



FOLKWAYS RECORDS Album No. FSS 6301





FOLKWAYS RECORDS . 117 WEST 46th STREET . NEW YORK 36, N.Y.



ENTERTAINMENT FOR THE SPACE AGE

"Amazing!" said a member of the capacity audience. "It's hypnotic," said another. "Especially magnificent was the sense of space — limitless, incomprehensively vast, and awe-inspiring in its implications," wrote Alfred Frankenstein in the San Francisco Chronicle.

They were talking about Vortex, a new kind of theater theater without actors, script, or musicians — as presented at San Francisco's Morrison Planetarium.

The heart of Vortex is the dome, an entire 'sky' upon which can be projected patterns, colors, moving shapes of all kinds — and the acoustical system — forty high-fidelity loudspeakers which can direct sound at the audience from any point of the compass, or from all points at once, or can rotate around the audience in a kind of 'whirlpool' of sound. This latter effect is what gave Vortex its name.

Vortex was originated in 1957 by two San Franciscans, Henry Jacobs, a radio station executive and composer of "musique concrete" (music which is made by combining and arranging recorded sounds rather than playing directly on an instrument), and Jordan Belson, a wellknown painter, designer, and film maker. They interested Mr. George Bunton, Director of the Morrison Planetarium, in their ideas, and in May, 1957, the first Vortex was presented as an experimental demonstration under the joint sponsorship of radio station KPFA and the California Academy of Sciences. It was an instant success. Such large crowds showed up that two performances had to be given, and the producers decided on the spot to schedule a series of performances the following fall. Since then Vortex has become an integral part of the Bay Area's entertainment and concert life.

All the music for Vortex consists in compositions arranged directly on magnetic tape by the 'engineer-composers', using either recorded natural sounds — water dripping, glasses tinkling, foghorns, etc. — or electronically produced 'beeps' and 'groans' in varying frequencies. Titles of these pieces often reflect their electronic origin — for instance: "Sonata for Loudspeaker", "Electronic Kabuki Mambo", or one called "Three-fifty Dash Two", described by its composer as "an experiment in middle and high frequency sounds designed for rotational playback".

Each composition is accompanied by visual effects projected on the dome by the elaborate planetarium lighting system and a battery of special Vortex projectors. These effects range from the small and humorous, as when a tiny planet and its moon do a 'dance' across the sky, to the grandiose spectacle of a whole sky filled with flashing patterns and colors.

The impact of Vortex on the average audience is extreme. The experience of being engulfed and overwhelmed by the patterns of sound and light seems to produce both awe and exhilaration. Laughter, applause, oh's and ah's are frequent during the performance. "It's like the roller coaster ride in Cinerama, only in the abstract," commented one spectator.

What is the future of Vortex? Interest and inquiries have come from musical figures and technicians all over the world. Plans are afoot for a Vortex performance in Japan, as well as performances in Europe and other cities in this country. A foundation, the Audio-Visual Research Foundation, has been established, with Vortex as its first project and a general goal of "expanding the creative vocabulary and techniques of the various audio-visual media." Jacobs, Belson and their associates in the Foundation are presently experimenting with an air-supported radome as a laboratory for new projection methods and sound-reproducing systems, with an eventual aim of building a special electronic theater and research center. Vortex may, in fact, turn out to be, as its founders claim, "the theater of the future."

NOTES BY JUNIUS ADAMS



The above diagram illustrates the speaker system employed in the Vortex performances at the Morrison Planetarium in San Francisco. The circular, domed auditorium is 60 feet in diameter and 40 feet in height from floor to apex. Each of the white circles represents one of the speaker stations (comprised of one bass and two treble speakers) arranged in a ring behind the dome. Two additional woofer speakers diametrically opposed complete the entire system of 38 speakers. A special remote control panel allows the sounds of the taped compositions to be rotated, chanelled through any one or combination of speakers, or through all in concert. A subsidiary system of two speakers in the center of the theater, fed from a separate tape recorder, provides a contrasting area of sound.



HENRY JACOBS

Henry Jacobs' role in Vortex is two-fold: as a composer-engineer whose works have been included in the programs; and as the organizer of the Vortex project at its inception.

His background is varied: an M.A. in Sociology and Mass Communications; a publicist successful enough to draw some 10,000 people to the Morrison Planetarium to witness the Vortex experiments; a purvevor of Culture and Esoterica via his five years of weekly Ethnic Music broadcasts on Berkeley's long-hair non-commercial KPFA: as a humorist whose records have sold in the millions (but the royalties of which seem to defy this fact); as a television director in Mexico City whose programs reached the listener in Spanish(!): as an unsuccessful college instructor whose students mostly failed in life; as a psychiatric advisor with no medical degree; and, of course, as an unpublished poet.

About Vortex, Jacobs comments: "Unfortunately, the most significant and valid aspects of this project cannot be revealed in print. It is a kind of new sensory communication, which allows the receiver to create even more excitingly than the communicator - a rare, but stimulating opportunity in these days of the million dollar cliche on television, film and videotape. Because it is admittedly non-intellectual, non-educational and non-referential. Vortex occasionally takes its audiences to areas hitherto unimagined, and there is a purely accidental aesthetic experience, which is so overpowering that even memory is obliterated by the dominance of that moment. Because of this, people cannot disregard Vortex: it does provoke. Irrespective of all else, this provocation in a cultural context of pre-fabricated dreams, prefabricated houses, and indeed pre-fabricated lives, is self-justifying and necessary."

GORDON LONGFELLOW

For the past four and one-half years Mr. Longfellow has been employed by the Ampex Corporation of Redwood City. California, whose high-quality magnetic tape recorders make possible much of the work that has been done in electronic music. While at Ampex, where he has gathered considerable experience with magnetic techniques, Mr. Longfellow first became interested in electronic music through exposure to the work of Vladimir Ussachevsky and Otto Luening during a performance of one of their selections with the San Francisco Symphony Orchestra.

When the Vortex Sound Experiments were undertaken at San Francisco's Morrison Planetarium, Mr. Longfellow became even more attracted to the possibilities of electronically achieved modern composition expressed as a free-moving entity in space through the unique Voretx system.

Mr. Longfellow's musical background extends to his childhood, when he toured with USO troops during World War II as a musical performer and singer. He studied piano, organ, accordion and voice with private instructors and undertook a study of speech arts at the San Diego State College. He operated his own music school for several years at Newport Beach. California and later went extensively into the night club entertainment field. He has made many television appearances, having formerly produced a weekly half-hour program for a Los Angeles television station. Following dramatic interests, Mr. Longfellow has acted with a number of little theatre groups, and in the San Francisco Bay Area has sung a variety of roles with a local light opera company.

DAVID L. TALCOTT

In addition to attending elementary, junior and high school, Mr. Talcott's education includes almost two years as an electronic draftsman; three years of experience as theater electrician and extensive work in the audio field at Berkeley High School; and six years at radio station KPFA in Berkeley.

His primary interests are music, radio producing, and the design and construction of broadcast facilities.

Mr. Talcott is most active in piano playing, but his musical skills include the organ, harpischord, the recorder and Flamenco guitar. His musical interests cover all periods, but he expresses a preference for contemporary, baroque and pre-baroque. He has worked with Harry Partch and his system of Monophony, and has constructed a Theremin for experimental use.

His interest in the field of Musique Concrete stems from experiments at station KPFA and association with Henry Jacobs, a fellow experimenter and producer of the program 'Ethnic Music'. Mr. Jacobs, Jordan Belson (of San Francisco) and Mr. Talcott were the devisors of and contributors to the first 'Vortex' program. His future works are planned to include material for Mill Vallev dancer Ann Halprin.

Mr. Talcott says that, "The most fascinating thing, to me, about Musique Concrete is that it is completely emotional in its importance. That is, in fact, almost its sole value. I am not in sympathy with overscholarly enthusiasts of any field of art; neither am I sympathetic with anyone who is more interested in the methods, schools, or philosophy behind a piece of Musique Critique than in its emotional content or importance".

WILLIAM LOUGHBOROUGH

Loughborough began as a student of Electrical Engineering at M.I.T., then, after several years as an advanced radar specialist with the Navy in World War II, he returned to school for musical study with Dr. Collins in Chicago at the Conservatory. Upon moving with his wife Pamela, to the Bay Area, Loughborough worked with Harry Partch in the design and construction of Partchian microtonal instruments. In 1954 Loughborough designed and invented his popular commercial drum, the Boo Bam, and subsequently has created an impressive number of highly complex percussion instruments

Loughborough performed with Chet Baker throughout the country as a featured polyrhythmic soloist on his own drums and tympani. Upon returning to the Bay Area, he organized the Musical Engineering Associates, whose functions are the construction of musical and electronic instruments, the publishing of musical documents and the organization of an Electronic Composer's Guild. He has recently completed the construction of an audio center equipped throughout with stereo facilities, test equipment, and probably the world's largest horn loudspeaker. (Mr. Loughborough has recently recorded a Bongo Drum Instruction for Folkways, FQ8320.)

This is an agglomeration of three individual experiments evolved within a few weeks of each other. I felt that there was a certain amount of contrast provided by presenting the three sections in close proximity. The first part is based entirely on a single sound source fed into a highly reverberant channel with a high pass filter in the feedback loop. The reverberation is adjusted very finely to just below the saturation point, providing an especially long decay of the sound.

The second part is primarily a fixed texture of sound with slight changes of pitch and rhythm within the basic framework. This again makes use of the filtered reverberation channel, with the addition of combined long and short delay loop—provided by running tape from machine to machine across the room a distance of about six feet. (When properly adjusted this system can sustain a single transient sound for fifteen minutes or longer.) The slow reiteration can be heard in the background at intervals of about six seconds.

The third and final part is an elaborate (four tape machines running simultaneously were necessary in some stages), twenty-five track processing of a single set of sounds: a woman screaming. The sound is presented in canon form with the pitch range in seven different octaves and the duration altered proportionally.

This is really a kind of music which has been electronically treated by means of distortion, forward and reverse reverberation and editing. The source of the materials resulted from a taped mood improvisation by Santiago Herarra, flute; L. K. Dunham, guitar; and myself, and amplified Indian tabla. The haunting mood of this improvisation caused me to attempt a series of distortions of the original sounds, until I achieved a quality that took effective advantage of the Vortex playback.

Inventor Loughborough has recently constructed an exponential loudspeaker of unbelievable proportions. Its mouth is 12 feet in diameter! While this polyrhythmic study was designed for Vortex, its initial playback was unforgettably, on the Big Horn.

This was originally created from a rather extensive vocabulary of synthetic sounds as an accompanying sound track to an animated, abstract film entitled "Logos" by Jane Peal. The creative process of this track is one that I believe most fruitful for one who is experimenting with synthetic sound. That is, I began with a series of experimental "runs" of sound patterns, then, while viewing the film, organized these patterns into a serial complement for the image.

Of all my works, this polyrhythmic study is perhaps best suited to Vortex presentation. The movement of these rhythms in the space of the Planetarium creates rhythmic crosses quite comparable to the natural rhythmic crossing of African master-drummers. The original sounds were produced by amplified Haitian drums, Indian tabla, bells and vocal intonations.

In "Notes On the History of a World" Mr. Longfellow electronically exploits the piano in a three-part suite. Working directly on the strings of the instrument, he uses single and double reverberations, forward and reverse, and achieves percussive effects on an enormous scale. "In this work," he states, "I have endeavored to create musically the cycle of cosmic beginning and ending."

This evolved, as most of my experiments do, without any idea of preconceived concept of what will develop. In the early hours of the morning — when most of my work is done — the senses become dulled except for concentration on sounds. "Loop" is cut from half an hour of continuous recording in which I used my own voice almost exclusively, rambling from idea to idea while the tape machine monitored the procedure.

Despite the rather facetious title, this work, as Chan, begins with an extended improvisation, which was subsequently structured into a mood piece through careful editing and distortion. Electronic Kabuki Mambo was used, initially, as a score for the play, "The Orange Seller" by David Weston Hunter, then later presented at Vortex.

"Three Fifty Dash Two" owes its title to the recording equipment from which it was created. In this, Mr. Longfellow achieves a study in echoed rhythms, using for his original sounds a musical saw, electric mixer, pots and pans, automobile traffic and Cadillac engine in unique combinations.

Both of Gordon Longfellow's works were introducted in performances of the Vortex Sound Experiments.

1a — TRILOGY • by David Talcott

2a - CHAN • by Henry Jacobs

3a — FOR THE BIG HORN • by Wm. Loughborough

4a — LOGOS • by Henry Jacobs

5a — RHYTHM STUDY #8 • by Henry Jacobs

1b — NOTES ON THE HISTORY OF A WORLD, Part 3 • by Gordon Longfellow

2b — LOOP NUMBER 3 • by David Talcott

3b - ELECTRONIC KABUKI MAMBO • by Henry Jacobs

4b - 350-2 • by Gordon Longfellow

FOLKWAYS RECORDS * * * The World's Leading Producer of AUTHENTIC FOLK MUSIC on Records * * *

		JAZZ SERIES 12"				FW6915 (815) Sones of Mexico				CHILDREN'S INTERNATIONAL SERIES IO"		
J2801	(53)	Anthology No. 1, The South	FE4445	(445)	Flathead Indians of Montana	FW6816 FW6817	(816)	Scottish Bagpipe Tunes, McLellan	FC7200		Pueblo Indian Story & Songs (4.95)	
J2802	(55)	Anthology No. 2, Blues	FE4446	(446)	Music from the Mato Grosso	FW6818	(818)	Irish Popular Dances	FC7201 FC7208	(7701)	Afrikaans Songs, Vol. 1 French Songs for Children Mills	
J2804	(59)	Anthology No. 4, Jazz Singers	FE4448	(448)	Folk Music of the Amami Islands	FW6819 ((820)	Russian Folksongs, Platnitsky Chorus	FC7214	(714)	Game Songs of French Canada	
J2805	(63)	Anthology No. 5, Chicago 1	FE4449	(449)	Japanese Buddhist Rituals	FW6821	(821)	Canadian Northwoods, Hemsworth	FC7218	(774)	Spanish Songs of Latin America	
J2807	(67)	Anthology N. 7, New York	FE4451	(451)	Bulu Songs from the Comercons	FW 6872 FW 6873	(822) (823)	English Folk Songs, House	FC7229	(829)	Christmas Songs of French Canada	
J2808	(69)	Anthology No. 8, Big Bands	FE4453	(543)	Folk Music of Jamaica	FW6824	(874)	Gospel Songs, Bahamas	FC7250		Jamaican Songs, Benett	
J2810	(73)	Anthology No. 10. Boogie, K. C.	FE4458	(458)	Indian Music of the Upper Amazon	FW6825	(25) (826)	Jewish Folk Songs Olf	С	HILDRE	N'S SPECIAL & HISTORICAL IO"	
J2811	(75)	Anthology No. 11, Addenda	FE4460	(460)	Temiar Dream Songs from Malaya	FW6827	(827)	Jewish Folk Songs, Vol. 2, Olf	FC7307	(7)	Music Time, Balley	
		AMERICANA 2-12"	FE4462	(462)	Wolf Music of Senegal & Gambia	FW6828 FW6830	(828) (830)	Ukrainian Christmas Songs Songs & Dances of the Basque	FC7308	(712)	First Album of Jazz, Hughes	
	(741)	Landhally Langey No. 1	FE4464	(464)	Indians of the Canadian Plains	FW6831	(831)	Folk Scnas of Newfoundland, Mills	FC7340	(740)	Rhythms of the World, Hughes	
A2942	(242)	Leadbelly Legacy No. 1	FE4465	(466)	Hanunoo Music of the Philippines	FW6832	(832)	French Folksongs Creale Songs of Haiti	FC7341	(741)	Sounds of New York City, Schwartz	
A2951	(251)	Am. Folkmusic, Yol. 1	FE4467	(467)	Folk Dances of Greece	FW6831	(834)	Folk Music of Honduras	FC7402	(2)	Who Built America, Bonyun	
A2953	(23)	Am. Folkmusic, Vol. 3	FE4467	(471)	Nearo Music of Alabama, Vol. 3	FW6835	(835)	Welsh Folk Songs, Evans	FC7406	(706)	Follow the Sunset, Bailey	
			FE4472	(472)	Negro Music of Alabama, Vol. 4	FW6636	(837)	Haitian Plano	PC/431	(/31)	Mon a Fis Work, Tot. 1	
W	DRLD	HISTORICAL and SPECIALIT - 12"	FE4473 FE4474	(473) (474)	Negro Music of Alabama, Vol. 5	FW6338	(838)	Dutch Folk Songs, Noorman			CHILDREN'S SERIES 12"	
W 3001		O'Canada, Mills	FE4475	(475)	Negro Prison Camp Work Songs	FW6839	(839)	Caribbean Dances	FC7651	(51)	Dance-a-Long	
W 3006		Scottish War Ballads, Dunbar	FE4476	(476)	Baole Music of the Ivory Coast	FW6841	(841)	Shepherd, other Songs Israel	PC//SZ	(/52)	History of the American Negro	
G 3502		Recording Canadian Indians,	FE4482	1	Folk Songs of French Canada	FW6842	(842)	German Folk Songs, Schlamme		LANGU	AGE INSTRUCTION SERIES 10"	
G 3505		Ballads of Newfoundland, Peacock	FE4483	A / B / SOL A / B	Music of the Ituri Forest People	FW6844	(844)	Swedish Folk Songs, Sven-8. Taube	FQ8001		Spanish Self Taught, 2-10"	
G 3508		American Folksongs, John Lomax	FF4501	C/D/501C/) Music of the Mediterranean, No. 2	FW6845	(845)	Jamaican Folk Songs Bennett	FQ8002 FQ8003		French Folksongs for Learning	
G 3530		Indian Ragas, Songs of India	FE4502	A/8 (502A/8	I) African Drums, Part 1	FW6847	(847)	Songs of Israel, Hillel, Aviva	FQ8010		Sounds of Spoken English	
G 3540	174/11	Songs of French Canada, Labrecque	FE4520	A/8 (470A/	1) Folk Music from Itlaly, Part I	FW6848	(848)	Polish Songs, Dances		MUSIC	INSTRUCTION SERIES IN".12"	
G3585	(,,,,,	Blind Willie Johnson, story of	FE4520	C/D(420C/I	D) Folk Music from Italy, Part 2	FW6856	(856)	Finnish Folk Songs	E01201	(303)	Radio Instruction Season 10"	
G3584		Big Bill Broonzy, story of				FW6857	(8413	Danish Folk Songs Songs of Ireland ni Ghugirim	FQ8354	(354) (30	4) Guitar instruction, Seeger, 12"	
		FOLKWAYS SPECIAL 12"		ETHNIC	FOLKWAYS LIBRARY 2-12"	FW6865	(865)	Steel Band of Trinidad	FQ8366	(66)	Hindu Music Introduction, 12"	
100		Connonwille Story	FE4500	(500)	Negro Music of Africa & America	FW6880	(880)	Man of the Wide World, Samuels		IN	TERNATIONAL SERIES 12"	
53860		Music from Picasso Film	FE4501	(501)	Music of the Mediterranean	FW6912	(912)	Bantu Choral Folk Songs, Swappers	FW8752	(52)	Exotic Dances, Many Lands	
53861	(86/1)	Henry Jacob's Radio program	FE4502	(502)	African & Afro. American Drums	FW6913	(913)	Mexicon Corridos	FW8901	(80/1)	Songs & Dances of Turkey	
53863	(86/3)	Courlander's Almanac, Radio program	FE4503	(503)	African Music South of Sahara	FW6915	(915)	Italian Folk Music, Songs	FW8802	(80/2)	Songs & Dances of Puerto Rico	
53864	(86/4)	Seeger & Broonzy, Radio program	FE4504	(504)	Music of the World's People, Vol. 1	- FW6916	(916)	Folk Music of Middle East	FW8809	(00/3)	Songs of the British West Indies	
53866		West Colesville Story, TV program	FE4506	(506)	Music of the World's People, Vol. 3	- FW6917	(918)	Duet Songs of French Canada	FW8810		The Canadian Black Watch	
53881	(88/1)	Anthems of All Nations, Vol. 1	FE4510	(510)	World's Vocal Arts	- FW6919	(919)	Czechoslavak Folk Songs	FW8850		American Indians of the Southwest	
23001	(00/1)	Anthems of All Humons, for 2	FE4525	(525)	Man's Eearly Musical Instruments	- FW6920	(922)	German Favorite Songs, Wolff	FW8851		Mexican Indians, Boulton	
	ETH	NIC MONOGRAPH LIBRARY 12"				FW6923	(923)	French Folk Songs of Acadia	FW8854		African Music, Boulton	
M4000	(1000)	Hungarian Folk Songs		AME	RICAN HISTORICAL 2-10	FW6927	(927)	Great Scottish Ballads, McEwan Bros	-		RELIGIOUS SERIES 12"	
M4001	(1001)	Songs from Aran	FH500		(2151 & 2152)	FW6928	(928)	Hebrew Folk Songs	FR8921		Yemenite Passover Services	
M4003	(1003)	Great Lakes Indians	FH500	2	Ballads of the War of 1812	FW6930	(930)	Scottish Ballads, McEwan Bros.	FR8922		Call of the Shofar	
M4006	(1006)	Lappish Jolk Songs	EHSM	1	(2163 & 2164) Frontier Ballads (2175 & 2176)	FW6935	(935)	Israeli Dances, Tzabar	FR8975		Mushroom Ceremony of the Mazatec	
M4008	(1008)	Folkmusic of Norway	FH500	i i	Ballads of the Civil War	FW6940 FW6947	(940)	German Christmas Songs, Wolff			LITERATURE SERIES 12"	
M4007	(1011)	Drum Dance from Carriacou	EHSOD		(2187 & 2188) Heritage Speeches Vol. 2	- FW6951	(951)	Songs & Dances of Quebec	EI 9594	(93/4)	James Jours Society 2.12"	
-14014		Songs and Pipes from Brittany			(2191 & 2192)	- FW6957	(957)	Yaqui Dances of Mexico	FL9595	(95/6)	100 Years of French Poetry, 2-12"	
	E	THNIC FOLKWAYS LIBRARY							FL9703 FL9730	(98/3)	Higwatha read by Fleetwood	
E4401	(401)	Sioux & Navajo Music	AME	RICAN H	ISTORICAL and DOCUMENTART	12	CHILDE	REN'S AMERICANA SERIES 10"	FL9740	(98/4)	Bret Harte, read by Kurlan	
E4402	(402)	Equatorial Africa	FH525		American Industrial Ballads, Seeger	FW7001	(701)	American Folk Songs, Seeger	FL9750	(78/5)	Steamboat 'Round the Bend, Burman	
E4403	(403)	Music of Turkey	FH528	5 (85/1)	Union Songs, Seeger	FC7004	(704)	Alabama Ring Games	FL9780	(FP97 /8)	As If, Clardi	
E4405	(405)	Folk Music of Ethiopia	FH550	(58)	New York 19, Doc. Schwartz	FC7005	(5)	Songs to Grow On, Yol. I Nursery	FL9791	(90)	Anthology of Negro Poets, self-read	
E4406	(406)	Folk Music of Haiti	FD555	9 (58/2)	Nueva York, Doc. Schwartz	FC7010	(710)	Birds Bugs & Little Fishes, Seeger	FL9792	(91/2)	Anthology of Negro Poetry	
E4408	(408)	Folk Music of Palestine	FD556	0 (60)	Millions of Musicians, Doc. Schwartz	FC7011	(711)	Birds, Bugs & Bigger Fishes, Seeger	. 11	NTERNA	TIONAL LITERATURE SERIES 12"	
E4407	(409)	Cult Music of Cuba	10,000	. ()	Transfer and the second	FC7018	(110)	French Songs in English, Mills	FL9805		Six Montreal Poets, self-read	
E4411	(411)	Folk Music of Spain			SCIENCE SERIES 12"	FC7020	(20)	Songs to Grow On, Vol. 2, School	FL9871	(97/1)	Dante's Inferno', read by Ciardi	
E4413	(413)	Folk Music of France	FX6100	(100)	Sounds of Frequency, Peter Bartok	- FC7022	(722)	Animal Songs, Yol. 2, Mills	FL9882	(98/2)	English Lyric Poems, read by Read.	
E4415	(415)	Music of Peru	FX6101	(101)	Sounds of South Am. Rain Forest	FC7023	(723)	Activity Songs for Kids	FL9899	(99)	Sam Small, Ramsbottom, House	
E4416	(416)	Negro Music of Alabama, segular	FX6121	(121)	Sounds of the Sea	- FC7027	(27)	Songs to Grow On, Vol. 3, My Land	FL9920	(92)	Bhagavad Gita, in Sanskirt and Eng.	
E4418	(418)	Negro Music of Alabama, religious	FX6122	(122)	Sounds of the American Southwest	FC7028	(728)	Camp Songs, Seeger, Others	FL9923	(92/3)	The Persian Epic, read in Persian	
E4417	(419)	American Indians of the S. W.	FX6124	(124)	Sounds of Animals, 200 & farm	- FC7030	(730)	Folk Songs for Camp, Wagoners	1	NTERNA	ATIONAL LITERATURE SERIES 12"	
E4421	(421)	Music of South Arabia	FX6125	(125)	Sounds of Sea Animals	FC7054	(754)	Southern Mountain Songs, Ritchie	FL9972	(97/2)	The Latin Language, intro., Hadas.	
E4422	(422)	Music of Southeast Asia	FX6127	(127)	Sounds of Medicine Operation, Body		FOL	TALES FOR CHILDREN 10"	FL9973	(97/3)	Virgil's Aeneid, Hadas	
E4424	(424)	Folk Music from Korea	FX6130	(130)	Sound Patterns, Nature, Man Made	FC7102	(102)	Tales from Indonesia	FL9975	(97/5)	Cicero, Hadas	
E4425	(425)	Spanish Music of New Mexico	FX6151	(151)	Sounds of South African Homestead	FC7103	(103)	Tales from West Africa	FL 9976	(97/6)	Ceasar, Hadas	
E4427	(427)	Folk Music of the Western Congo	FX6152		Sunds of Steam Locomotives, No. 1	FC7104	(101)	In the Beginning Asch	FL9979	(97/9)	Plato: Socrates, in Greek, Eng.	
E4428	(428)	Folk Music of Japan	FX6160		Sounds of New Music	FC7IO	(106)	Joseph and His Brothers, Asch			SPEAK & READ SERIES 12"	
E4430	(430)	Songs and Pipes of the Hebrides				FC7107	(108)	Klondike Gold Ruch Burton	PLROW	AIG	Speak and Read Franch	
E4431	(431)	Religious Music of India		INT	ERNATIONAL SERIES 10"	FC7105	(109)	Ride with the Sun, U.N. tales			Basic & Inter. 3-12"	
E4433	(433)	Maari Songs of New Zealand	FW680	2 (802)	Chinese Folk Songs & Dances	PC7125	(205)	ine Real Davy Crocket, Hayes	PLR20	IC	Vol. 2. Conversational, 2-12"	
E4434	(434)	Folk Music of Yugoslavia	FW680	3 (803)	Folk Songs of Hungary	-						
FE4434	(436)	Burmese Folk & Trad. Music	FW680	5 (805)	Songs and Dances of Yugoslavia			COLKWAVC DECODDC .	SEDV	ICE C	ODD	
FE4437	(437)	Flemenco Musico of Andalusia	FW680	6 (806)	Songs and Dances of Armenia			TULKWAIS RECORDS &	SERV	102 0	UNT.	
E4439	(439)	Tribal Music of Australia	FW 680	(807)	Calypso & Meringues			117 14 - 1				
FE4440	(440)	Religious Songs of the Bahamas	FW680	(908) 9	Jewish Freilach Songs			11/ West 46th Stre	BT, IN.	1. C. 36	Contraction of the second second	
FE4442	(442)	Music of the Falashas	FW681	1 (811)	Haitian Folk Songs			Distributor: 1827 St. Catherine St	W., Rec	m 101, Ma	entreal, Que.	
FE4443	(443)	Music of the Ukraine	FW681	2 (12)	Chinese Classic Music	-						
E4444	14441	esempt. Alosed a riveson bdy	PWall	4 (814)	sonds a bunces of orester							

FOLKWAYS Records

Long Playing Non-Breakable Micro Groove 33 1/2 RPM

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Jolkways Stereo Record

HIGHLIGHTS OF VORTEX

SIDE



Band I TRILOGY (David Talcott) Band 2 CHAN (Henry Jacobs) Band 3 FOR THE BIG HORN (Wm. Loughborough) Band 4 LOGOS (Henry Jacobs) Band 5 RHYTHM STUDY No. 8 (Henry Jacobs)

Custom molded by Plastylite

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 St., N. Y. C. Long Playing Non-Breakable Micro Groove 33% RPM

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Jolkways Stereo Record

HIGHLIGHTS OF VORTEX

SIDE 2

FSS 6301 B

Band I NOTES ON THE HISTORY OF A WORLD pt. 3 (Gordon Longfellow)

Band 2 LOOP No. 3 (David Talcott)

Band 3 ELECTRONIC KABUKI MAMBO (Henry Jacobs)

Band 4 350-2 (Gordon Longfellow)

Custom molded by Plastylite