

Entertainment

Glenda Jackson — Who's that?

United Press International
HOLLYWOOD—A two-time Oscar winner stepped before the cameras on a Los Angeles street to a scene with Walter Matthau in a movie, but all eyes were on the woman, one of more than 100 actresses, turned by her companion asked, "Who's the actress?" "Damned if I know," came the reply.

The actress was Glenda Jackson, English star who won Academy Awards for "Women in Love" (1970) and "A Touch of Class" (1973). Jackson has been nominated for

four Oscars, yet she remains one of the least visible stars of the screen. She's accustomed to going unrecognized, fostering anonymity.

Glenda, 39, is not a striking woman in appearance. She is strong featured, a bit thick of calf and her figure is not imposing. She is, however, friendly, straightforward in the English way and an accommodating interview.

"It's quite simple for me to go unrecognized in crowds," she said. "And it would be just as easy for other performers if they wanted it that way."

"Being a celebrity can be tedious.

Aside from the odd rock star or someone like Carol Burnett, it is possible to escape public excitement.

"Those who complain about lack of privacy could rectify the situation by taking off their sun glasses, forgetting their wigs and makeup and going about their business without any sense of privilege or being special."

"I don't think of myself as privileged or separate from other human beings. I shop at the supermarket like everyone else."

"When people do recognize me I think they're disappointed because they expect me to look more glamorous than I am."

"Also, I never look like the characters I play. I'm much sloppier to start with. Clean, but sloppy. Even in situations where people are looking for me—around a film set for example—I'm not recognized."

Glenda nodded in the direction of her son, Daniel, 8, who accompanied her to California. She is divorced and refuses to spend more than two or three weeks apart from young Dan.

The normalcy of his mother's life has shielded the youngster from celebrity.

Glenda said, "Daniel came home from school one day last year and said, 'You are famous, aren't you?'"

"I told him I supposed I was, a little bit. Then he said a boy at school told him I wasn't famous. So I said, 'Well, I am famous in a way.'"

"Then Daniel asked, 'But what are you famous for?' So it's of no paramount importance in his life, which is very good. I'd like to keep it that way."

This is Glenda's first movie in Hollywood. Her reason for avoiding the film capital is simple. Until now she has never been offered a picture

that appealed to her. She accepted "House Calls" for an equally uncomplicated motive.

"I wanted very much to work with Walter Matthau," she said. "He is a marvelous comedic actor, a very rare performer. I liked the script, but he was the clincher."

"I've found people here are much more aware of celebrities than in London. Hollywood is a one-industry town, and I'm not sure I could ever live here."

"In London it's easy for me to work in the theater and films. In America you must uproot yourself totally to work on stage in New York if you live in Hollywood. In England I do both and continue to live in the same house."

"There are other reasons I wouldn't care to make my home in Hollywood. I don't like the unrelieved sunshine. I miss the rain, gray skies and gales of England."

"But I've been treated very well indeed. People here make it more comfortable to work than in England and they take their tasks more seriously."

"As for lifestyle, I find so much wealth. Too much perhaps. Everything seems to be thought out in advance for a greater sense of well-being among the inhabitants."

"On the way to the studio I listen to the radio. They give you beach reports with the air and water temperature, the wind velocity and even the height of the waves. After hearing all that I wonder if it's necessary to go to the beach at all."

Nonetheless, Glenda may find herself returning to Hollywood again and again.

"There's little film work in England," she concluded. "So I may come here to make pictures, but not to make a home."

Thorn Birds' tops list

United Press International
Fiction

The Thorn Birds—Colleen McCullough

Dynasty—Robert S. Elegant

Illusions: The Adventures of a Reluctant Messiah—Richard Bach

The Crash of '79—Paul E. Erdman

Delta of Venus—Anais Nin

Coma—Robin Cook

The Investigation—Dorothy Uhnak

The Silmarillion—J.R.R. Tolkien

Full Disclosure—William Safire

Condominium—John MacDonald

Nonfiction

All Things Wise and Wonderful—James Herriot

Looking Out for No. 1—Robert Ringer

Book of Lists—David Walchinsky

The Dragons of Eden—Carl Sagan

Your Erroneous Zones—Dr. Wayne W. Dyer

Vivien Leigh—Anne Edwards

The Camera Never Blinks—Dan Rather

It Didn't Start With Watergate—Victor Lasky

The Path Between the Seas—David McCullough

The Managerial Woman—Margaret Henning and Anna Jardim

Yes has 'magic' back: Wakeman rejoins band

United Press International
Just about one year ago, in a recording studio in Montreux, Switzerland, a lost band found itself again.

The band was Yes — likely the world's most popular group of "serious" rockers, serious in the sense that they see their music as art.

At that Swiss studio, after more than two years of pursuing divergent solo careers, the five musicians who once brought the band to a pinnacle of success discovered abruptly that the old magic was back.

There was only one formal change in the Yes lineup to be made at that point. Keyboard whiz Rick Wakeman returned to the fold, replacing the less flamboyant Patrick Moraz.

Technically Yes never ceased to exist. The band kept on touring, even during the lengthy hiatus from recording together. Yes existed on stage, as well-recorded a live album, consisting of previously released material.

But for true fans, the group fragmented shortly after the popular

Wakeman departed and other members of the band concentrated on solo recording efforts. Each of those solo records, however, seemed to prove less successful in the marketplace than its predecessor. For a time it was strongly rumored that Yes was near a formal dissolution.

Vocalist Jon Anderson says it never came to that point at all.

"Over the past couple of years we just decided to do our solo work and see what areas would open up for Yes," he says. "And when we came together to do the album, we had quite a lot of experience at finding out what each guy in the band can achieve on his own."

Yes' new studio LP, "Going For The One," is by contrast with the last couple of Yes collections, a far more basic kind of record, short on concept and long on some relatively straight-ahead rock. A lot of critics have seen "Going For The One" as a strong step away from Yes' experimental history and toward the mainstream of pop music.

Sweet electronic 'Oxygene' causing European sensation

United Press International
There must be something to that saying, "Like father, like son." The son in this case is Jean-Michel Jarre, who has composed an excellent piece of electronic music, "Oxygene."

Jarre's father is Maurice Jarre, who wrote the classic, hauntingly melodious "Lara's Theme" for the movie "Dr. Zhivago."

His public reaction to "Oxygene" in Europe is a good indicator. Jean-Michel will become a top-rated composer in his own right.

"Oxygene" has been riding high in French, Belgian and Dutch pop music charts for many months and it could find a lofty spot in American ratings.

Jarre, 29, inherited his father's feeling for music and began studying the classics at age 16. He did not take too kindly to this form of music and began searching for his own sound.

Audience response to his first electronic composition was more than gratifying. The younger Jarre worked on movie and television music, ballet music and even radio and TV commercials. And then he

began work on "Oxygene."

Jarre was at the console during the recording which is in six parts.

Iggy Pop's second album under the influence of David Bowie, "Lust for Life" is not quite so noisy as his first venture but you still can't hear a pin drop.

Iggy wrote all the lyrics and most of the music was composed by Bowie, who doubles on piano.

Best numbers are "Just for Life," "Fall in Love With Me," and "Success."

Saint Tropez, a group formed by Suzanne Mireille, has come forth with an exotic album, "Je T'Aime."

The album title is taken from a sexy number recorded by Jane Birkin in 1969, which stirred a brief controversy. The song was not permitted to be played on radio and probably is still too hot even in these permissive times. The Saint Tropez version is not so sizzly but is still torrid enough to arch some eyebrows. "Je T'Aime" is the opening number and the three songs that follow are pale in some respects. The music is good, the sound is close to reality, and all that is needed is soft lights, some champagne and a little imagination.


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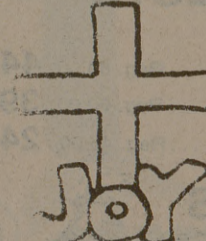


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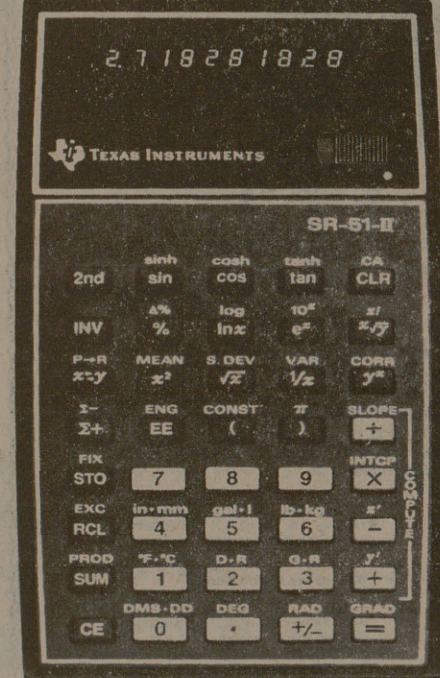
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