

belatedly after its splurge with mock-folk shows like *Hootenanny* a few years back. Channel 17, in fact, has been a rich source of folk music, if for no other reason than the delightfully informed show Pete Seeger does once a week called *Rainbow Quest*.

This week, channel 17 has two shows that folk music addicts should keep an eye open for. One of them looks like a certain winner the other is something of an unknown quantity.

The first, at 8:00 p.m. on Sunday, features Arlo Guthrie and Canadian singer **Joni Mitchell**. Arlo is the son of Woody Guthrie, perhaps the best folk song writer of the century, the man who wrote *So Long, It's Been Good to Know You, This Land is Your Land* and *Great Grand Coulee Dam*.

Young Arlo is not the song-writer his father was, but at least one of his

songs, an 18-minute talking blues epic called *Alice's Restaurant*, is currently being made into a film by Arthur Penn. It tells the autobiographical story of a young man who dumped some litter off a cliff, and found that his conviction for the offence saved him from the perils of his local draft board.

Arlo Guthrie, in fact, seems likely to be the next folk music super star (if such a description isn't a contradiction in terms). He speaks slowly, carefully, and with some wit. When Johnny Carson once asked him, in a semi-shocked voice, about what Arlo thought of the drug scene in New York, he replied that the quality of the drugs was dropping alarmingly. Carson changed the subject rapidly.

Joni Mitchell is already a superstar. Discovered first at the Mariposa Folk Festival five years ago, her haunting, quiet, autobiographical songs have been recorded by hundreds of different performers (including Frank Sinatra, of all people). She has made quite a few television appearances this year, including two on the *Johnny Cash Show* and an appallingly bad one on the *Mama Cass Show*, during which she managed to sing hopelessly out of tune, and even forgot the lyrics of her best-known song, *Both Sides Now*.

Born in Fort McLeod, Saskatchewan, she is a beautiful girl with long soft blonde hair and a slim figure. In person, she rarely fails to totally involve her audience in what she is singing—and her songs are mainly autobiographical re-

miniscences of the lovers she has known and the places she has been.

Recently, she has been writing songs about the political scene; up to now they have not been very successful, possibly because she moved to the United States relatively recently, and possibly because—in her own words—she has “the sort of mind that always sees both sides of any given situation, which makes it hard to have really definite opinions.”

Both Joni and Arlo will talk during the hour-long show, as well as sing. Taped at the Mississippi River Festival, which has been going on all summer at the Southern Illinois University Campus at Edwardsville, the show is something of an in-depth look at two young people who have much to say, and say it in a winning, warm kind of way.

Channel 17's other folk show this week is called *A Folk Festival on the Green*, and can be seen at 9:00 p.m. on Tuesday. This one is likely to be less of an experience for folk music addicts—it features a number of little-known performers (The Golden Nectar Jug Band, Jim McGrath, Phil Peterson, and the International Folk Dancers), and was taped at the 1969 New Haven Festival of the Arts. The site of the Festival is right in downtown New Haven, on a shaded green close by the Yale Campus. Students had foregone demonstrations for the duration, a Channel 17 spokesman pointed out.

Meanwhile, for people who dig today's current music scene ABC has a program on Channel 7 on Thursday (9:00-10:00 p.m.) which shows only a little promise. ABC gave the show the most pretentious title it could dream up, *Masters of Pop: Innocence, Anarchy and Soul*, possibly to hide the fact that it was produced by someone

called Yorkshire TV Ltd., in the North of England.

Taking part are a whole flock of British performers (not a single one, with the possible exception of Julie Driscoll, who has a vestige of anything you might be able to call “soul”). Apart from the afore mentioned Miss Driscoll, who is the most exciting-looking female singer anywhere, except for Lena Horne, the rest of the cast are pretty dismal. Lonnie Donegan, once a pioneer of skiffle music and revived old music hall songs, is on the show, along with Lulu, Brian Auger and the Trinity, Ian Whitcomb, and Chris Farlowe. The rest are totally unknown outside England (and not that well-known there, either, if truth be told).

As usual with British-made shows, it's been cluttered up with enough dancers, string orchestras, cheerful British emcees, and “production values” to obscure the slightness of the talent presented.

ABC says that the show will “appeal not only to today's teenagers but to adult viewers as well.” That's extremely doubtful—and the fact remains that a good television show with good pop musicians remains to be done.

How about a rock and roll revival, for instance, with Chuck Berry and Fats Domino and Little Richard and the Everly Brothers? Or a psychedellic rock show with Lead Zeppelin, Sly and the Family Stone, Jimmy Hendrix, and the Doors?

One day, the television programmers will wake up to discover that most pop music fans are, in fact, grown-ups (who else gives CHUM its high ratings in the daytime when the kids are all in school?). Once that news gets through, those of us who find the pop scene vital, intelligent, musically intriguing, and exciting as all get out, might find some fun television to watch.

—RICHARD FLOHIL