com/planetpassion.html)

# Internet Popularity/Piracy Period

By the year 2000, Ancient Future had established itself as the top world music group on the Internet. Ancient Future had taken number one positions in nine categories (World, World Fusion, Irish, Indian, Asian, Arabic, Middle Eastern, Russian, and Indonesian) on mp3.com. Ancient Future songs had been featured on mp3 samplers from indie download sites such as riffage.com and mp3.com with a combined distribution of 750,000 units in 1999 alone. At riffage.com, the song "El Zaffa" received top reviews in its category and was featured on barnesandnoble.com. Ancient-Future.Com was the top world music web site 1999/2000 on the mPulse Internet Music Chart, which ranked music sites by numbers of daily unique visitors. The band Ancient Future even beat The Backstreet Boys to become the number one major artist site in February 2000.

However, rampant free file sharing had resulted in the value of recorded music being zero in the minds of many. It was widely alleged in the media that this would be great publicity and result in more sales. But those sales never materialized for Ancient Future. For example, even legal downloads at mp3.com (now a CNET music discovery site), complete with "buy now" links to purchase CDs did not result in increased sales. To the contrary, only 1 in 899 legal free promotional downloads could be matched with a sale anywhere in the distribution chain. This doesn't include the many illegal downloads that also occurred. Many other independent artists at mp3.com reported legal



*San Francisco Chronicle* story featuring Matthew Montfort, March 2, 2001. Montfort first learned of its publication when RIAA chief executive Hilary Rosen introduced herself in the courtroom and congratulated him on the story...



download to sales figures at more like 1 in 5000. Faced with these obstacles, in 2001, Ancient Future leader Matthew Montfort was involved as a proposed Class Representative for Independent Musicians in a lawsuit against Napster, and proposed a set of solutions to the problems facing musicians in an Open Letter sent to the Senate Judiciary Committee and Napster CEO Hank Barry on March 14, 2001, in which he advocated a statutory license for file sharing to insure that the practice could continue, but with payments to musicians. On April 3, 2001, Mr. Barry made a plea to congress with a proposal substantially similar to the one Montfort had advocated earlier. The proposal was opposed by the major record labels, and was not adopted.



After Hilary Rosen (now a regular CNN Contributor) expressed admiration for Montfort's views on Napster, the man seated next to him in the courtroom asked who he was. Montfort replied with details of why he was representing independent musicians against Napster. "Nice to meet you. I'm the CEO of Napster," said Hank Barry. Awkward! But Montfort handed Mr. Barry a prospectus of his proposed solution, and to break the ice, a humorous story about music on the Internet entitled "The Adventures of Ustad Global Loopmaster Yahoo in the 21st Century." Barry was impressed with Montfort's proposed solution and promised to read some of the details on CNN, and passed Montfort's humorous story along to his team of high profile lawyers, who could be seen laughing as they read through it while waiting for the judge.

2002 and 2003 were tough years for Ancient Future financially. Scores of independent record stores that had in the past carried Ancient Future's CDs went out of business, causing the other stores to be very conservative in their stocking decisions. Out of 100 stores that agreed to stock the initial Ancient-Future.Com releases (*Planet Passion* by Ancient Future and *Circle of Fire* by Benjy Wertheimer), 10 went out of business in the first two months of the release. In addition to the problems in the record industry, there were severe cutbacks in arts budgets. The California Arts Council Touring Program which supported the band's touring activities in California was terminated due to state budget cuts. Many of the presenters who had sponsored Ancient Future concerts in the past were forced to severely cut back their schedules or take a hiatus.

A new concert booking system involving email letters and streaming audio was developed in late 2003 to deal with the emerging situation, and by late 2004 bookings were up. That year a deal was signed with an internet distribution company that resulted in getting Ancient Future's music on the legal download sites such as iTunes. While further cutbacks in the arts in the USA continued to take their toll, a new focus on international performances resulted in tours of Spain in 2005 and India in 2006, when *Planet Passion* was released on Music Gallery India.

## Ancient Future Studio Period

While Internet downloads were having a deep impact on record industry, the computer based home recording revolution was producing a flood of independent releases. Concert presenters and reviewers found themselves buried in an avalanche of new releases. Social networking sites like myspace were popping up everywhere. This meant that artists could now reach fans directly without a huge marketing budget, but doing so proved time consuming and for most artists sales per fan ratios were low. It seemed a great time to produce records, but maybe not such a great time to market them.



With that in mind, several projects were started. A concert featuring four versions of the band Ancient Future was recorded to multi-track digital and multi-camera video on June 6, 2003 with the idea of releasing a live concert DVD. The video editing and DVD creation process is taking quite a bit of time, but some videos from the concert have been released on YouTube ([www.youtube.com/ancientfuture](http://www.youtube.com/ancientfuture)).

In October 2005 rehearsals began for Mariah Parker's Indo-Latin jazz project, *Sangria*. Ancient Future Studio was upgraded with a new G5 Pro Tools and Cubase recording system. But in order to be able to concentrate on the music rather than the recording process, live sessions were booked at Banquet Studios, where Ancient Future's *Asian Fusion* release was recorded. The first live tracks were recorded on December 12 and December 29, 2005 with Mariah Parker, Mindia Devi Klein, Kash Killion, Duru Demetrius, Debopriyo Sarkar, and Matthew Montfort. A few percussion overdubs by Brian Rice were added at Ancient Future Studios. The basic tracks were completed September 22, 2006 at Banquet Studios with a live recording session with Mariah Parker, Anuradha Pal, Kash Killion, and Matthew Montfort. Paul McCandless dropped by Ancient Future Studios for work on two tracks, and the record was edited and mixed by Matthew Montfort. Mastering for HDCD was completed by Paul Stubblebine on September 21, 2007.



Mariah Parker



Soon thereafter, Matthew Montfort began work in Ancient Future Studios mastering a series of improvisational solo recordings he had done between 2000 and 2005. This was a large project, because the recordings were done on a now obsolete G3 Mac system, and some of the work that would normally be done in the mix stage happened in mastering instead. Matthew Montfort also developed mastering techniques that seemed to be required by the music. For example, all of the mastering adjustments were done keeping in mind the exact mathematically calculated just intonation harmonic series of each piece. He decided to call his new mastering style 64-Bit Tuned Harmonic Mastering. The mastering was completed in May of 2008. The result is Montfort's debut solo recording, *Seven Serenades for Scalloped Fretboard Guitar*.

After developing these new mastering techniques, in November 2008 Montfort revisited Ancient Future's seventh recording, *Planet Passion*, which was due for another pressing. The original recording was done on Power Mac, and the mix was limited by that system. *Planet Passion* is a very large project with 19 musicians contributing, and one could either hear each track separately with all effects, or all the tracks with no effects as the system did not have the power to play back the full mix in real time. To get around this limitation, the effects were set up listening to each track separately, then the mix was set up without effects. After that, the mix was exported and then re-imported to listen. Notes were made on changes to make and the process was started again. Most of the individual tracks were recorded at 20 bits, with a few at 24 bits due to a late project audio interface upgrade. The mixes were exported in both 24 bit and 16 bit formats. At mastering, one

important component of the mastering system had trouble reading the 24 bit files. The considered opinion of the mastering engineer was that the Power Mac system was not likely able to get much out of the extra bits anyway and that the 16 bit format could be used for mastering. Montfort reluctantly agreed, but in the back of his mind always wondered if that was the right decision. So, when Montfort went to get the master ready for a new pressing, he thought to check the 24 bit mixes against the mastered version. When he went to retrieve the mixes from storage, he was shocked to find that they were in mortal danger because rats had used the box they were in for nesting (!!!). Were the mixes destroyed? He was relieved to find that after cleaning the discs off, they loaded fine and the difference in quality was stunning on his new system. He then spent four weeks using the 64-Bit Tuned Harmonic process he had developed to bring out the music he knew was in the original recordings but that just didn't quite reveal itself in the original mastering process. The master was completed on December 12, 2008, and sent off to press via UPS next day shipment in order to meet the pressing plant deadline, just barely making the UPS deadline by a few minutes.

Work is also starting on a global gypsy jazz CD featuring Ancient Future violinist Patti Weiss. The basic tracks for the first song were completed including a session with a famous gypsy singer in December 2008.

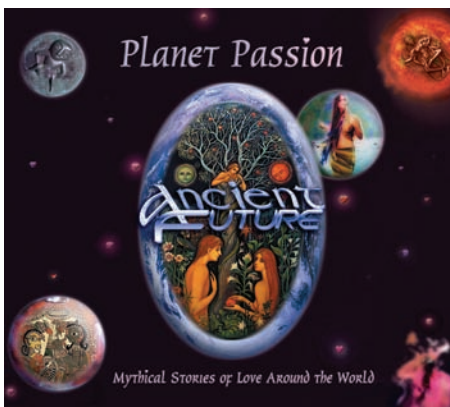


Arshad Syed, Patti Weiss,  
Matthew Montfort

## 30th Anniversary Period

In 2008, a deal was signed with Gemini Sun Records as an umbrella label to pass through distribution of Ancient-Future.Com Records as a stand alone label through Ryko/WEA distribution. This means that Ancient-Future.Com releases will now be widely available in record stores nationally with the same level of distribution that Ancient Future enjoyed when it was signed to a major label. The first release date is February 10, 2009, one day before the 30th anniversary of the first Ancient Future concert, February 11, 1979.

## 3 Releases Celebrating 30 Years of World Fusion Music



*Planet Passion* (30th Anniversary Remastered Edition) by Ancient Future (AF 2010)

[PLAY AUDIO ► www.ancient-future.com/planetpassion.html](http://www.ancient-future.com/planetpassion.html)

by Mariah Parker (Ancient-Future.Com 2017)

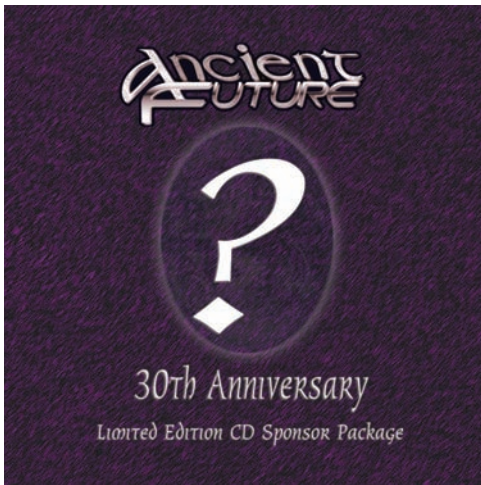
[PLAY AUDIO ► www.ancient-future.com/sangria.html](http://www.ancient-future.com/sangria.html)

*Seven Serenades for Scalloped Fretboard Guitar* by Matthew Montfort (Ancient-Future.Com 2008)

[PLAY AUDIO ► www.ancient-future.com/serenade.html](http://www.ancient-future.com/serenade.html)

# FUTURE ANCIENT HISTORY

## 30th Anniversary Recording Subscription Series



To commemorate the band Ancient Future's 30 years of world fusion music, production of a new record begins in Ancient Future's 30th year of performing and recording.

To fund Ancient Future's 30th Anniversary Recording Series, a subscription system model is being employed. It is a bit like making a "people's label" to fund the recording, which will be released nationally on Ancient-Future.Com Records with distribution by Ryko/WEA.

Work files for the project will be posted for supporters as they are being created. Even before new recordings are made, supporters will have access to files from the Ancient Future archives of live concerts and radio performances that are not currently available commercially. They will help serve as examples of possible directions the recording

could take. Subscription sales for the recording will close in Ancient Future's 31st year, but the quicker supporter packages are sold, the quicker the fun begins. There are four ways to support the project:

**Recording Newsletter Package:** \$10. Receive the recording newsletter via email. This provides a window on the creative process including progress reports, links to streaming audio and/or video of work in progress, the chance to submit feedback on the best recording theme concept (first 100 supporters only), and a 30% discount on advance copies of the final commercial release. Be a virtual fly-on-the-wall in the recording studio.

**Download Supporter Package:** \$25. Receive everything included in the Recording Newsletter Package plus digital liner notes and downloads forming an exclusive preview audio recording of the music that is ultimately recorded as part of this project (selections from which will form a final public edition). Limited to 300 packages.

**Limited Edition CD Sponsor Package:** \$50. Receive everything included in the Download Supporter Package plus an exclusive limited edition CD-R of the same recording with printed liner notes signed by Ancient Future leader Matthew Montfort. Limited to 200 packages.

**Honorary A & R Representative Package:** \$75. Receive everything included in the Limited Edition CD Sponsor Package plus a DVD-R including video and 24 bit audio files for hi-rez playback on computers, and the chance to submit feedback on favorite tracks to include on the final release. This is the perfect package for audiophiles and home studio enthusiasts. Limited to 100 packages.

**To Subscribe:** [www.ancient-future.com/30CD.html](http://www.ancient-future.com/30CD.html)