

Songwriter seeks Oregon identity

Singin'

By ERIC MALONEY

Paul Halpern says that he tries to do too many things at once, and he's probably right.

In addition to his performances at local night clubs, he is: trying to get a weekly variety show called "Oregon Folk" on KOZY-TV; promoting a new single, "Oregon Song"; working on a new song/slide show to be titled "Journey to Old Oregon"; recording a song for the soundtrack for a local movie, *Natural Timber Country*; preparing a syllabus for a proposed course on folk music; and putting out feelers to record an album.

The common theme that runs through almost all of Halpern's activities is Oregon. And for good reason: he wants to make it as a regional folk singer, a man identified with the Northwest.

"John Denver has something," he says simply.

Halpern, a native of Connec-

ticut, came to Oregon in 1973, graduating from the University of Oregon with a B.A. in American Folk Music. His roots go back to the late 50s and early 60s, when he learned the guitar to the music of Elvis Presley, the Kingston Trio, and Peter, Paul and Mary's soft melodic tone.

Much of Halpern's repertoire is derived from those years, as evidenced in such songs as Tom Paxton's "I Can't Help But Wonder Where I'm Bound," and in more contemporary work by Gordon Lightfoot and Jim Croce. But he did not begin to produce a Halpern sound until he hooked into the Oregon theme.

The turning point for Halpern came in 1975, when he wrote "Goodbye, Pre" for a KEZI-TV documentary shortly after the death of Steve Prefontaine.

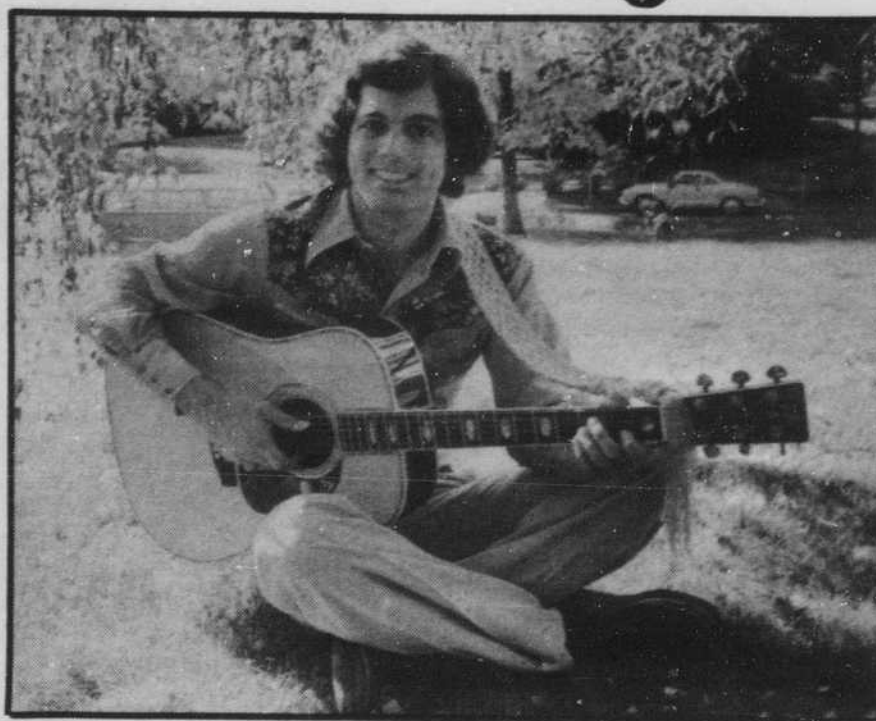
"After that, everybody wanted to hear me," he says "I gave my song to him, and I feel like that was his gift in return."

Halpern says that he has since turned his attention to songs that tell stories. "Up in Oregon," the song for *Natural Timber Country*, is an adaptation of traditional logging songs. "Oregon Song," co-written by Dinah Ward, is a soft piece on how it feels to be continually called back to Oregon's mountains and ocean.

Halpern's ideal is to do a show with one half consisting of Oregon-related songs on nature and history, and the other made of songs that Halpern enjoys the most: ballads, contemporary folk material, and works by people like Woody Guthrie and Bob Dylan.

The first part, he hopes, will be accompanied by a slide show of Oregon landscape scenes.

Halpern plans to hibernate for a while, to work on some of his projects. His last public appearance is scheduled for next Tuesday evening at Brian's, 101 E. Broadway. There is no cover charge.



Paul Halpern

Prof

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Surprisingly, Toelken's interest in folklore came long after his development as a singer. He came from a singing family in western Massachusetts, and learned songs from his parents and grandparents. Not until he got to college did he dip into folklore as an academic interest.

The resulting combination makes for a performance that is part singing, part discussion. Toelken likes to explain to audi-

ences where the songs came from, and how they evolved.

Toelken says that some of his songs have become standardized, the lyrics committed to memory. But occasionally, he'll notice by listening to old tapes that he has changed words.

So even by the strict standards of Toelken the folklorist, Toelken the singer continues to be a part of the folk process.

Book details agency crimes

by David Wise
437 pages
(c) 1976; Vintage Books
\$495 paperback

It's getting so that a reader can't tell one espionage book from another without a personal highly-placed government source to interpret each and every evil

to that same committee. And Richard Nixon just lied lied.

Now they expect us to buy their books and believe their stories.

Finally, just as readers have begun to dig themselves out of the muck that the architects of the Watergate crimes shoveled over the literate public, comes a book that is neither a Watergate

crimes against private citizens by any — and often all — of the agencies supposedly created to protect the liberties of the American people.

"The American Police State" is a remarkable collection of interviews, documented incidents and investigative reporting that covers every evil imaginable from electronic surveillance of newspaper writers to a secret police organization which worked exclusively for the White House and tracked prominent Nixon enemies.

While "The American Police State" may not be as hard hitting as Wise's "The Politics of Lying" or as formidable as his "The Invisible Government," it is a masterpiece of political skullduggery and a dossier of illegalities that have no business in a democratic society. It is a narrative which proves that "1984" happened only a few years ago.

"The American Police State" deserves reading. The only regret that a reader may have is that this type of story should have to be told in a nation supposedly free of fear of a police state.

By KEVIN HARDEN

The American Police State



facet we have suddenly been shown.

Over the past several years of revelations in both the press and government hearings, book after book detailing wrong-doing by our nation's leaders, police forces and intelligence operatives have passed from the best seller list with much fanfare.

Not only those books but now books that tell us lie after lie from the pens of those who were involved in the Watergate cover-up and expect us to believe that they have begun to tell the truth about those dark events. H.R. Halderman lied to the Senate Watergate Committee. John Ehrlichman lied

chronology nor a spy story. It is, however, a combination of both.

David Wise's "The American Police State" is a fascinating account of how intermeshed the Internal Revenue Service, the National Security Agency, the Federal Bureau of Investigation, the Central Intelligence Agency and the Nixon White House criminal activities really were.

Wise spares few details in his multi-chaptered account of the



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EMU Cultural Forum presents

The Annual Undergraduate Art Show

April 24 - 28
12-4 pm 167 EMU

The Following Guidelines Should Be Followed When Submitting A Work:

1. Each artist may submit a total of two works. They may be drawings, photographs, paintings or self-standing sculpture. All pieces must be properly mounted, and 2-dimensional works no larger than 4' x 4'.
2. Each entry must have an entry card and jury card filled out; the entry card must be returned to the Forum by April 21 (Friday). Jury cards should be attached to the works. Cards are available in Suite 2, EMU.
3. Pieces must be brought to Room 167 EMU between 3 and 4 pm Saturday, April 22. The works will be juried and rejected works should be picked up between 5 & 6 pm Sunday.
4. The pieces may be picked up after the show on Friday evening, April 28, between 6:30 & 7:30 pm.