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一本付出艰辛与获得成功  
的励志读本

The Profiles of A-list World Movie Stars

# 世界明星 档案

王正元 曹立华 (主编) 曹立华 佟艳光 (译)



机械工业出版社

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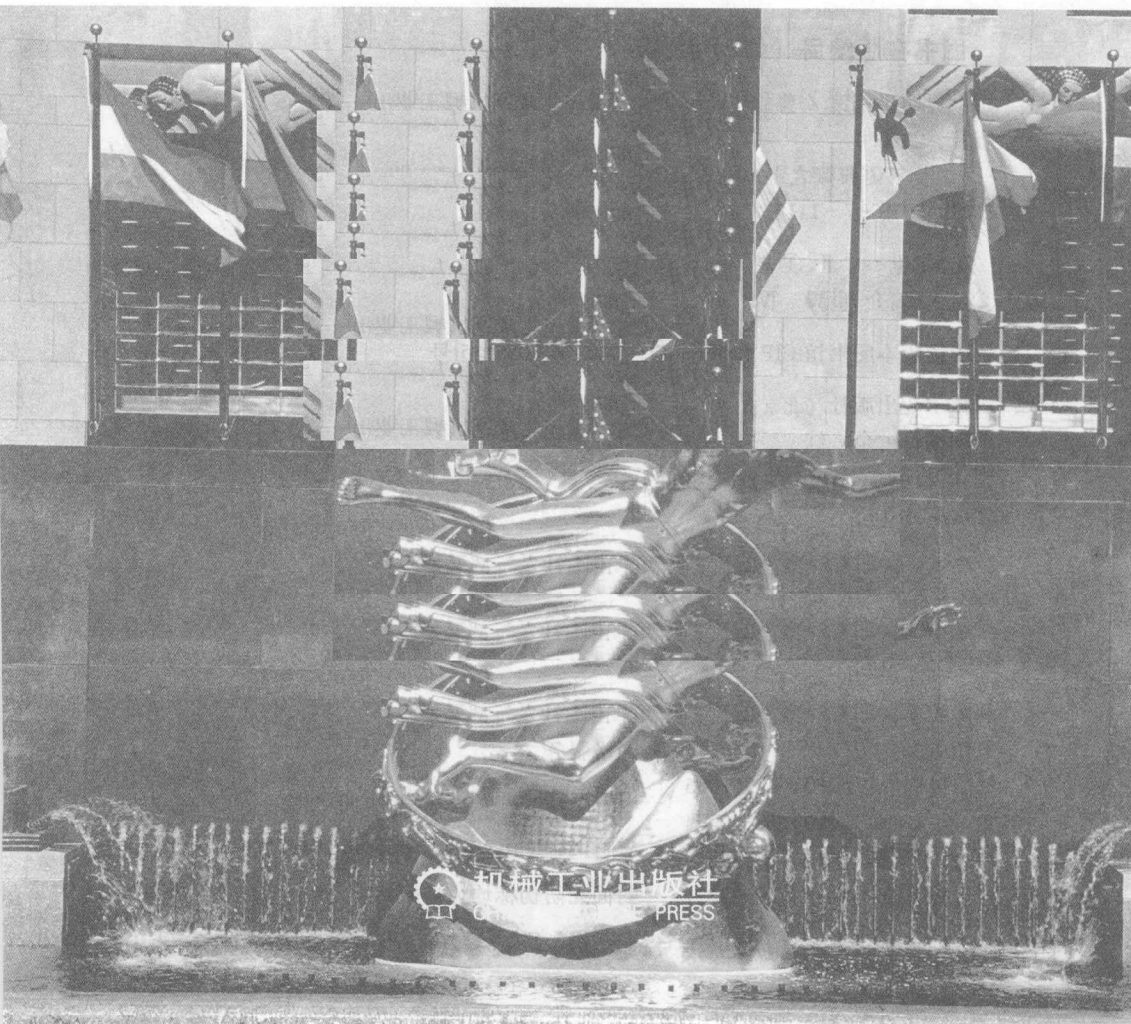
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正如电影研究学者麦克唐纳所言,明星不仅是表演者,而且是魅力的化身,形象的代表。那么这些集美貌、财富、荣誉、时尚于一身的电影明星的真实生活究竟是怎样的呢?《世界明星档案》一书以其独特的方式对此进行追问、探索。23篇记录当代西方电影明星艺术人生历程的英汉对照版短篇传记,让我们在叹息、感动、微笑、神往中体悟平凡中的非凡,非凡中的平凡,让我们在光怪陆离的电影工业中看到奋斗者们艰难跋涉的身影,让我们在纷繁芜杂的世态人情中欣赏明星们对真、善、美的执着和渴望。

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## 译者寄语

在大众传媒高度发达的今天，电影明星一直是媒体的热门话题。他们的演艺事业、婚姻家庭、休闲生活，无不吸引着公众的关注。明星们在银幕上的精彩演绎为人们带来审美的愉悦，很容易成为人们寄托内心愿望和期待的对象。大众往往也会不自觉地 将电影中的艺术形象与演员联系起来，把对艺术形象的仰慕和爱戴移情到表演者身上。同时，职业的需要使电影演员成为时尚潮流的先锋，而且在商业炒作下，他们特立独行的生活方式、标新立异的衣着装扮，成为追求个性，彰显自我的年轻一代追逐的目标。正如电影研究学者麦克唐纳所言，明星不仅是表演者，而且是魅力的化身，形象的代表。那么这些集美貌、财富、荣誉、时尚于一身的电影明星的真实生活究竟是怎样的呢？在《世界明星档案》一书中，我们收录了介绍 23 位西方电影明星成长经历的英语短文，并译成汉语。文章介绍了明星们真实的生活经历、演艺生涯、主演的电影作品及影片拍摄的背景信息。

我们看到，早年的哈里森·福特从影之路曲折坎坷，为了养活妻儿，做过职业木匠；尼可·基德曼 17 岁时母亲罹患癌症，为了挣钱维持家用，不得不中断学业，做按摩理疗师。但是对电影的热爱与不懈追求最终为他们带来了艺术上的成功。银幕上超凡脱俗、美丽高雅的“公主”——奥黛丽·赫本，真实生活中，是在战乱和饥饿中度过恐惧无助的童年。晚年退出影坛后，成为国际儿童救助组织的亲善大使。她奔走在战火与饥荒交困的非洲，看护生病的儿童，用感人至深的言辞向世界发出呼吁，为苦难中的非洲儿童寻求帮助。赫本的精湛演技为她摘得了奥斯卡桂冠。她的善行使她荣获琼·赫尔肖特人道主义奖，同时也赢得了世界人民由衷的尊敬和爱戴。

公众广泛认可的电影明星，通常都是艺术造诣高深、品味高雅、积极参与社会公益事业的人士。拥有“好莱坞最具魅力的绅



士”美誉的乔治·克鲁尼，身居名利场，从不随波逐流。在“9·11”事件发生后，他积极组织演艺界名人为受难者家属募捐；耶鲁大学毕业的爱德华·诺顿被誉为一流实力派演员。他热心宣传环保，募集资金为洛杉矶低收入家庭安装了太阳能设备。两次奥斯卡奖得主简·方达，利用自身的影响力，宣传反战，积极投身世界和平事业。息影后，设立基金，致力于促进儿童健康事业。凯瑟琳·赫本，生命不息，艺术追求不止，为电影事业发展贡献了毕生的心血。她拥有美丽迷人的容貌，但是更多的是依靠自己的智慧、崇高的人格力量、高尚的道德感染力以及挑战一切的勇气，永葆艺术青春。从《小女人》中春天的乔，到《金色池塘》中冬天的埃塞尔·塞尔，各个季节的凯瑟琳·赫本都散发出个性与女性特质完美结合的气息，电影镜头中捕捉到的她那不屈不挠的精神，为未来的电影爱好者留下一笔丰厚的遗产，让我们对这个美国电影史上最令人感兴趣，又是最难相处的、最具有挑战精神的女人惊叹不已。

这些优秀的演员以对艺术的执著和忠诚塑造了光辉的银幕形象，同时，他们不断发展自我，超越自我，赢得大众的欣赏与尊重，成就了灿烂辉煌的人生，他们是当之无愧的明星。

为了加深读者对世界电影文化的了解，译者在译文后面增加了注释、经典台词、电影常识、明星花絮等内容。如有疏漏之处，敬请读者批评指正。

在本书翻译过程中，承蒙辽宁大学王文彬、杨天娇、许悦雷、周海洋、张洋等诸位青年教师为此书的最终完成做了大量工作，特此我们由衷地感谢他们和那些在各方面给予我们莫大支持与帮助的人！

译者



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# 好莱坞第一夫人 凯瑟琳·赫本

## Katharine Hepburn

姓 名: 凯瑟琳·赫本  
出生日期: 1907 年 5 月 12 日  
出 生 地: 美国, 康涅狄格州  
星 座: 金牛座  
身 高: 168cm  
教育状况: 哈特福德女子学校  
职 业: 编剧、演员  
主要作品: 《费城故事》  
《育婴奇谭》  
《长夜漫漫路迢迢》



Name: Katharine Hepburn

Date of Birth: May 12, 1907

Birth Place: Connecticut, USA

Sign: Taurus

Height: 168cm

Education: Hartford School for Girls in Hartford, Connecticut

Main Career: Playwright, Actress

Career Highlights: *The Philadelphia Story*

*Bringing Up Baby*

*Long Day's Journey into Night*



A fiery Scots-Yankee known for her intelligence, humor and iron determination, Katharine Hepburn demonstrated remarkable staying power in a screen career that spanned more than six decades, winning three of her four Best Actress Oscars after the age of 60. Credit must go to her extraordinary parents, a noted urologist father, who at great professional risk brought the facts about venereal disease to a wider public, and his dedicated suffragette wife (an early champion of birth control), for providing an eccentric and genteel upbringing stressing Spartan physical discipline. Out of their Connecticut crucible emerged a strong-minded, outspoken, and original girl who would become one of the nation's most admired and beloved actresses. Hepburn did it more on brains than beauty, though she was certainly not unattractive, and her strength of character, high moral fiber and regal poise were enduring qualities that continued to bring her choice parts as she aged.

Upon graduating from Bryn Mawr College four years later she immediately embarked on a successful career in the theater. Her critical success as an Amazon queen in the satire *The Warrior's Husband* led to a contract with the film studio RKO, and Typhoon Kate blew into Hollywood, intent on turning it on its ear, alienating almost everyone with her arrogance. Despite thinking her antics "subcollegiate idiotic", director George Cukor cast Hepburn in her first film, *A Bill of Divorcement* (1932), and his great discovery would pay back his trust and generosity in a collaboration encompassing eight features and two TV-movies, containing some of her finest work for the screen.

The young Hepburn was a creature of enormous imaginative potency and showy breeding, whose magically compelling performance as a stage-struck young girl in her third movie, *Morning Glory* (1933), brought her the first of her four Oscars (in a record 12 nominations). Some of her early roles in pictures like Cukor's *Little Women* (1933) and Gregory La Cava's *Stage Door* (1937), both depicting women in mutually supportive relationships, anticipated feminist concerns. Cukor's *Sylvia Scarlett* (1936), in which Hepburn disguises herself as a boy throughout most of the movie, was perhaps the most notable early example of the androgyny that runs through Hepburn's career and a groundbreaking film for its undermining of socially constructed norms of femininity and masculinity. It also teamed her with Cary Grant for the first time, though it would remain for Howard Hawks (*Bringing Up Baby*) and Cukor (*Holiday*) to develop their on-screen chemistry more fully in their 1938 movies.

奔放似火的苏格兰裔美国人——凯瑟琳·赫本，以其过人的智慧、可爱的幽默以及钢铁般的意志，在她长达 60 多年的银幕生涯中，展示出了非凡的、经久不衰的艺术魅力。她一生中共获得了四次奥斯卡最佳女主角奖，其中三次是在 60 岁以后获得的。这荣誉应归功于她非比寻常的双亲，身为知名泌尿科医师的父亲——曾冒着巨大的职业风险，让更多的人了解了性病的事实——连同他致力于争取妇女参政权力运动的妻子（一个早期的计划生育倡导者），为凯瑟琳提供了一种强调斯巴达式体格锻炼的、古怪的、上流社会的教养方式。在他们康涅狄格州式的严酷考验下，一个意志坚强、坦率直言、见解新颖的女孩成长起来了。日后她将成为全美国最受喜爱、最受敬仰的女演员之一。尽管赫本貌美迷人，但是她更多的是靠自己的智慧；而且她的崇高的人格力量、高尚的道德感染力以及君临一切的傲骨英姿，是她艺术常青的诀窍所在，使她在垂暮之年犹能得到一个又一个美妙的角色。

在布瑞迈沃学院学习了四年的赫本，毕业后迅速从剧院舞台走上成功之路。在讽刺剧《勇士丈夫》（1932）中，她饰演的亚马逊皇后一角，赢得评论界的极高赞誉，并且促成了她和雷电华电影公司签约合作。“台风凯特”杀进了好莱坞，尽管她决心努力使自己引起好莱坞的关注，但是她高傲的个性，却使她几乎拒所有人于千里之外。导演乔治·顾柯虽然认为她古怪的姿态“如准大学生般幼稚白痴”，但还是让她出演了《离婚证书》（1932），该影片成为她的电影处女作。对于他的信任和慷慨，她以不俗的表现作为回报。在他们合作拍摄的八部故事片和两部电视电影中，有一些是她所奉献的最精美的电影作品。

这位年轻的赫本具有无比丰富的想象力和光彩照人的教养，在她的第三部影片《牵牛花》（1933）中，赫本扮演一个一心想做戏剧演员的年轻女孩，表演不可思议地引人注目，为她赢得了她一生中四个奥斯卡奖的第一个（她创下了 12 次奥斯卡奖提名的记录）。在她早期拍摄的影片，如顾柯执导的《小女人》（1933）和格里高利·拉卡瓦执导的《摘星梦难圆》（1937）中，她都是塑造处于相互支持关系中的妇女形象，发出了妇女主义关怀的先声。在顾柯执导的《塞莉娅·斯卡利特》（1936）中，赫本绝大部分时候都是女扮男装，这恐怕是在贯穿赫本演艺生涯中，模糊两性界限形象的最明显的早期例子。这部开拓性的影片潜在地瓦解了社会形成的阴柔女性和阳刚男性的性别规范。在该影片中，她首次与加里·格兰特搭档，但是他们的银幕爱情，有待于霍华德·霍克斯（《育婴奇谭》）与顾柯（《休假日》）两位导演在他们 1938 年的影片中作进一步地发展和丰满。

Following the success of *Morning Glory* and *Little Women*, Hepburn crashed and burned in *Spitfire* (1934), miscast as an Ozark mountain hillbilly, and returned to Broadway in *The Lake* (also 1934), her performance inspiring the famous Dorothy Parker quip: “Miss Hepburn runs the gamut of emotions from A to B.” Brilliant as an aspiring but poor small-town woman in *Alice Adams* (1935), her first of three films with George Stevens, Hepburn then made a string of unpopular films, not righting herself until Stevens’ *Quality Street* (1937), though it did not appreciably change her luck at the box office. Her studio was at pains to know how to market her. Neither *Stage Door*, which had put her competitiveness to such fine use as part of an ensemble cast of superb actresses, nor the wonderful, screwball comedy *Bringing Up Baby*, featuring Grant and Hepburn in top form, made the first-run profits expected of them. In an effort to salvage her career, she bought out her contract from RKO rather than appear in a woefully unsuitable film, *Mother Carey’s Chickens*.

Hepburn resurrected her career with the help of playwright Philip Barry, acquiring the film rights to his play *Holiday* and selling the package, complete with Cukor, to Columbia. She was back in her best form and type of role for the 1938 picture, soaring as the unconventional patrician daughter who ultimately lands a most compatible Grant, and, on the wings of that success, commissioned a new play from Barry, played it on Broadway and then wrapped it up for MGM with herself and Cukor. Adding Jimmy Stewart and Grant for good measure, *The Philadelphia Story* (1940) made a very heady mixture indeed, winning Stewart an Oscar and all but erasing the label of “box office poison” which had dogged Hepburn at the end of the 30s. The film showcased her remarkable charm and vitality, even as it attributed her famed rebelliousness to the acts of an icy, spoiled socialite who learns warmth by eventually being punished and tamed. She also acted in Barry’s *Without Love* on Broadway in 1942 and in the 1945 film adaptation opposite Spencer Tracy.

It was Cukor who initiated Hepburn’s long association with Tracy, casting her opposite him in *Keeper of the Flame* (1942). Like Grant, he provided a strong man against whom she could test her mettle, her challenge was the spark igniting romance, and this self-assertion in the face of male domination appealed to female audiences. In many films her vigorous persona, with its vocal eccentricities and powerful physical

从《牵牛花》到《小女人》，一路风光的赫本，在影片《烈性子》（1934）中跌入了低谷。在片中，她出演了一个并不适合自己的角色——密苏里州的山地居民。之后，返回百老汇演出《湖》（1934），她的倾情表演使得著名的多萝茜·帕克一语双关地大发感慨：“赫本小姐不论做什么，都是满怀激情。”在《寂寞芳心》（1935）中，她首次（共三次）与乔治·史蒂文斯合作，饰演了一个胸怀大志但生活贫困的小镇妇女。此后，赫本拍摄了一系列不受欢迎的影片，直到出演史蒂文斯执导的《特色街道》（1937），赫本才算站稳一路下滑的双脚，但是，该片没能够扭转她不幸的票房命运。她隶属的电影制片公司绞尽脑汁，寻找推销她的方案。在《摘星梦难圆》中，为了充分利用她的竞争力，她被置于超级女星云集的演员阵容中间。在妙趣横生的荒诞喜剧《育婴奇谭》中，又隆重推出志在必得的格兰特和赫本，把一炮打响、票房爆满的希望寄托在他们身上。但是，所有这些努力均告失败。为了拯救自己的电影事业，赫本拒绝出演极为不适合的电影《海燕来了，海燕来了》，毅然解除了自己和雷电华电影公司的合作关系，为此还付了一笔违约金。

在剧作家菲利普·巴里的帮助下，赫本东山再起，购买了他创作的戏剧《休假日》的电影改编权，并把这一揽子交易，连同导演顾柯，卖给了哥伦比亚公司。在这部1938年拍的影片中，她回到了最佳状态 and 最好的角色中，斗志昂扬地扮演了有着叛逆性格的贵族千金小姐，最终得到了非常志同道合的格兰特。春风得意的赫本接受巴里的委托，在百老汇上演一部新剧，并和顾柯一起与米高梅电影制片公司达成协议将该剧改编成电影。另外又增添了吉米·斯图尔特和格兰特。《费城故事》（1940）这部合作的结晶，绝对可以让它的制作及演职人员兴奋得想入非非，它为斯图尔特赢得了一个奥斯卡金奖，并且几乎抹去了在30年代末期伴随赫本的“票房毒药”的标签。这部电影展示了她非凡的魅力和活力，甚至将她著名的叛逆性归因于她成功塑造的一个冷漠、被娇惯坏了的社会名流，最终受到惩罚而变得驯服，从而学会了热情待人。1942年，她又在百老汇出演了巴里的《没有爱》，并于1945年把它搬上银幕，与斯宾塞·屈塞演对手戏。

恰恰是顾柯，安排她在《自由之火》（1942）中与屈塞演对手戏，从而使她开始了与屈塞漫长的合作生涯。像格兰特一样，他提供了一个强势男子形象，在他的身上她可以尽情试验自己的勇气，而她的挑战就是燃起爱情的火花，她在男权面前的这种自作主张深受女性观众的喜爱。在许多影片中，她饰演的人物精力旺盛、嗓音古怪、体格强健，使

presence, made her seem more male than female, and Tracy, the most solidly masculine of all Hollywood actors (at least onscreen), could act securely as a foil to Hepburn's feminist struggles. In spite of role reversals such as those in Stevens' *Woman of the Year* (1942), the Hepburn-Tracy films end invariably on a *Taming of the Shrew* note, but they are full of scenes depicting Tracy's admiration for Hepburn's intelligence (as in *Adam's Rib* 1949) or natural athletic ability (as in *Pat and Mike* 1952). The charged dynamism of this relationship between equals, rare in Hollywood films of the 40s and 50s, would become even rarer later.

With *The African Queen* (1951), Hepburn began a series of roles as perverse or odd spinsters or women in need of a man, even as they maintained a certain aloofness and independence. She found success and Academy Award nominations in several of these films, including *Summertime* (1955), *The Rainmaker* (1956) and *Suddenly, Last Summer* (1959), and would later assume the guise for the lesser likes of *The Madwoman of Chaillot* (1969) and opposite John Wayne in *Rooster Cogburn* (1975). Stage work, too, whether in a 1952 London adaptation of George Bernard Shaw's *The Millionairess* or a strange but delightful turn in a Broadway musical, *Coco* (1969, as Coco Chanel), capitalized on this image of the eccentric but high-flying individualist. She also appeased her passion for Shakespeare between 1950 and 1960, appearing in noteworthy stage productions of *The Merchant of Venice*, *Much Ado About Nothing*, *Twelfth Night* and *Anthony and Cleopatra*, among others, although it's a pity she didn't attempt her Rosalind in *As You Like It* earlier than 1950, the part so perfect for the young Kate whose emotional flame burned so bright.

Hepburn gave perhaps the performance of her career as the drug-addicted Mary Tyrone in Sidney Lumet's memorable screen version of O'Neill's *Long Day's Journey Into Night* (1962), her first film in three years. It would be another five before she would go before the cameras again as she devoted herself to helping Tracy's wife care for the ailing actor. Although Hepburn never married him, Tracy was the love of her life, and it was their pairing, both in the marvelous, tender and warm comedies on screen and during their 25-year affair, that made her New England rebelliousness most acceptable. Fortunately, his health improved sufficiently to allow them a swan song, Stanley Kramer's *Guess Who's Coming to Dinner* (1967), and anyone who has ever seen

她更多地表现出男性的特点；而屈塞，好莱坞最有男子气概的男演员（至少在银幕上如此），挥洒自如，为赫本的女性主义斗争作出了很好的陪衬。尽管有时会出现角色颠倒，如在史蒂文斯执导的《小姑娘独处》（1942）中所发生的，但是赫本-屈塞影片不可避免地以“驯悍记”的调子结局，而影片中却充斥了表现屈塞对赫本聪明才智的倾慕（如1949年拍的《亚当的肋骨》）或者对她天生运动特长的景仰（如拍于1952年的《帕特和麦克》）的镜头。这种在旗鼓相当的明星之间进攻的活力，在好莱坞四五十年代的电影中是罕见的，在以后会更加罕见。

随着出演《非洲女王号》（1951），赫本开始饰演一系列反常的抑或怪异的老处女或女人，她们在保持某种程度的孤傲和独立的同时，渴望着男人。这类影片中有几部获得了成功，为她带来奥斯卡奖提名，如《艳阳天》（1955），《唤雨巫师》（1956）及《夏日痴魂》（1959）。后来她故作姿态地出演了很少有人喜欢的《狂女夏洛特》（1969）和与约翰·韦恩联袂主演的《狂人考伯恩》（1975）。舞台方面，也是如此，无论是在1952年在伦敦出演改编自萧伯纳的《百万富翁》的戏剧，还是在百老汇音乐剧《可可》（1969，饰演20年代时装女王可可·香奈儿）中奉献的奇特而可喜的表演，都是在古怪而抱负远大的个人主义者形象上做文章。在1950年至1960年间，她还满足了自己的莎剧热情，出演了一系列改编自莎翁作品的舞台剧，值得注意的有《威尼斯商人》、《无事生非》、《第十二夜》和《安东尼和克里奥帕特拉》。然而，遗憾的是，她没能在1950年以前尝试出演《皆大欢喜》中的罗莎琳德，这个角色对热情似火的青年凯特来说最合适不过了。

在息影三年之后，复出的赫本，在西德尼·吕美特执导的、值得被永远记住的电影改编版奥尼尔同名自传《长夜漫漫路迢迢》中扮演吸毒成癖的玛丽·泰伦，奉献了可能是她电影人生中最精彩绝伦的表演。此后又是5年的息影，因为她要专心帮助屈塞的妻子照顾这位病体虚弱的男演员。尽管赫本一直都没嫁给他，但是屈塞是她一生的挚爱，正是他们的拍档组合，不论是在奇妙无比、柔情似水、热情如火的银幕喜剧中，还是在他们长达25年的婚外恋中，使她这个新英格兰叛逆为人们所接受。幸运的是，他的身体有所好转，使得他们的天鹅之歌——斯坦利·克莱默执导的《猜猜谁来吃晚餐》（1967）成为可能；而且任何曾经看过他们一起拍的最后一部影片的人，都会对她深沉持久的爱深信不

their final scene together has no doubt of her deep and abiding love for the man who would die shortly after the production wrapped. Kramer's lens captured some of the rawest, realest emotion of Hepburn's career, resulting in her second Oscar.

Her stellar work in the juicy theatrics of *The Lion in Winter* (1968) and in the sentimental nostalgia of *On Golden Pond* (1981) brought her two more Best Actress Academy Awards. There are, however, those who consider her best acting of this later period to be in the TV films she made with Cukor, *Love Among the Ruins* (ABC, 1975), in which she gave an Emmy-winning performance opposite Laurence Olivier, and to a lesser degree, *The Corn Is Green* (CBS, 1979). Hepburn continued working intermittently through the 80s and 90s in various TV-movies, including *Mrs. Delafield Wants to Marry* (CBS, 1986), *The Man Upstairs* (CBS, 1992) and *This Can't Be Love* (CBS, 1994) and returned to features with *Love Affair* (1994), providing a much-needed spark to the moribund remake of *An Affair to Remember* as Warren Beatty's feisty aunt. That same year, she made her last screen appearance, lighting up the NBC movie *One Christmas*, from the Truman Capote story. Creating a character for Hepburn that was not in Capote's source material, screenwriter Duane Poole wrote a sequence reminiscent of Tracy's final soliloquy in *Guess Who's Coming to Dinner*, allowing her to essentially sum up her life, in the event it turned out to be her last scene on film.

The prototype of today's professional woman, Hepburn consciously chose at an early age "to live as a man" rather than marry and have children (her brief marriage with Ludlow Ogden Smith not withstanding). Driven by a desire for fame, she maintained firm control over her career, blending life and art in the creation of an actress and woman of spectacular integrity. "Katharine Hepburn has always played herself" is anything but a derogatory comment. Her screen persona, reflecting her virtues and beliefs, is far more interesting than any character she could have pretended to be. All the seasons of Katharine Hepburn have radiated a gallant mixture of individuality and femininity, from the springtime of Jo in *Little Women* to winter's Ethel Thayer in *On Golden Pond*, and the capture of her indomitable spirit on celluloid leaves a stunning legacy for future film buffs to marvel at arguably the most interesting, difficult, challenging woman in the history of American pictures.



疑。这个她所深爱的男人，在影片制作结束后不久就溘然长逝了。克莱默的镜头捕捉到了赫本演艺生涯中一些最为自然、最为真实的情感流露，由此，她荣膺了第二个奥斯卡金像奖。

她在有趣的舞台效果影片《冬狮》（1968）与伤感怀旧片《金色池塘》（1981）中妙不可言的表演，使她又捧走两个奥斯卡影后奖小金人。然而，一些人认为，她晚年最杰出的表演当属她与顾柯合作拍摄的电视电影《废墟中的爱情》（美国广播公司，1975）。在该片中，她与劳伦斯·奥利弗搭档，以高超的演技获得艾米奖。另外，《锦绣前程》（哥伦比亚广播公司，1979）也是一部不可多得的好片，但影响力自然比不上前者。在八九十年代，赫本断断续续地出演了多种电视电影，其中包括《德拉斐尔德太太要嫁人》（哥伦比亚广播公司，1986），《楼上的男子》（哥伦比亚广播公司，1992）和《这不是爱》（哥伦比亚广播公司，1994）。她还返回故事片领域，拍摄了《风流韵事》（1994），在其中扮演沃伦·比蒂个性活跃的姨妈，为这部翻拍版的《金玉盟》擦亮了生命的火花，使其起死回生。同年，她最后一次出现在银幕上，为美国国家广播公司拍摄的、改编自杜鲁门·卡波特同名短篇小说的电影《一个圣诞节》增添了光彩。在卡波特的原著里并没有赫本的角色，编剧杜安娜·布勒写了一个回忆屈塞在《猜猜谁来吃晚餐》剧终独白的片断，创造出一个人物由赫本出演，实质上是为她提供了一个对其人生作总结的机会。结果，这成了赫本在银幕上最后一次露面。

赫本，当今职业女性的原型，在早年就有意识地选择了“像男人一样生活”，而不是结婚生子（她与勒德洛·奥格登·史密斯的短暂婚姻是经不住考验的）。在成名欲望的驱使下，她一直牢牢把握自己的人生，将人生与艺术合二为一，塑造出一个女演员、一个给人留下深刻印象的正直女人。“凯瑟琳·赫本总是在扮演她自己”这句话绝无抑损贬低之意。反映她的美德和信仰的银幕形象，要比她能够假扮出的任何人物，都要更加有趣。从《小女人》中春天的乔，到《金色池塘》中冬天的埃塞尔·塞尔，各个季节的凯瑟琳·赫本都散发出个性与女性特质完美结合的气息，电影镜头捕捉到的她那不屈不挠的精神，为以后的电影爱好者留下一笔极为丰厚的遗产，让他们对这个无疑是美国电影史上最令人感兴趣的、最难相处的、最富挑战精神的女子惊叹不已。



## ☆ Personal Quotes 明星语录

- (1) *"Without discipline, there is no life at all."*

没有原则，就无生活可言。

- (2) *"If you always do what interests you, at least one person is pleased."*

如果你总是做自己感兴趣的事，至少有一个人是会满意的。

- (3) *"The average Hollywood film star's ambition is to be admired by an American, courted by an Italian, married to an Englishman and have a French boyfriend."*

通常，好莱坞电影明星的梦想是被美国人崇拜，被意大利人追求，嫁给英国人并拥有法国男友。

- (4) *"Life is to be lived. If you have to support yourself, you had bloody well better find some way that is going to be interesting. And you don't do that by sitting around."*

生活就是生存。如果你必须养活自己，你就得尽全力找到有点意思的工作，而不是仅仅占位置混日子。