

RadioTimes



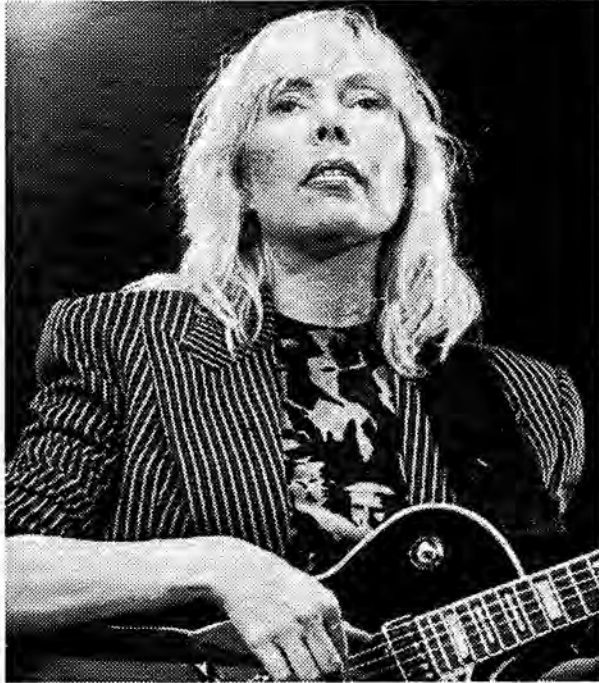
Service with a smile

Wimbledon fortnight begins and Martina Navratilova aims to keep her winning smile and her singles title. Full coverage on BBCtv and Radio from Monday. Inside: life on the Ladies' circuit

with Robert Ottaway

Television

Joni's back as a one-man girl



Steve Rapport

BBC2/R1 'If you keep your life out of your music,' says Joni Mitchell (*Joni Mitchell - Wembley 83*, Sunday 9.10 pm), 'you're just into soap opera, trying to kick life into a formula. For me, my songs are my autobiography. Someone once complained that, in one album, I'd mentioned the word love 50 times. That's how I want to experience it. With non-monotonous regularity.'

Joni has returned after a three-year sabbatical that she once called retirement, and her new LP, *Wild Things Run Fast*, is also a development in expressive power over anything she's done before: 'I gave up because I was disappointed about the reception to my Charlie Mingus collaboration. It didn't go high in the charts. I have always wanted to translate the subtlety of jazz into an idiom that reaches a wider public. But the word that hurt in the reviews was "pretentious". It wasn't, and I'm not. I'll take a bet that the album will last longer than anything else I've done.'

She married Larry Klein, her bass-player, last November and is cheekily resigned to the fact that 'having one steady fellow, with a certificate to prove it, may dry up my source material.' And, of course, her amorous enterprise has made many of her lovers famous in lyrics, although those lovers have all now bitten the dust or gone on to quieter things.

And so *Don Juan's Reckless Daughter*, title of that potentially confessional album, may subside into rocking-chair serenity. I doubt it myself—but at least it will cause most of her men friends, who've included in the past a casting directory of actors and musicians, from Warren Beatty (and how did he find the time?) to Jackson Browne, to breathe one great sigh of relief. As one remarked: 'Knowing Joni is all very well, but I didn't want it to go high in the charts.'

Bjorn free - to talk



BBC1/2 Old champions never die, they fade into

commentators. And joining a great line of *Wimbledon 83* experts (coverage starts BBC1 Monday 1.45 pm) is Bjorn Borg, who will join Dan Maskell and Mark Cox to give us his views about some of the men he defeated during his record five-year run of victories on this court.

Borg, who has practised his broadcasting technique by interviewing Chris Lloyd in Paris, says that, having played so many of

the men still competing at Wimbledon, 'I can judge other people's games, the way they play, because I know a great deal about their temperament and strategy, as well as their immediate tactics'. And who does he think will be the new ruler of the racket? 'I think this will be the year of McEnroe and Ivan Lendl. The first will win Wimbledon and the second the US Open.'

An adventurous choice

BBC1 One of the achievements of Rosalind Runcie, as wife to the Archbishop of Canterbury, is that she has added a dash of piquancy and open-mindedness to a role that might easily be staid.

So you'll not be surprised to learn that her choice of music for *Home on Sunday* (Sunday 6.40 pm), a series she launches, is not limited to conventional hymns. As she tells me, 'Music at services should be more adventurous, if only to take minds off the sermons! So I have included a Negro spiritual arranged by Michael Tippett and a composition by Holst.'

But she insists that being home on Sunday is not a sort of sombre and reverential penance and adds: 'Many tunes in the modern idiom lend themselves to inclusion in any musical programme. If Christianity does not respond to the times, then it dies.' Rock music, I asked? 'If it's sincere and good,' she replied.

Alarms and excursions

BBC1 Fire Brigade very few *Shouts* (*Tuesday Documentary*, 9.25 pm) actually become 'jobs'. And some of the 'shouts' emerge as avoidable cries, with feckless people setting fire to rubbish just for the hell of it.

As anyone who's been a front-line soldier will know, there's camaraderie in danger, illustrated here by a group of men knowing, as one says, that they are 'interdependent'. If one fails, we all fail. We have to trust our colleagues, and it's heartening to know that they will

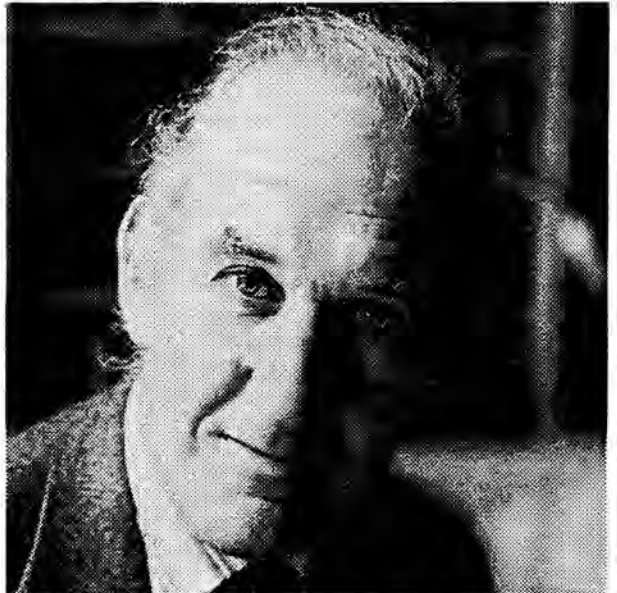
back us up at all times.'

It's still a youthful ambition to ride on a fire engine, and, as one driver says with understandable relish, it's great to be able to go down the wrong side of Oxford Street and see everyone else getting out of the way.

But this element of exuberance, it's stressed, is

just a release from the tragedy that may be there at the final point. This film, which I've seen in advance, pointedly evokes both the grimness and the comradeship of situations that, as one fireman explains, have to be forgotten if they are not going to haunt the mind the next time they go out.

Want to borrow a billion?



BBC1 When we go to our bank manager for a loan, he's usually mighty suspicious, asking for collateral, repayment terms, and securities we haven't got. However, Anthony Sampson, the journalist who has invaded the corridors of power over the years, assures me that 'banks take a very different attitude when it comes to lending to countries'.

This 'lend-now-and-maybe-pay-later' policy has resulted in a colossal world indebtedness of 700 billion dollars, and a threat to our international banking system. In *Life After Debt* (*Panorama*, Monday 8.10 pm), Sampson updates the conclusions of his book *The Money-Lenders* by exploring the difficulties of countries like Brazil and Mexico, who are in hock for millions and show no signs of ever being able to pay them back. Says Sampson, who maintains a careful optimism over the outcome: 'The results of a country, say, being called to book are so awful to contemplate that the bankers who've given them the money in the first place will bend over backwards to prevent that happening. Mind you, if they defaulted, choosing to cancel their debt unilaterally, then world disaster might ensue. It would be an example to others.'

BBC 2

**9.10 pm
Joni Mitchell -
Wembley 83**

In April of this year Joni Mitchell returned to Britain for her first tour in nine years. BBC's *Old Grey Whistle Test* and Radio 1's *In Concert* went to Wembley to record the last night of the tour and tonight's stereo simultaneous broadcast features highlights from that concert.

Director TOM CORCORAN
Producer MICHAEL APPLETON



For the best effect, viewers with stereo Radio 1 should turn off TV sound and position their speakers on either side of the screen, but a few feet away. Stereo headphones are an alternative.

**10.5 To Serve Them
All My Days**

by R. F. DELDERFIELD
Winner of the Broadcasting Press Guild Television Award for the Best Serial.

Dramatised in 13 parts
by ANDREW DAVIES

starring
John Duttine
Frank Middlemass
Alan MacNaughtan

11: The conflict between David and Alcock comes to an unexpected end. David now has to decide what to do, but it is Christine's sudden visit which makes up his mind.

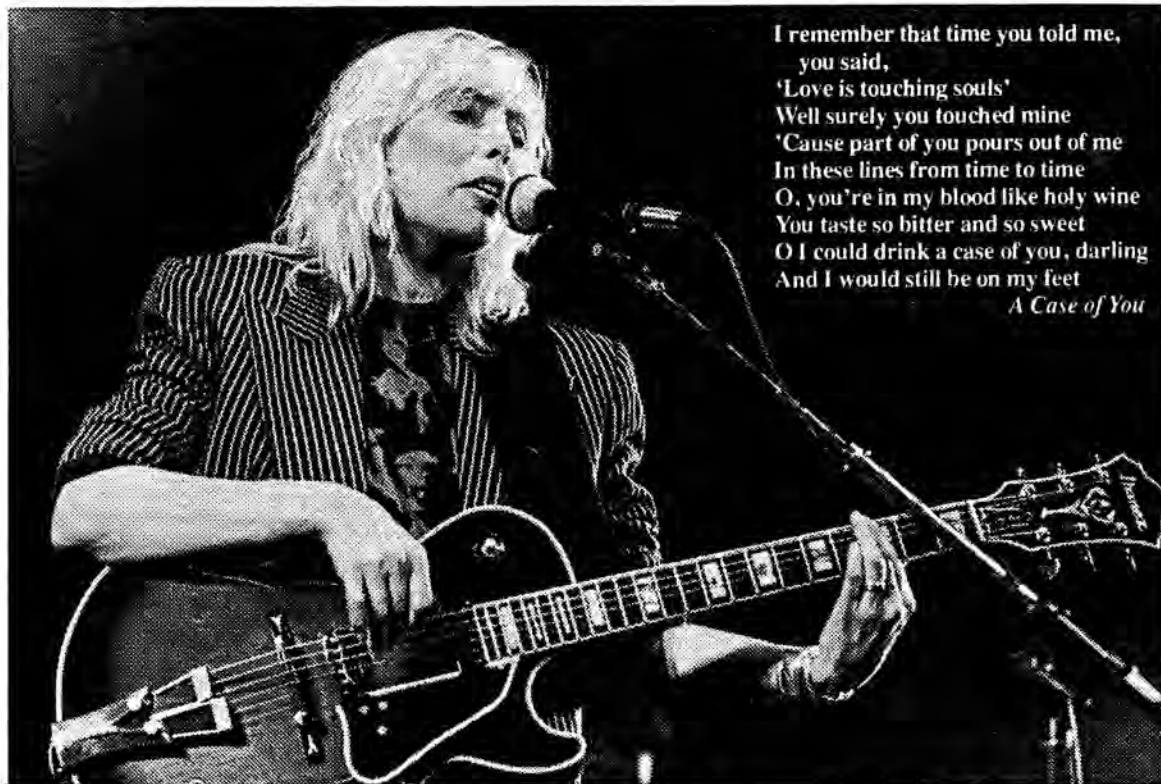
Cast in order of appearance:
David Powlett-Jones. JOHN DUTTINE
Rigby.....TONY HALFPENNY
Alcock.....CHARLES KAY
Dr Farrington.....PETER ARNE
Howarth.....ALAN MACNAUGHTAN
Barnaby.....DAVID KING
Molyneux.....ALASTAIR WYLLIE
Chetwynd.....JOHN ALKIN
Sir Rufus.....CYRIL LUCKHAM
Algy Herries.....FRANK MIDDLEMASS
Garside.....JOHN LINE
Christine Forster.....SUSAN JAMESON
Elle Herries.....PATRICIA LAWRENCE

Music composed by KENYON EMRYS-ROBERTS
Producer KEN RIDDINGTON
Director TERENCE DUDLEY
(First shown on BBC1)
20 BBC Drama Themes (record REH 464,
cassette ZCR 464) from retailers
★ Subtitles on Ceefax page 270

**11.0-12.50 am
Marlon Brando in
On the Waterfront**

with
Eva Marie Saint, Karl Malden
Continues the season of films starring Marlon Brando.

Terry Malloy, an ex-boxer, protected by his brother Charlie, hangs around New York's dockland - 'working' as a strong-arm man for the corrupt leader of the dockers' union. When his friend is murdered, Terry reveals a dawning sense of personal responsibility through his love for the dead man's sister.



I remember that time you told me,
you said,
'Love is touching souls'
Well surely you touched mine
'Cause part of you pours out of me
In these lines from time to time
O, you're in my blood like holy wine
You taste so bitter and so sweet
O I could drink a case of you, darling
And I would still be on my feet
A Case of You

A chance to touch souls with Joni Mitchell making a rare concert appearance in Britain: 9.10 (with Radio 1)

Marlon Brando received one of this powerful film's eight Academy Awards, for his portrayal of the man whose personal rebellion changes the tyrannical work system. The film, shot entirely on location in New York, proved one of the most influential - and controversial - movies of its decade.



Terry Malloy.....MARLON BRANDO
Edie Doyle.....EVA MARIE SAINT
Fr Barry.....KARL MALDEN
Johnny Friendly.....LEE J. COBB
Charlie Malloy.....ROD STEIGER
'Kaye' Dugan.....PAT HENNING
Glover.....LEIP ERICKSON
Big Mac.....JAMES WESTERFIELD

Screenplay by BUDD SCHULBERG
Produced by SAM SPIEGEL
Directed by ELIA KAZAN
(Black and white)



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Joni Mitchell/Warner Bros

Steve Rapoport

