

“追求卓越”学英语丛书（英汉对照）

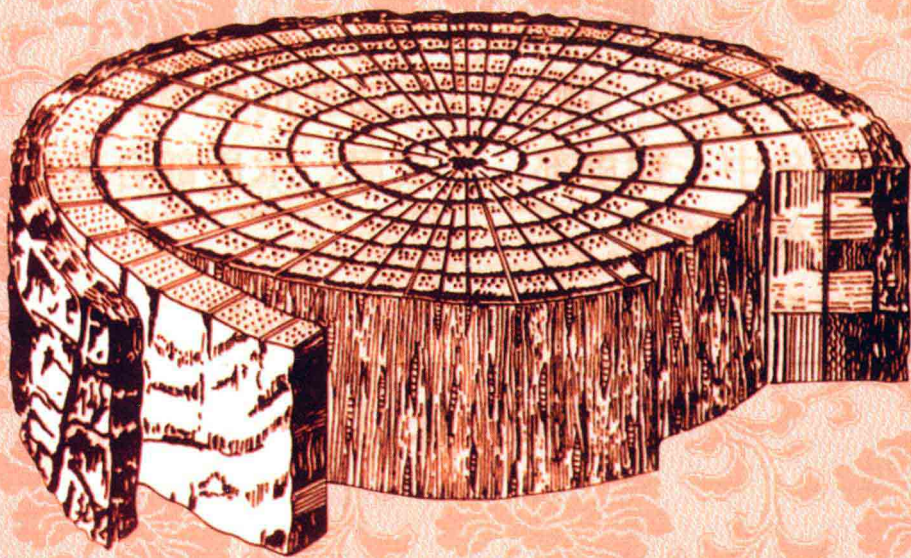
# 卓越的人生

——名人小传记精选

Prominent Life: A Selection of Celebrities' Biographies

◎主 编 谢艳明

◎副主编 王祖宁 魏 芳



河南大学出版社  
HENAN UNIVERSITY PRESS



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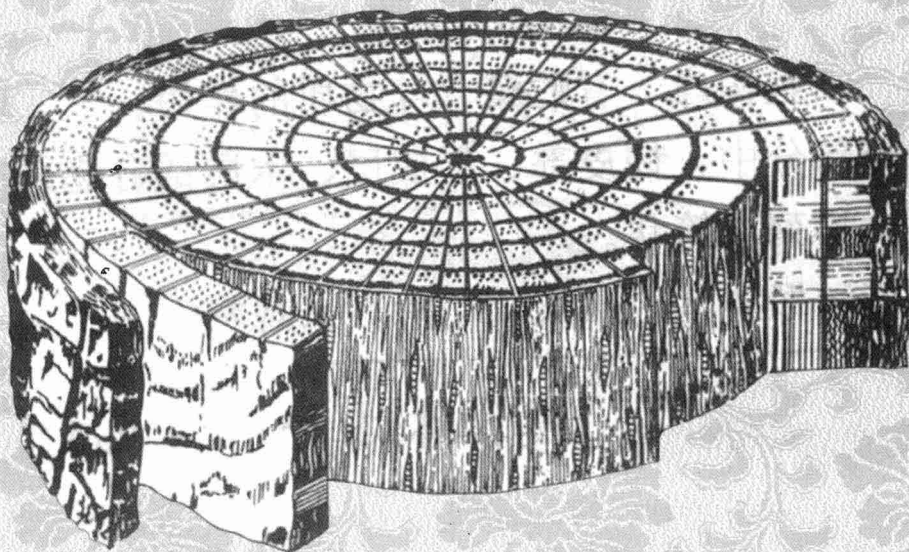
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## 前言

浩瀚苍穹，群星闪烁，每一颗星都似乎在向我们讲述着一个激人奋进的故事，标示着你我的人生坐标，照亮我们前进的方向，为人生之路导航。

本书介绍了来自不同国家、不同行业，却都在各自领域取得了卓越成就的成功人士。这里有商界精英：萨姆·沃尔顿以惊人的毅力和敏锐创造了零售业的神话，把一个小店奇迹般地发展成世界巨头沃尔玛；比尔·盖茨利用科技改变世界和自己的人生，一跃成为个人电脑和商用电脑软件及因特网技术的世界领袖；贫寒出身的安德鲁·卡内基登上了幸运之梯，攀上了财富的顶峰，在他辉煌的时候几乎完全垄断了美国的钢铁工业。这里有国际巨星：他们幸运地踏上了光辉灿烂的星路历程，他们是读者耳熟能详的明星，他们是影迷歌迷的人生偶像，他们是演艺界的杰出代表，他们是给人们带来精神食粮的精灵。这里有体育冠军：体育已经成为现代社会中一道最迷人的风景线，每当有重大赛事时，在体育场内外，在千家万户的电视荧屏前，人们沸腾的热情总是掀起一阵又一阵不可遏止的狂飙，而正是这些冠军掀起了人们对体育的热情。这里也有影响全球的智慧人士：有军事强人道格拉斯·麦克阿瑟将军、乔治·马歇尔将军、查尔斯·戴高乐将军，他们曾经在二战中建立了卓越的功勋，对于世界的战后重建又献计献策；有驰名世界的艺术家达·芬奇、文学家欧内斯特·海明威，他们的艺术异彩纷呈，为后人留下了宝贵的精神财富。

一个个真实的事迹、鲜活的人物，惊心动魄、跌宕起伏的人生历程，无一不向我们彰显着一个亘古不变的至理：成功，属于那些坚韧不拔、奋发拼搏和积极进取的人们。

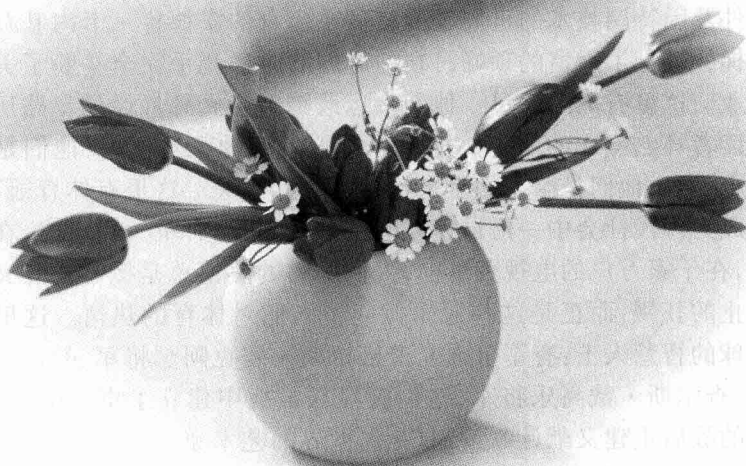
毋庸讳言，这些成功人士在为社会创造物质财富的同时，也在为我们创造着无价的精神财富。他山之石可以攻玉，相信本书中的人物事迹能对读者朋友有学习和借鉴作用。本书特意采用英汉对照形式，为英语爱好者提供了良好的扩大词汇量的机会；在加强词汇记忆的同时，也促进了阅读理解



能力的提高。

本书适合大学低年级及以上程度的广大英语学习爱好者。由于编者水平有限,疏漏之处难免,敬请各位读者指正。

编者  
2008年2月





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## 1. Charlie Chaplin

Born on April 16, 1889, in London, England, Charlie Chaplin was introduced early on to performing, as both of his parents were music hall entertainers. After a double tragedy—his mother had a nervous breakdown<sup>①</sup> and his father died when Charlie was 5—he and his half-brother, Sydney, became street urchins<sup>②</sup>, in and out of charity homes. After a time in an orphanage, Chaplin toured England with a children's musical troupe<sup>③</sup>, the Eight Lancashire Lads, a job which led to small roles on the London stage. At age 17, he joined the Karno music hall revue<sup>④</sup> and toured the United States. In 1913, the film producer Mack Sennett signed him to his Keystone Company for a salary of \$150 per week. His first film for Keystone was *Making a Living* (1914). In *Kid Auto Races at Venice* (1914), Chaplin introduced the character who would become his trademark, the Little Tramp. Complete with bowler hat, cane, baggy pants, and too-big shoes, Chaplin would soon become the first-ever movie star and inarguably the most innovative<sup>⑤</sup> pioneer in movie history.



While at Keystone, Chaplin made over 20 short films in one year, many of which he also wrote and directed. Meanwhile, he carefully honed the character of the Tramp. By 1915, he had become such a popular actor that he signed with the Essanay film company for \$1,250 per week, plus a \$10,000 signing bonus<sup>⑥</sup>. In his 1915 film, *The Little Tramp*, Chaplin

- ~~~~~
- ① nervous breakdown 精神失常
  - ② street urchins 街头流浪儿
  - ③ musical troupe 音乐剧团
  - ④ revue [ri'vju:] n. 讽刺时事的滑稽剧
  - ⑤ innovative [ˈɪnəʊveɪtɪv] adj. 创新的
  - ⑥ bonus ['bəʊnəs] n. 奖金, 红利



starred for the first time with Edna Purviance, who would play his version of an ideal woman in every one of his films for the next 8 years. In most of his films, Chaplin performed one kind deed after another for the sake of<sup>①</sup> the women he adored<sup>②</sup>, but he ultimately understood that they could never be expected to fall in love with a Tramp like him.

In 1916, Chaplin moved to the Mutual Film Corporation, where a string of popular short films like *The Pawnshop* (1916), *One A. M.* (1916), *The Immigrant* (1917), and *Easy Street* (1917) made him an international star. He soon began working as an independent filmmaker and was responsible for every aspect of the making of the films he starred in, including writing, directing, producing, casting, and editing. Films made during this period included the longer, three-reel features *A Dog's Life* (1918) and *Shoulder Arms* (1918), the latter set on the battlefields of Europe. Also, the unprecedented six-reel *The Kid* (1921), which became one of the biggest hits yet in film history.

In 1919, Chaplin and Griffith founded the United Artists Corporation (UA) with Chaplin's fellow silent-screen stars Mary Pickford and Douglas Fairbanks. Chaplin's first film with UA, *A Woman of Paris* (1923) was his last film with Purviance. In 1925, the Little Tramp made his UA debut, in *The Gold Rush*. Chaplin was awarded an honorary Academy Award in 1928 for his film *The Circus*.

Refusing to give in to the growing pressure to add sound to his films, Chaplin scored another huge hit with 1931's *City Lights*, a story of the Tramp and his hopeless love for a blind flower girl. Chaplin did set the film to music, however, and also added sound effects. From then on, he wrote the musical scores for all his films and added musical tracks to a number of his old silent classics. He eventually jumped on the miraculous<sup>③</sup> bandwagon of "talkies", giving the Tramp his only talking sequence on film in *Modern Times* (1936).

① for the sake of 为了, 看在……面子上

② adore [ə'dɔː] v. 崇拜, 爱慕

③ miraculous [mi'rækjʊləs] adj. 奇迹的, 不可思议的



Besides being a deft comic actor, Chaplin brought various social and political issues to many of his films. *The Great Dictator* (1940), his first full-length talkie, combined slapstick<sup>①</sup> with a sharp, satirical<sup>②</sup> kind of political commentary. Chaplin played a dual role as a Jewish barber reminiscent<sup>③</sup> of the Tramp and Adenoid Hynkel, the maniacal<sup>④</sup> Hitler-like dictator of the country of Tomania. The film also featured Jack Oakie as Benzino Napaloni of Bacteria, a clear send-up of Benito Mussolini. In 1947, Chaplin brought a post-Holocaust<sup>⑤</sup> vision to another brilliant, socially conscious film, *Monsieur Verdoux*.

By the early 1950s, Chaplin's liberal political views drew criticism. After releasing his last great film, *Limelight* (1952), Chaplin, who had never applied for U. S. citizenship, as in England when he was informed that he might not be permitted back into the States because of his alleged<sup>⑥</sup> leftist views, settled with his family in Switzerland. Due to pronounced public anger against Chaplin, his first European film, the gently satirical *A King in New York* (1957), was not even released in America until 1973. In 1967, Chaplin released his final film, the low-budget picture *A Countess from Hong Kong*, starring Sophia Loren and Marlon Brando.

In 1972, after 20 years, Chaplin was invited back to the United States to receive another honorary Academy Award. Reestablished in the public's mind as one of the true geniuses in filmmaking history, Chaplin was knighted in 1975 by Queen Elizabeth II.



- ① slapstick ['slæpstɪk] *n.* 闹剧, 趣剧  
 ② satirical [sə'tɪrɪk(ə)l] *adj.* 讽刺的  
 ③ reminiscent [remɪ'nɪs(ə)nt] *adj.* 回忆往事的  
 ④ maniacal [mə'niækəl] *adj.* 发狂的, 狂乱的  
 ⑤ holocaust ['hɒləkɔːst] *n.* 大毁灭, 大屠杀  
 ⑥ alleged [ə'leɪdʒd] *adj.* 声称的, 所谓的



Chaplin often drew criticism about his personal life and his penchant<sup>①</sup> for much younger women. In addition to his 4 wives, Chaplin was romantically linked to a number of other women, including the actresses Pola Negri and Louise Brooks. Chaplin's first marriage, to Mildred Harris, ended in divorce in 1920 after 2 years. He met his second wife, Lita Grey, when she appeared in *The Kid* at age 12. They married in 1924, when she was 16, and had 2 sons before divorcing in 1927. Chaplin married the actress Paulette Goddard in the early 1930s; the couple divorced in 1942. In 1943, another actress, Joan Barry, named Chaplin in a paternity suit<sup>②</sup>; although his denial was backed by some genetic evidence, the court ruled in Barry's favor. In June 1943, Chaplin married Ozona O'Neill, the 18-year-old daughter of the playwright Eugene O'Neill. The couple had 8 children and remained together until Chaplin's death on December 25, 1977, in Switzerland.

#### 【参考译文】

### 查理·卓别林

1889年4月16日,查理·卓别林出生在英国伦敦,由于父母都是音乐厅娱乐演员,他很早就被引上舞台表演节目。查理5岁时遭受了母亲精神失常和父亲去世的双重打击。于是他和他同父异母的哥哥西德尼成为街头流浪儿,并出没于慈善机构。在孤儿院待了一段时间之后,卓别林跟着一个儿童音乐剧团——“兰开夏八子”——在英国巡回演出,这份工作导致了他在伦敦舞台上表演一些小角色。17岁时,他参加了卡尔诺音乐厅滑稽剧,到美国巡演。1913年,电影制片人马克·森勒特和卓别林签约,为他的吉斯通电影公司工作,每周150美元。他在吉斯通电影公司拍摄的第一部电影是《谋生》(1914)。在《威尼斯儿童汽车赛》(1914)中,卓别林展现了日后成为他招牌的形象——小流浪汉。戴着圆顶硬礼帽、拄着手杖、穿着松松垮垮的裤子和过大的鞋子,卓别林很快成了第一个电影明星,也是电影业中无可

① penchant ['pɑ:ŋfɑ:ŋ] n. [法] (强烈的)倾向,趣味

② paternity suit 生父确认诉讼程序





辩驳的最创新的先锋。

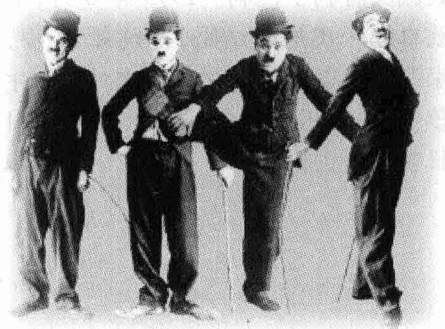
在吉斯通工作时,卓别林1年内饰演了20多部短片,其中很多他也参与了编剧和导演。同时,他还精心雕琢流浪汉这一角色。到了1915年,他已经成了一个非常受人欢迎的演员,以至于他与埃塞尼影片公司签约,每周1250美元,外加1万美元的签约红利。在他1915年的电影《小流浪汉》中,卓别林第一次和艾德纳·普维安斯联合主演,艾德纳在接下来的8年当中的每一部作品中都扮演他理想的妻子形象。在多数电影中,卓别林为心爱的女人做了一件接一件的好事,但是他最终懂得了女孩子们根本不会爱上像他这样的流浪汉。

1916年,卓别林加盟“共有电影公司”,在那儿,像《典当铺》(1916)、《半夜一点》(1916)、《移民》(1917)、《轻松街道》(1917)这样的流行短片使他成为国际巨星。他很快成为一名独立电影制作人,负责他主演电影的每个环节,包括编剧、导演、制作、挑选演员和剪辑。这段时期制作的电影包括更长的、有三卷的《穷苦生活》(1918)和《肩上武器》(1918),后一部以欧洲战场为背景。他还拍摄了史无前例的六卷片《小孩》,这部电影成了电影史上最轰动的影片之一。

1919年,卓别林和格里菲思伙同卓别林无声电影的明星玛丽·匹克福特和道格拉斯·菲尔班克斯成立了“联合艺术家影片公司”。卓别林在联艺公司的首部电影《巴黎女人》(1923)是他和普维安斯合作的最后一部影片。1925年,小流浪汉登上联艺公司的影片《淘金记》。1928年,卓别林因电影《马戏团》而荣获了奥斯卡名誉奖。

在电影中加入声音的压力越来越大,但卓别林拒绝屈从压力。1931年的《城市之光》引起巨大轰动,故事讲述了流浪汉对一位盲人卖花女无望的爱情。然而,卓别林确实给影片配了乐,也加入了音响效果。从那时起,他为他所有的电影谱曲,并为他早期的一些无声经典影片加入音乐声道。他最终跳上了神奇的“有声电影”彩车,给流浪汉系列的唯一有声影片《摩登时代》(1936)配音。

除了做一个演技娴熟的喜剧演员外,卓别林将各种社会和政治问题引入他的许多电影中。《大独裁者》(1940)——他的首部全长有





声电影——将闹剧和尖锐讽刺口吻的政治解说词结合起来,卓别林在影片中扮演了双重角色:一个是让人想起流浪汉的犹太理发员;另一个是“金币国”希特勒式的疯狂独裁者阿德诺依德·亨克尔。杰克·奥基也主演了该影片,他饰演了“细菌国”的本兹诺·拿破罗尼,明显在嘲讽贝尼托·墨索里尼。1947年,卓别林把大屠杀后的场景搬到了另一个辉煌的、有社会意识的电影——《凡尔杜先生》。

到了20世纪50年代早期,卓别林的自由政治观点引发了批评。在发行了他最后一部巨片《舞台春秋》(1952)后,从没有申请过美国国籍的卓别林举家到瑞士定居。他还在英国时,由于他宣称左翼观点,他被告知可能不允许他回美国。由于引起了公愤,他的第一部欧洲电影轻喜剧《纽约之王》(1957)直到1973年才在美国上映。1967年,卓别林发行了他的最后一部影片,那是索菲亚·罗兰和马龙·白兰度主演的低预算影片《香港来的伯爵夫人》。

20年以后的1972年,卓别林被邀请回美国去领取另一个奥斯卡名誉奖。在公众的心目中,他重新被确立为电影史上的真正天才之一。1975年,英国女王伊丽莎白二世授予他爵位。

卓别林的私生活和他对年轻女人的垂青招致批评。除了他的4个妻子以外,卓别林和其他许多女人都有罗曼史,包括女演员宝拉·勒格里和路易斯·布鲁克斯。卓别林的第一次婚姻是和米尔德瑞德·哈里斯结婚,两年后,于1920年离婚。他碰到他的第二位妻子莉塔·格雷,她出演《小孩》时只有12岁。他们于1924年结婚,莉塔才16岁,在1927年离婚前生了两个儿子。在20世纪30年代早期,他和女演员波莱特·戈达德结婚;这对夫妇在1942年离婚。1943年,另一位女演员琼·巴利声称和卓别林有父女关系,虽然他的否认得到基因证据的支持,但法庭裁决有利于巴利。1943年6月,卓别林和欧卓娜·奥尼尔结婚,她只有18岁,是剧作家尤金·奥尼尔的女儿。这对夫妇生了8个孩子,一直相伴到卓别林于1977年12月25日在瑞士去世。





## 2. Mystery of Marilyn Monroe's Death

The most celebrated<sup>①</sup> of all actresses, Marilyn Monroe, was born on June 1, 1926, in the Los Angeles General Hospital, in California. Prior to her birth, Marilyn's father bought a motorcycle and headed north to San Francisco, thus abandoning the family in LA. Marilyn



grew up not knowing for sure who her father really was. Her mother, Gladys, had entered into several relationships thus confusing her daughter as to who fathered her. Poverty was a constant<sup>②</sup> companion<sup>③</sup>. Gladys, who was extremely attractive and worked for RKO Studios as a film cutter, suffered from mental illness and therefore was in and out of mental institutions for the rest of her life. Subsequently, Marilyn spent time in foster homes<sup>④</sup>.

When she was 9, Marilyn was placed in an orphanage where she was to stay for the next 2 years. When she was released from the orphanage, she went to, yet, another foster home. In 1942, at the age of 16 Marilyn married an aircraft plant worker by the name of James Dougherty who was 21. The marriage only lasted 4 years when they divorced in 1946. By this time, Marilyn began to model swim suits and bleached her hair blonde. Various shots made their way into the public eye, where some were eventually seen by RKO head, Howard Hughes. Hughes offered Marilyn a screen test, but an agent suggested that Fox Studios would be the better choice since it was bigger and more prestigious<sup>⑤</sup>. She was

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- ① celebrated [ˈselibreɪtɪd] *adj.* 著名的
  - ② constant [ˈkɒnstənt] *adj.* 不变的, 持续的
  - ③ companion [kəmˈpænjən] *n.* 同伴
  - ④ foster home 公共养育院
  - ⑤ prestigious [ˌpresˈtɪʃəs] *adj.* 享有声望的, 声望很高的



signed to a contract at \$125 per week for a six month period and that was increased by \$25 at the end of that time when her contract was lengthened. Her first film was in 1947 with a bit part in *The Shocking Miss Pilgrim*. Her next production was not much better. 1948 saw Marilyn in the largely forgettable. Later that same year, Marilyn was given a better role as *Evie in Dangerous Years*. Twentieth Century-Fox declined to renew her contract, so she went back to modeling and acting school. Columbia Studios then picked her up to portray Peggy Martin in the film *Ladies of the Chorus*. Even the notices from the critics were favorable, but Columbia dropped her after that film.

Once again, Marilyn returned to modeling. In 1949, Marilyn appeared in United Artists' film *Love Happy* (1950). It was also the same year she posed nude for the now famous calendar shot which was later to appear in *Playboy* magazine in 1953 and further boost her career. She would be *Playboy's* first centerfolds in that magazine's illustrious<sup>①</sup> history. 1950 proved to be a good year for Marilyn. Not because she appeared in 5 films, but for the notices for her small ones in two of the five. Even though both roles were amounted to bit parts and the latter received Oscar nominations<sup>②</sup>, movie fans remembered her dumb blonde performance. In 1951, Marilyn got a fairly sizable role in *Love Nest*. The public was now getting to know Marilyn and was enthralled<sup>③</sup> with her. She exuded<sup>④</sup> innocence about the aura of sexuality about her. In 1952, Marilyn appeared in *Don't Bother to Knock* in which she played a babysitter who was somewhat mentally unbalanced. She didn't fare well with the critics in this one. The next year she appeared in *Gentlemen Prefer Blondes* as Lorelei Lee. It was also the same year she began dating the baseball great, Joe DiMaggio.

Marilyn was now a box-office drawing card. Later, she appeared in

① illustrious [i'lʌstriəs] *adj.* 杰出的, 光辉的

② nomination [nəmi'neɪʃən] *n.* 提名, 任命

③ enthrall [in'θrɔ:l] *v.* 迷惑, 迷住

④ exude [ig'zju:d] *v.* 流出, 渗出, 发散开来



*How to Marry a Millionaire*. Although her co-stars got the rave reviews, it was the sight of Marilyn who excited the audience, particularly if they were men. On January 14, 1954, Marilyn wed DiMaggio, and then proceeded to film *There's No Business Like Show Business*. That was quickly followed by *The Seven Year Itch* which was released in 1955 and showcased her comedic talent.

By October of 1954, Marilyn announced her divorce from DiMaggio. The union lasted only 8 months. In 1955, she appeared in *The Seven Year Itch*, which showed one of film's most memorable scenes when she stands above a subway grate and the wind from a passing subway blowing her white dress up. It was to be the only film she appeared that year. Her work was slowing down to her problems with being tardy<sup>①</sup> to the set, being ill, whether real or imagined, and generally being unwilling to cooperate with the producers, directors, and fellow actors. In 1956, she married playwright, Arthur Miller. In 1957, Marilyn flew to Britain to film *The Prince and the Showgirl*. Though it made money, it was thought to be slow-moving. After a year off in 1958, Marilyn returned to the silver screen the next for the delightful comedy, *Some Like it Hot* with Tony Curtis and Jack Lemmon. The film was an absolute smash hit<sup>②</sup> with Curtis and Lemmon pretending to be females in an all girl band, so they can get work. That, again, was the only film for the year. In 1961, Marilyn made, what was to be her final film *The Misfits*. The film proved to be popular with critics and the public alike.

In 1962, Marilyn was chosen for



① tardy ['tɑ:di] adj. 拖拉的

② smash hit 非常流行的东西