

經典影視對白  
Classic Film Dialogue



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## 1、Gone with the Wind

**SCARLETT:** Ashley!

**ASHLEY:** Scarlett...who are you hiding from here? What are you to? Why aren't you  
Upstairs resting with the other girls? What is this, Scarlett? A secret?

**SCARLETT:** Well, Ashley, Ashley...I love you.

**ASHLEY:** Scarlett...

**SCARLETT:** I love you, I do.

**ASHLEY:** Well, isn't enough that you gathered other's heart today? You always had mine You cut your  
teeth on it.

**SCARLETT:** Oh, don't tease me now. Have I your heart, my darling? I love you, I love  
You...

**ASHLEY:** You mustn't say such things. You'll hate me for hearing them.

**SCARLETT:** Oh! I could never hate you and, and I know you must care about me. Oh,  
You do care, don't you?

**ASHLEY:** Yes, I care. Oh can't we go away and forget we ever said these things?

**SCARLETT:** But how can we do that? Don't you, don't you want to marry me?

**ASHLEY:** I'm going to marry Melanie.

**SCARLETT:** But you can't, not if you care for me.

**ASHLEY:** Oh my dear, why must you make me say things that will hurt you?

How can I make you understand? You're so young and I'm thinking, you don't know  
What marriage means.

**SCARLETT:** I know I love you and I want to be your wife. You don't love Melanie.

**ASHLEY:** She's like me, Scarlett. She's part of my blood, we understand each other.

**SCARLETT:** But you love me.

**ASHLEY:** How could I help loving you? You have all the passions for life that I  
Lack. But that kind of love isn't enough to make a successful marriage for two people  
Who are as different as we are.

**SCARLETT:** Why don't you say it, you coward? You're afraid to marry. You'd rather

Live with that silly little fool who can't open her mouth except to say "yes" and "no",

And paise a houseful of mealy-mouthed brats just like her!

**ASHLEY:** You mustn't say things like that about Melanie.

**SCARLETT:** Who are you to tell me I mustn't? You led me on, you made me believe you wanted to marry me!

**ASHLEY:** Now Scarlett, be fair. I never at any time...

**SCARLETT:** You did, it's true, you did! I'll hate you till I die! I can't think of anything bad enough to call you...

**RHETT:** Has the war started?

**SCARLETT:** Sir, you...you should have made your presence known.

**RHETT:** In the middle of that beautiful scene? That wouldn't have been very tactful, would it? But don't worry, Your secret is safe with me.

**SCARLETT:** Sir, you are no gentleman.

**RHETT:** And you miss are no lady. Don't think that I hold that against you. Ladies Have never held any charm for me.

**SCARLETT:** First you take a low, common advantage of me, then you insult me!

**RHETT:** I meant it as a compliment. And I hope to see more of you when you're free of the spell of the elegant Mr. Wilkes. He doesn't strike me as half good enough for a girl of your...what was it...your passion for living?

**SCARLETT:** How dare you! You aren't fit to wipe his boot!

**RHETT:** And you were going to hate him for the rest of your life.

**SCARLETT:** Oh, Rhett, I was distressed when I heard you were in jail. I simply couldn't sleep for thinking. It's not true they're going to hang you.

**RHETT:** Would you be sorry?

**SCARLETT:** Oh, Rhett...

**RHETT:** Well, don't worry. Year, Yankees have trumped up some charges against Me but what they're really after is my money. They seem to think I made off with A Confederate treasury.

**SCARLETT:** Well, well did you?

**RHETT:** What a leading question. Lat's not talk about sordid things like money. How good of you to come and see me. And how pretty you look.

**SCARLETT:** Oh, Rhett, how you do run on teasing a country girl like me.

**RHETT:** Thank Heavens you're not in rags, I'm tired of seeing women in rags. Turn around. You look good enough to eat. Prosperous too.

**SCARLETT:** Thank you, I've been doing very well. Everybody's doing well at Tara, only, I got so bored, I just thought I'd treat myself with a visit to town.

**RHETT:** You're a heartless creature but that's part of your charm. Though you're got More charm than the law allows.

**SCARLETT:** Now I didn't come here to tale senseless about me, Rhett. I came because I was so miserable at the thought of you in trouble. Oh, I know I was mad at you the night you left me on the road to Tara, and I still haven't forgiven you.

**RHETT:** Oh, Scarlett, don't say that.

**SARLETT:** Well, I must admit I might not be alive now. Only for you. And when I Think of myself with anything I could possihly hope for, and not a care in the worle, and you are here in this horrid jail. And not even a human jail, Rhett, a horse jail. But listen to me, try to make jokes when, when I really want to cry, And in a minute I shall cry.

**SCARLEET:** Yes...

**RHETT:** What have you been doing with your hands?

**SCARLETT:** It's just that, I went riding last week without my gloves...

**RHETT:** These don't belong to a lady, you've been working with then like a field hand. Why did you lie to me, and what are you really up to?

**SCARLETT:** Now Rhett...

**RHETT:** In another minute, I've almost believed you'd cared something.

**SCARLETT:** But I do care!

**RHETT:** Suppose we get down to the truth. You want something from me and you want It badly enough to put on quite a show on your velvets. What is it, money?

**SCARLETT :** I want three hundred dollars to pay the taxes on Tara. Oh Rhett, I did lie

to you when I said everything was all right. Things are just as had as they possibly

could be. And you're got millions, Rhett.

**RHETT:** What collateral are you offering?

**SCARLETT:** My ear bobs...

**RHETT:** Not interested.

**SCARLETT:** Mortgage on Tara...

**RHETT:** What woule I do with a farm?

**SCARLETT:** You wouldn't lose, I'd pay you back after next year's cotton.

**RHETT:** Not good enough. Have you nothing better?

**SCARLETT:** You once said you loced me. If you still love me, Rhett...

**RHETT:** You haven't forgotten that I'm not a marrying man.

**SCARLETT:** No. I havern't forgotten.

**RHETT:** You're not worth three hundred dollars. You'll never mean anything but misery to any man.

**SCARLETT:** Go on, insult me, I don't care what you say, only give me the money! I Won't let Tara go, I can't let it go while there's a breath left in my body. Oh, Rhett, You please give me the money?

**RHETT:** I couldn't give you the money if I wanted to. My funds are in Liverpool, not In Atlanta. If trwing a draft, the Yankees would be on me like a duck on a junebug, So You see, my dear, you're abased yourself to no purpose...Stop it! You want the Yankees To see you like this?

**SCARLETT:** Take your hands off me, you dunk! You knew what I was going to say before I started. You knew you wouldn't lend me the money and yet, and yet, you let me go on.

**RHETT:** I enjoyed hearing what you had to say. Cheer up, you can come to my hanging And I'll remember you in my will.

**SCARLETT:** I'llcome to your hanging .The only thing I'm afraid of is they won't hang you in time to pay the taxes on Tara.

**SCARLETT:** Rhett, Rhett where are you going?

**RHETT:** I'm going to Charleston. Back where I belong.

**SCARLETT:** Please, please take me with you.

**RHETT:** No. I'm through with everything here. I want peace. I want to see somewhere there is something left in the life with charm and grace. Do you know what I'm talking about?

**SCARLETT:** No I only know that I love you.

**RHETT:** That's your misfortune.

**SCARLETT:** Rhett! If you go, where shall I go? What shall I do?

**RHETT:** Frandly my dear, I don't give a damn.

**SCARLETT:** Tara! Home. I'll go home. And I'll think of some way to get him back after all, tomorrow is another day!

### Producing History of Gone With The Wind

#### Year 1936

May10: Gone With The Wind brought to Selznick's attention.

July30: Gone With The Wind purchased by Selznick International Pictures.

Price\$50,000, the largest price ever paid for a first novel.

Aug.: George Cukor hired as director.

Oct: Book was a runaway best seller and Margaret Mitchell was a celebrity.

Dec. 4:500 people auditioned already.

#### Year 1937

Jan. 8: Cukor hasn't seen anyone interesting at N.Y.auditions.

Feb: Vivien Leigh is recommended, but is overlooked by Selznick.

Mar:20: Selznick discusses casting Southern girls.

Apr: Walter Plunkett researches costumes.

May: Sales of Gone With the Wind reach \$1,375,000.

**Year 1938**

Jan.10: Selznick. “I am reaching the end of my rope,”; considers selecting a known Actress.

May 4: Selznick had already spent \$400,000; no principal cast yet; no satisfactory Script.

May27: MGM offers to buy Gone With The Wind script.

Aug.24: Clark Gable reluctantly signs on as Rhett Butler.

Dec.1: Vivien Leigh arrives from Europe.

Dec.10: First scene shot, the “Burning of Atlanta”; Leigh introduced on set.

Dec.25: Vivien Leigh gets Scalett role.

**Year 1939**

Jan.13: All stars finally signed.

Jan.25: Selznick revises the script—night before shooting.

Feb.7: Cukor quits; Leigh upset.

Feb.17: Victor Fleming takes over for Cukor; rejects script; production shuts down.

Feb.27: Script re-written, final shooting script.

Mar.2: Filming resumes new start, scene reinitiated.

Apr.29: Fleming quits, cites “nervous breakdown” but returns in two weeks.

Sam Wood is interim director.

Dec.11: Gone With The Wind is finally completed.

Clark Gable’s career went into a gradual decline after GWTW. His marriage to

Carol Lombard ended when she was killed in an air crash while traveling across the US

Selling war bonds. Gable himself enlisted in the Air Force and went on bombing missions

Over Germany. He returned to Hollywood and MGM in 1945 and made Adventure with

His friend Victor Fleming. It was a failure and Gable lost confidence and began drinking

Heavily. He died of a heart attack in 1960.

Vivien Leigh's life was ravaged by mental and physical illness. She made only eight More films after GWTW. She made A Streetcar Named Desire and would now win her Second Oscar as the tragic Blanche DuBois. In 1954, she suffered a nervous breakdown, And her marriage to Olivier ended in divorce in 1960. She had been diagnosed as having tuberculosis in 1946 and suffered recurrent periods of illness associated with this until she died of it in 1967.

Among the films she made after GWTW were The Dark Mirror, To Each His Own, The Snake Pit and The Heiress. She has won academy awards for The Heiress and To Each His Own. It must be noted that it is ironic she is the only of the four main characters still Alive but was the only one to die in the movie.

GWTW was completed in the autumn of 1938. Leslie Howard remained untouched by it all. His aloofness on the set and his disdain for the character shows in his performance so that he seems distracted, his mind on greater things. In 1943 he flew to Lisbon, on a secret mission for the British government it was said. He never returned. On the journey back to England the Germans shot the plane out of the sky.

## 2、ROMAN Holiday

**JOE:** Hey, hey, hey...wake up.

**ANNE:** Thank you. Very much delighted.

**JOE:** Wake up.

**ANNE:** No, thank you. Charmed.

**JOE:** You may sit down.

**JOE:** I think you'd better sit up. You're much too young to get picked up by the police.

**ANNE:** Police?

**JOE:** Yup, police.

**ANNE:** Oh, 2:45 and back here to change... 2:45...

**JOE:** You know, people who can't handle liquor shouldn't drink.

**ANNE:** If I were dead and buried and I heard your voice, beneath the sod, my heart of dust would still rejoice"...do you know that poem?

**JOE:** What do you know. You're well-read, well-dressed...snoozing away in a public street. Would you care to make a statement?

**ANNE:** What the world needs is a return to sweetness and decency in the souls of its Young men...

**JOE:** Yeah, I couldn't agree with you more, but...

**JOE:** Get yourself some coffee...you'll be all right. Look, you take cab.

**ANNA:** Hmm.

**JOE:** Come on. Climb in the cab and go home.

**JOE:** You're been looking for me?

**HANDELSON:** Just come in to work?

**JOE:** Who? Me?

**HANDELSON:** We start our days at 8:30 in this office. We pick up our assignments...

**JOE:** I picked mine up last night.

**HANDELSON:** What assignment was that?

**JOE:** The princess, 11:45.

**HANDELSON:** You're already been to the interview?

**JOE:** Sure, I just got back.

**HANDELSON:** Well, well, well. All my apologies.

**JOE:** It's all right.

**HANDELSON:** This is very interesting.

**JOE:** No, just routine.

**HANDELSON:** Tell me, tell me, did she answer all the questions on the list?

**JOE:** Well, of course she did. I've got them right here somewhere.

**HANDELSON:** Don't disturb yourself. I have a copy here. How did Her Highness react to the idea of a European Federation?

**JOE:** Thought it was just fine.

**HANDELSON:** She did?

**JOE:** Well, She thought there'd be two effects.

**HANDELSON:** Two.

**JOE:** The direct and the indirect.

**HANDELSON:** Remark.

**JOE:** Naturally she thought the indirect may not be as direct as the direct. At least not right away. Later on, of course, nobody knows.

**HANDELSON:** Well, well, well. That was a shrewd ob-servation. In View with the fact that our Highness was taken violently ill at three o'clock this morning, put to bed with a high fever and has had all appointments for today canceled in total!

**JOE:** In total...

**HANDELSON:** Yes, Mr. Bradley, in total.

**JOE:** Certainly pretty hard to swallow.

**HANDELSON:** In view of the fact that you just left her, of course. But here it is, Mr. Bradley. All over the front page of every newspaper in Rome!

**JOE:** All right, all right. I overslent. It can happen to anybody.

**HANDELSON:** If you could get up early enough to read the morning paper you might discover a little news events, Little items of general interests that might prevent you in the future from getting amassed in such a gold-plated, triple-decked, star-spangled lie as you have justtold me. If I were you I will try some other kind of business. Like mattress testing.

**JOE:** Is this the Peincess?

**HANDELSON:** Yes, Mr. Bradley, that is the princess. It isn't Anny Oakly, Dorothy Lamore or Madan Chiang Kaishek. Take a good lok at a her. You might be interviewing her again some day.

**JOE:** Am I fired?

**HANDELSON:** No you're not fired. When I want to fire you, you won't have to ask! You'll know you're fired!

**JOE:** Good morning.

**ANNE:** Would you be so kind as to tell me where I am?

**JOE:** Well, this is what is laughingly known as my apartment.

**ANNE:** Did you bring me here by force?

**JOE:** No, no...quite the contrary.

**ANNE:** Have I been here all night alone?

**JOE:** If you don't count me, yes.

**ANNE:** So I spent the night here, with you.

**JOE:** Well, now, I don't know that I'd use those words...exactly. But...from a certain angle...yes.

**ANNE:** How do you do?

**JOE:** How do you do.

**ANNE:** And you are...

**JOE:** Bradley, Joe Bradley.

**ANNE:** Delighted.

**JOE:** You don't know how delighted I am to meet you.

**ANNE:** You may sit down.

**JOE:** Thank you very much. What's your name?

**ANNE:** You may call me Anya.

**Minister:** Ladies and gentlemen, Her Royal Highness will now answer your questions.

**JOURNALIST:** I believe at the onset, Your Highness, that I should express the pleasure of all us, at your recovery from the recent illness.

**ANNE:** Thank you.

**JOURNALIST:** Does Your Highness believe that Federation would be a possible solution to Europe's economic problems?

**ANNE:** I am in favor of any measure which would lead to closer co-operation in Europe.

**JOURNALIST:** And what, in the opinion of Your Highness, is the outlook for the friendship among nations?

**ANNE:** I have every faith in it, as I have faith in relations between people.

**JOE:** May I say, speaking for my own press service, we believe that Your Highness's faith will not be unjustified.

**ANNE:** I am so glad to hear you say it.

**JOURNALIST:** Which of the cities visited did Your Highness enjoy the most?

**ANNE:** Each in its own way was unforgettable. It would be difficult to...Rome. By all means Rome. I will cherish my visit here in memory as long as live.

### 3、Shakespeare in Love

**SHAKESPEARE:** Words, words, words, once I had a gift! as a pot I could make love out of ows words as a potter makes cups of clay. Love that overthrows empires, love that binds two hears together come hell, fire and brimstone.

**SHAKESPEARE:** For six pence a line I could cause a riot in a nunnery. But now...

**FRIAR:** And yet you tell me you lie with women. Black Sue, Fat phoebe, Roselyn, Burbege's saeanstress, Aphrodite, who does it behind...

**SHAKESPEARE:** Yes, down again. What of it? I have lost my gift.

**FRIAR:** I am here to help you. Tell me, in your own words.

**SHAKESPEARE:** It's as if my quill is broken. As if the oryan of my imagination is dried up. As if the proud tower of my enius has collapsed.

**FRIAR:** Interesting!

**SHAKESPEARE:** Nothing comes.

**FRIAR:** Most interesting!

**SHAKESPEARE:** It's the like trying to pick a lock with a wetear-ring.

**FRIAR:** Tell me, are you lately humbled in the act of love? How long has it been.

**SHAKESPEARE:** A good little laid in times past but lately...

**FRIAR:** No, no...You have a wife, children?

**SHAKESPEARE:** I was a lad of 18 and Hathaway was a women half as old again.

**FRIAR:** A woman of property?

**SHAKESPEARE:** She had a cottage. One day she was three months gone with a child  
so...

**FRIAR:** And your relations...

**SHAKESPEARE:** On my mother's side they're artisans.

**FRIAR:** No, your marriage bed.

**SHAKESPEARE:** Four years and a hundred miles away in Stratford. A cold bed, too,  
since the twins were born. Banishment was a blessing.

**FRIAR:** So now you are free to love.

**SHAKESPEARE:** Yet cannot love nor write it.

**FRIAR:** Here's a bangle found in Psyche's temple on Olympus. Cheap but  
fortuitous. White your name on the paper and fit it into the snake.

**SHAKESPEARE:** What if they stole my gift?

**FRIAR:** The woman who wears the snake will dream of you and the gift will return  
Words will flow like a river.

**SHAKESPEARE:** Ah, Thomas, she's cut my strings. I'm unmanned, unmented and unmade. Like a puppet in  
a box.

**BOATMAN:** Why is it?

**SHAKESPEARE:** Row your boat! (To Thomas) She tells me to keep away. She is to  
Marry Lord Wessex. What should I do?

**THMAS:** If you love her, you must do as she asks.

**SHAKESPEARE:** And break her heart and mine?

**THMAS:** It is only yours you can know.

**SHAKESPEARE:** She loves me, Thomas!

**THMAS:** Does she say so?

**SHAKESPEARE:** No! And if she does where the ink has run with tears... Was she weeping when she gave  
you this?

**THMAS:** Ah, I let it came to me by the nurse.

**SHAKESPEARE** : Your aunt?

**THMAS**: Yes, my aunt. Perhaps she wept a little. Tell me how you love her, Will.

**SHAKESPEARE**: Like a sickness, and its cure together.

**THMAS**: Yes, like rain and sun, like cold and heat. Is your lady beautiful? If...

I come here from the country. I've not seen her close. Tell me, is...is she beautiful.

**SHAKESPEARE**: Thomas, if o could write the beauty of her eyes... I was born to look in them and know myself.

**THMAS**: And her lips?

**SHAKESPEARE**: The early morning rose would wither on the branch if it could feel envy.

**THMAS**: And her voice, like lark's song?

**SHAKESPEARE**: Deeper! Softer! None of your twittering larks, of a banished nightingale's from my garden before they interrupt her song.

**THMAS**: Ah, She sings too?

**SHAKESPEARE**: Constantly! Without doubt! And plays the lute, she has a natural ear. And her bosom! Did I mention her bosom?

**THMAS**: What of her bosom?

**SHAKESPEARE**: Oh, Thomas! A pair of pepons as round and rare as golden apples!

**THMAS**: I think lady's wise to keep your love at a distance! For what lady would live up to it, close to, when her eyes and lips and voice maybe no more beautiful than mine. Besides, what kind of lady of wealth and noble marriage love happily a bank side poet and player?

**SHAKESPEARE**: Yes, by God. Love knows nothing of rank, nor riverbank. It was spark between the queen and the poor vagabond who plays the king. And their love should be minded by each, for love denied blights the soul we owe to God. So tell my lady

Willam Shakespeare waits for her in the garden.

**THMAS**: But what if Lord Wessex?

**SHAKESPEARE**: For one kiss I would defy a thousand Wessexes.

**THMAS**: (Kiss him) Oh, Will. (Running away)

**BOATMAN:** Thank you, my lady!

**SHAKESPEARE:** Lady?

**THOMAS:** Viola De Leceps. Knew her since she was this size. Won't deceive a child!

**SHAKESPEARE:** My Lady Wessex...

**VIOLA:** A hired player no longer. Fifty pounds, Will, for the poet love?

**SHAKESPEARE:** I'm done my theater. The playhouse is for dreamers. Look what the dream broughtus.

**VIOLA:** It was we, ourshlves, who did that. And for my life to come I would not have It otherwise.

**SHAKESPEARE:** I have hurt you. And I'm sorry for it

**VIOLA:** .If my hurt is to be that you write no more, then I should be the sorrier.

**SHAKESPEARE:** You will never age for me! Nor fade, nor die!

**VIOLA:** Nor you for me!

**SHAKESPEARE:** Goodbye, my love! A thousand times goodbye!

**VIOLA:** Write to me, Will!

#### 4、Sound of Music

**Maria:** The hills are alive with the sound of music, With songs they have sung for a thousand years. The hills fill my heart with the sound of music, My heart wants to song every song it hears.

**CAPTAIN:** Why do you stare at me that way?

**MARIA:** Well, you don't look at all like a sea captain, sir.

**CAPTAIN:** I'm afraid you don't look very much like a governess. Turn around, please.

**MARIA:** What?

**CAPTAIN:** Turn. Hat off. It's the dress. You'll have to put on another one before you meet the children.

**MARIA:** But I don't have another one. When we enter the abbey, our worldly clothes are given to the poor.

**CAPTAIN:** What about this one?

**MARIA:** The poor didn't want this one.

**CAPTAIN:** Hmm.

**MARIA:** Well, I would have made myself a new dress but there wasn't time. I can make my own clothes.

**CAPTAIN:** Well, I'll see that you get some material. Today, if possible. Now, Fraulein... er...

**MARIA:** Maria.

**CAPTAIN:** Fraulein Maria, I don't know how much the Mother Abbess has told you?

**MARIA:** Not much.

**CAPTAIN:** You're the telfth in a long line of governesses, who have come to look after my children since their mother died. I trust that you will be an improvement on the last one. She stayed only two hours.

**MARIA:** What's wrong with the children, sir?

**CAPTAIN:** There's nothing wrong with the children, only the governesses. They were completely unable to maintain discipline. Without it, the house can not be properly run. You will please remember that, Fraulein.

**MARIA:** Yes, Sir.

**CAPTAIN:** Every morning you will drill the children in their studies. I will not permit them away their summer holidays. Each afternoon they will march about the greathing deeply. Bedtime is to be strictly observed. No exceptions.

**MARIA:** Excuse me, sir. When do they play?

**CAPTAIN:** You'll see to that conduct themselves at all time with the utmost orderliness and decorum, I'm placing you in command.

**MARIA:** Yes, sir.

**LOUISA:** Frulein Maria, can we do this every day?

**MARIA:** Don't you think you'd soon get tired of it, Louisa?

**LOUISA:** I suppose so. Every other day?

**KURT:** I haven't had so much fun since the day we put glue on Fraulein Josephine's toothbrush.

**MARIA:** I can't understand how children as nice as you can manage to play such awful tricks on people.

**BRIGITTA:** Oh, it's easy.

**MARIA:** But why do it?

**LIESL:** How else can we get father's attention?

**BRIGITTA:** Yes.

**MARIA:** Oh, I see. Well, we'll have to think about that one. All right everybody over here.

**LIESL:** What are we going to do?

**MARIA:** Let's think of something to sing for the Baroness when she comes.

**KURT:** Father doesn't like us to sing.

**MARIA:** Well, perhaps we can change his mind. Now, that songs do you know?

**FRIEDRICH:** We don't know any songs.

**MARIA:** Not any?

**MARTA:** We don't even know how to sing.

**BRIGITTA:** No.

**MARIA:** Well, let's not lose any time. You must learn.

**LIESL:** But how?

**MARIA:** Let's start at the very beginning.

**MARIA:** A very good place to start.

**MARIA:** When you read you begin with

**CHILDREN:** ABC

**MARIA:** When you sing you begin with Do Re Mi

**CHILDREN:** Do Re Mi

**MARIA:** Do Re Mi, the first three notes just happen to be, Do Re Mi

**CHILDREN:** Do Re Mi

**MARIA:** Do Re Mi, Fa So La Ti

**BARONESS:** You know, you're much less of a riddle when I see you here George.

**CAPTAIN:** In my natural habitat?

**BARONESS:** Yes, exactly.

**CAPTAIN:** Are you trying to say that I'm more at home here, the birds and the flower-s and the wind that moves through the trees like a restless sea.

**BARONESS:** How poetic!

**CAPTAIN:** Yes, it was rather, wasn't it? More at home here than in Vienna, in all your glittering gaily with bores I detest soaking myself in Champagne. Stumbling about the waltzes by Strauss. I can't even remember. Is that what you're trying to say?

**BARONESS:** More or less, yes.

**CAPTAIN:** Now, whatever gave you that idea?

**BARONESS:** How I do like here, George. So lovely and peaceful. How can you leave it as often as you do?

**CAPTAIN:** Oh, pretending to be madly active, I suppose, Acticity suggests a life filled with purpose.

**BARONESS:** Could it be running away from memories?

**CAPTAIN:** Mmm...or perhaps just searching for a reason to stay.

**CAPTAIN:** Now, Fraulein. I want a truthful answer from you.

**MARIA:** Yes, Captain?

**CAPTAIN:** Is it possible, or could I have just imagined it. Have my children by any chance been climbing trees today?

**MARIA:** Yes, captain.

**CAPTAIN:** I see. And where, may I ask, did they get these...em...these...er...

**MARIA:** Playclothes.

**CAPTAIN:** Oh, is that what you call them?

**MARIA:** I made them. From the drapes that used to hang in my bedroom.

**CAPTAIN:** Dapes?r

**MARIA:** They still had plenty of wear left. The children have been everywhere

In them.

**CAPTAIN:** Do you mean to tell me that my children have been roaming about salzburg dressed up in nothing but some old drapes?!

**MARIA:** Hmm-mm, and having a marvelous time.

**CAPTAIN:** They have uniforms.

**MARIA:** Strait-jackets, if you'll forgive me.

**CAPTAIN:** I will not forgive you for that!

**MARIA:** Children cannot do all the things they're supposed to if they have to worry about spoiling their precious clothes

**CAPTAIN:** I haven't heard a complaint yet!

**MARIA:** Well, they wouldn't dare! They love you too much. They fear you too much.

**CAPTAIN:** I don't wish you to discuss my children in this manner.

**MARIA:** Oh, you're got to hear from someone! You're never home long enough to know them.

**CAPTAIN:** I side I don't want to hear any more from you about my children.

**MARIA:** I know you don't, but you're got to! Now, take Liesl...

**CAPTAIN:** You will not say one word about Liesl, Fraulein.

**MARIA:** She's not a child anymore. One of these days you're going to wake up and find she's a woman. You won't even know her. And Friedrich. He's a boy but he wants to be a man, like you, and there's no one to show him how!

**CAPTAIN:** Don't you dare tell me about my son!

**MARIA:** Brigitta could tell you about him, if you'd let her get close to you. She notices everything.

**CAPTAIN:** Fraulein...

**MARIA:** And Kurt pretends he's tough not to show how hurt he is when you brush him aside...

**CAPTAIN:** That will do.

**MARIA:** The way you do all of them. Louisa I don't know about...

**CAPTAIN:** I side that will do!

**MARIA:** ...but someone has to find out about her, and the little ones just want to be

loved! Oh, please Captain. Love them. Love them all!

**CAPTAIN:** I don't care to hear anything further from you about my children!

**MARIA:** I am not finished yet, Captain.

**CAPTAIN:** Oh, yes you are, Captain...Fraulein! Now, you will pack your things this minute and return to the abbey.

**CAPTAIN:** What's that?

**MARIA:** It's singing.

**CAPTAIN:** Yes, I realize it's singing but who is singing?

**MARIA:** The children.

**CAPTAIN:** The children?

**MARIA:** I taught them something to sing for the Baroness.

**MARIA:** It's very kind of you to offer to help me, Baroness.

**BARONESS:** I am delighted to do.

**MARIA:** I really don't think I do have anything that would be appropriate.

**BARONESS:** Now, where is this lovely little thing you were wearing the other evening? When the captain couldn't keep his eyes off you.

**MARIA:** Couldn't keep his eyes off me?

**BARONESS:** Come, my dear. We are women. Let's not pretend we don't know when a man notices us. Here we are.

**MARIA:** The captain notices everybody and everything.

**BARONESS:** There's no need to feel so defensive, Maria. You are quite attractive, you know. The captain would hardly be a man if he didn't notice you.

**MARIA:** Baroneaa, I hope you're joking.

**BARONESS:** Not at all.

**MARIA:** But I've never done a thing to...

**BARONESS:** You don't have to, my dear, There is nothing more irresistible to a man than a woman who is in love with him.

**MARIA:** In love with him?

**BARONESS:** Of course, What makes is so nice is, he thinks he's in love with you.

**MARIA:** But that's not true!

**BARONESS:** Surely you've noticed the way he looks into your eyes. And you know...  
er...you blushed in his arms when you were dancing just now. Don't take it to heart. He  
'll get over it soon enough, I should think. Men, do you know?

**MARIA:** Then I should go... I mustn't stay here.

**BARONESS:** If there's something I can do to help...

**MARIA:** No, nothing. Yes, please don't say a word about this to the captain.

**BARONESS:** No, No. I wouldn't dream of it. Goodbye, Maria. I'm sure you'll  
make a very fine nun.

## 5、The Lion King

**MUFASA:** Simba, everything you see exists together in a delicate balance. As king, you  
need to understand that balance and respect all the creatures from the crawling ant to the  
leaping antelope.

**SIMBA:** But dad, don't we eat the antelope.

**MUFASA:** Yes, Simba. But let me explain. When we die, our bodies become the grass  
and the antelope eat the grass, and so we are all connected in the great circle of life.

**SIMBA:** Hey Uncle Scar, guess what.

**SCAR:** I despise guessing games.

**SIMBA:** I'm gonna be king of Pride Rock.

**SCAR:** Oh, goodie.

**SIMBA:** My dad just showed me the whole kingdom and I'm gonna rule it all.

**SCAR:** Yes. Well, forgive me for not leaping for joy. Bad back, you know.

**SIMBA:** Hey Uncle Scar, when I'm king, what'll that make you?

**SCAR:** A monkey's uncle.

**SIMBA:** You're so weird.

**SCAR:** You have no idea So your father showed you the whole kingdom, did he?

**SIMBA:** Everything.

**SCAR:** He didn't show you what's beyond that rise on the northern border.

**SIMBA:** Well, no. He said I can't go there.

**SCAR:** And he's absolutely right, it's far too dangerous. Only the bravest lions go there.

**SIMBA:** Well, I'm brave! What's up?

**SCAR:** I'm sorry, Simba. I just can't tell you.

**SIMBA:** Why not?

**SCAR:** Simba, Simba, I'm only looking out for the well-being of favorite nephew.

**SIMBA:** Yeah, right. I'm your only nephew.

**SCAR:** All the more reason for me to be protective. An elephant graveyard is no place for a young prince. Oops!

**SIMBA:** An elephant what? Whoa!

**SCAR:** Oh dear, I've said too much. Well, I suppose you'd have found out sooner or later. You are being so clever and all, Just do me one favor, promise me you'll never that Dreadful place.

**SIMBA:** No problem.

**SCAR:** There's a good lad. You along now and have fun. And remember it's our little secret.

**SIMBA:** Hey Nala!

**NALA:** Hi Simba!

**SIMBA:** Come on, I just heard about this great place.

**NALA:** Simba! I am kinda in the middle of a bath.

**SARABI:** And it's time for yours.

**SIMBA:** Mom! Mom, you're messing up my name! Okay, okay, I'm clean. Can we go now?

**NALA:** So where are we going? It better not be any place dumb.

**SIMBA:** No, it's really cool.

**SARABI:** So where is this really cool place?

**SIMBA:** Oh, around the water hole.

**NALA:** The water hole?! What's so great about the water hole?

**SIMBA:** I'll show you when we get there.

**NALA:** Oh, mom, can I go with Simba?

**NALA'S MoM:** Hmm. What do you think, Sarabi?

**SARABI:** Well...

**SIMBA&NALA:** Please!

**SARABI:** It's all right with me.

**SIMBA&NALA:** Yeah.

**MUFASA:** Simba! I'm very disappointed in you.

**SIMBA:** I know.

**MUFASA:** You could have been killed. You deliberately disobeyed me. And what's worse, you put Nala in danger.

**SIMBA:** I was just trying to be brave like you.

**MUFASA:** I'm only brave when I have to be. Simba, being brave doesn't mean you go looking for trouble.

**SIMBA:** But you're not scared of anything.

**MUFASA:** I was today.

**SIMBA:** You were?

**MUFASA:** Yes, I thought I might lose you.

**SIMBA:** Ohh. I guess even kings get scared, huh?

**MUFASA:** Hmm-mm.

**SIMBA:** But you know what?

**MUFASA:** What?

**SIMBA:** I think those hyenas were even scarer!

**MUFASA:** Cause nobody messes with your dad! Come here, you!

**SIMBA:** No, no! Dad, we're pals, right?

**MUFASA:** Right.

**SIMBA:** And we'll always be together, right?

**MUFASA:** Simba, let me tell you something that my father told me. Look at the stars the great kings of the past look down on us from those stars.

**SIMBA:** Really?

**MUFASA:** Yes, so whenever you feel alone, just remember that those kings will always be there to guide you.

And so will I.

**TIMON:** You okay kid?

**SIMBA:** I guess so.

**PUMBAA:** You nearly died.

**TIMON:** I saved you. Well, Pumbaa help. A little.

**SIMBA:** Thanks for your help.

**TIMON:** Hey, where are you going?

**SIMBA:** Nowhere.

**TIMON:** Gee, he looks blue.

**PUMBAA:** I'd say brownish gold!

**TIMON:** No, no, no, I mean he's depressed.

**PUMBAA:** (To Simba) Oh. Kid, what's eating ya?

**TIMON:** Nothing. He's at the top of the food chain. The food chain! So where are you from?

**SIMBA:** Who cares. I can't go back.

**TIMON:** Ah, you're an outcast. That's great. So are we.

**PUMBAA:** What did you do, kid?

**SIMBA:** Something terrible. I don't really wanna talk about it.

**TIMON:** Good! We don't wanna hear about it.

**PUMBAA:** Come on, Tmon, anything we can do?

**SIMBA:** Not unless you can change the past.

**PUMBAA:** You know, kid, in times like this my buddy Timon here says: You gotta put your past.

**TIMBA:** No, no, no, amateur. Lie down before you hurt yourself. It's You gotta put yourpast behind you.

Look, kid. Bad things happen and you can't do anything about it, right?

**SIMBA:** Right.

**TIMON:** Wrong! When the would turns its back on you, you turn you back on the worl-d.

**SIMBA:** That's not what I was taught.

**TIMON:** Then maybe you need a new lesson! Repeat after me. Hakuna Matata.

**SIMBA:** What?

**PUMBAA:** Hakuna Matata! It means no worries.

## 6、 The graduate

**SPEAKER:** Ladies and gentlemen, we are about to begin our descent into Los Angeles.

The sound you just heard is the landing gear locking into place. Los Angeles's weather is clear, temperature is 72 . We expect to make our four hour and eighteen minute flight on schedule. We've enjoyed having you on board and look forward to seeing you again in the near future.

Hello darkness, my old friend.

I've come to talk with you again.

Because a vision softly creeping.

Left its seeds white I was sleeping.

And the vision that was planted in my brain

Still remains

Within the soul of silence.

**MRS. ROBINSON:** Oh, I guess this isn't the bathroom, is it?

**BEN:** It's down the hall.

**MRS. ROBINSON:** How are you, Benjamin?

**BEN:** Fine, thank you, Mrs. Robinson. The bathroom is down at the end of the hall.

**MRS. ROBINSON:** Such a pleasant.

**BEN:** Look, Mrs. Robinson, I don't mean to be rude but, I'm awfully.

**MRS. ROBINSON:** Is there an ashtray in here?

**BEN:** No.

**MRS. ROBINSON:** Oh, yes-I forgot. The track star doesn't smoke. Is it a girl?

**BEN:** Is what a girl?

**MRS. ROBINSON:** Whatever it's upsetting you.

**BEN:** Oh—no. I'm just sort of disturbed about things.

**MRS. ROBINSON:** In general?

**BEN:** That's right.

**MRS. ROBINSON:** Well, congratulations!

**BEN:** Thank you.

**MRS. ROBINSON:** Oh, Benjamin, I want to ask you something.

**BEN:** What?

**MRS. ROBINSON:** Will you take me home?

**BEN:** What?

**MRS. ROBINSON:** My husband took the car. Will you drive me home?

**BEN:** Here you are—you take it. Do you know how to work a foreign shift? You don't?

**MRS. ROBINSON:** No.

**BEN:** Let's go.

**MRS. ROBINSON:** What do you drink, Bourbon?

**BEN:** Look Mrs. Robinson. I drove you home. I was glad to do it but I have some things on my mind. Can you understand that?

**MRS. ROBINSON:** Yes.

**BEN:** All right.

**MRS. ROBINSON:** What do you drink? Benjamin, I'm sorry to be in this way but I don't want to be left alone in this house.

**BEN:** Why not?

**MRS. ROBINSON:** Please wait till my husband gets home.

**BEN:** When is he coming back?

**MRS. ROBINSON:** I don't know. Drink?

**BEN:** No. Are you always this much afraid of being alone?

**MRS. ROBINSON:** Yes.

**BEN:** Well, why can't you just lock the doors and go to bed?

**MRS. ROBINSON:** I'm very neurotic.

**MRS. ROBINSON:** May I ask you a question? What do you think of me?

**BEN:** What do you mean?

**MRS. ROBINSON:** You're known me nearly all your lift. You must have formed some opinion of me.

**BEN:** Well, I always thought that you were a very nice person.

**MRS. ROBINSON:** Did you know I was an alcoholic?

**BEN:** What?

**MRS. ROBINSON:** Did you know that?

**BEN:** I think I should be going.

**MRS. ROBINSON:** Sit down, Benjamin.

**BEN:** Mrs. Robinson, if you don't mind my saying so, this conversation is getting a little strange. Now, I'm sure that Mrs. Robinson will be here any minute now.

**MRS. ROBINSON:** No.

**BEN:** What?

**MRS. ROBINSON:** My husband will be back quite late. He should be gone for several hours.

**BEN:** Oh, my God!

**MRS. ROBINSON:** Pardon?

**BEN:** Oh, no Mrs. Robinson, oh, no.

**MRS. ROBINSON:** What's wrong?

**BEN:** Mrs. Robinson, you didn't... I mean you didn't expect...

**MRS. ROBINSON:** What?

**BEN:** I mean you didn't really think I'd do something like that.

**MRS. ROBINSON:** Like what?

**BEN:** What do you think?

**MRS. ROBINSON:** Well, I don't know.

**BEN:** For God's sake. Mrs. Robinson. Here we are. You got me into your house, you give me a drink, you put on music, now you start opening up your personal life to me and tell me your husband won't be home for hours.

**MRS. ROBINSON:** So?

**BEN:** Mrs. Robinson, you're trying to seduce me. Aren't you?

**MRS. ROBINSON:** Well no. I hadn't thought of it. I feel rather flattered.

**BEN:** Mrs. Robinson, will you forgive me for what I just said?

**MRS. ROBINSON:** It's all right.

**BEN:** It's not all right, it's the worst thing I've ever said to anyone.

**MRS. ROBINSON:** Sit down.

**BEN:** Please forgive me. Because I like you, I don't think of you that way. But I'm mixed up.

**MRS. ROBINSON:** It's all right. Finish your drink.

**BEN:** Mrs. Robinson, it maked me sick that I said that to you.

**MRS. ROBINSON:** We'll forget it right now. Finish your drink.

**BEN:** Oh God. Let me out.

**MRS. ROBINSON:** Don't be nervous.

**BEN:** Get away from that door.

**MRS. ROBINSON:** I want to say something first.

**BEN:** Jesus Christ!

**MRS. ROBINSON:** Benjamin—I want you to know that's I'm available to you. If you won't sleep with this time--

**BEN:** Oh my Christ.

**MRS. ROBINSON:** If you won't sleep with me this time, I want you to know you can call me up any time you want and we'll make some kind of arrangement. Do you understand shat I said?

**BEN:** Let me out!

**MRS. ROBINSON:** Benjamin, do you understand what said?

**BEN:** Yes. Yes. Let me out!

**MRS. ROBINSON:** Because I find you very attractive and any time you want--

**BEN:** Oh, Jesus, that's him!

**MRS. ROBINSON:** Do you want to... do you want to try and tell me why you did it?

**BEN:** Mrs. Robinson.

**MRS. ROBINSON:** Do you have a special grudge against me? Do you feel a particularly strong resentment?

**BEN:** No.

**MRS. ROBINSON:** Is there something I said that's caused this contempt is it just things I stand for that you despise?

**BEN:** It has nothing to do with you, sir.

**MRS. ROBINSON:** Well Ben, it was quite a bit to do with me.

**BEN:** Now look, please.

**MRS. ROBINSON:** Ben, I think we're two civilized human beings. Do you think it is necessary to threaten each other?

**BEN:** I am not threatening you!

**MRS. ROBINSON:** Do you want to unclench your fists please? Thank you. I can see in the dark, you know. I've been here quite a while.

**BEN:** I am trying to tell you I do not resent you.

**MRS. ROBINSON:** You don't respect me terribly much either, do you?

**BEN:** No, sir.

**MRS. ROBINSON:** What?

**BEN:** No, sir!

**MRS. ROBINSON:** Don't shout at me, Ben. I may not be as young as you but I still have pretty good hearing.

**BEN:** Mrs. Robinson.

**MRS. ROBINSON:** Have the decency to wait until I finish? I do think you should know the consequences of what you've done. I do think you should know that my wife and I are getting divorced soon.

**BEN:** But why?

**MRS. ROBINSON:** Why?

**BEN:** Listen to me. What happened Mrs, Robinson and me was nothing.

It didn't mean anything. We might just as well have been shaking hands.

**MRS. ROBINSON:** Shaking hands? Well, that's not saying much for my wife, is it?

**BEN:** You missed the point.

**MRS. ROBINSON:** I guess I do.

**BEN:** The point is that I don't love your wife. I love your daughter, sir.

**MRS. ROBINSON:** All right, now listen to this. I don't know whether I can prosecute, but I think I can. I think I can get you behind bars if you ever look at my daughter again. I've seen Elaine and I've made damn sure that you can't get in her. Stay away from me, Ben. I won't mince words with you. As far as Elaine is concerned you're to get her out of your dopey mind right now. Is that perfectly clear to you? Then you'll pardon me if I don't shake hands with you.

## 7、 Waterloo Bridge

**SPEAKER:** The resulting action, known now by all the world, has marked Sunday, September the 3<sup>rd</sup>, 1939, as a date to be long remembered. At 11:15 this morning, the Prime Minister 10 Downing Street, announced that Great Britain is at war with Germany. Meanwhile, already the London public is earnestly reminded of the emergency orders already issued.

**MYRA:** Stupid bag, it always does this. Thank you so much.

**ROY:** It might strike this bridge, we'd better get off.

**MYRA:** Oh, my lucky charm.

**ROY:** You little fool, you tired of life?

**MYRA:** I've had it for years, it brings me luck.

**ROY:** Such as air raids.

**MYRA:** Do you think it's be too unmilitary if we were to run?

**ROY:** Not at all.

**WAITER:** Excuse me.

**ROY:** How nice you look.

Thank you.

**ROY:** What do dancers eat?

**WAITER:** Oh, dull things mostly. Nutritious yet not fattening.

**ROY:** Oh, no, not tonight.

**ROY:** What could you suggest that would be particularly rich and indigestible?

**WAITER:** The crepes. It is very nice sir.

**ROY:** And wine. It isn't against the rules for a dancer drink a little light wine, is it?

**MYBA:** Well, tonight...

**ROY:** Good, Number Forty please.

**WAITER:** Number Forty.

**ROY:** The ballet was beautiful.

**MYBA:** Madama didn't think so.

**ROY:** Experts never know, it takes outsiders to know, and I tell you it was beautiful.

**MYBA:** That certainly proves you're an outsider.

**ROY:** Are you... glad to see me again?

**MYBA:** Yes.

**ROY:** I sense a reservation.

**MYBA:** Well, I suppose there is one.

**ROY:** What? Why?

**MYBA:** What's the good of it?

**ROY:** You're a strange girl, aren't you? What's the good of anything? What's the good of living?

**MYBA:** That's a question, too.

**ROY:** Oh, now wait a minute now, I'm not going to let you get away with that. That wonderful thing about living is that this sort of thing can happen, in the shadow of a death raid, I can meet you and feel more intensely alive than walking around in peacetime and taking my life for granted.

**MYBA:** It's a high price to pay for it.

**ROY:** I don't think so.

**MYBA:** I do. Do people have to kill each other to give them a heightened sense of life?

**ROY:** That's got nothing to do with people killing each other. Either you're excited about life or you're not. You know I've never been able to wait for the future. When I was very young, a child in fact, I climbed to the top branch of a high tree, stood like a diver, and announced to my horrified governess, Now I shall take a leap into the future, and jumped. I was in the hospital for two months.

**MYBA:** You should let the future catch up with you more slowly.

**ROY:** Oh, no, no, never, Temperament, I can't help it. Look here, if we're met in ordinary times in an ordinary way, we are just about to be telling each other what schools we went to. We're much further along, don't you think?

**MYBA:** Are we?

**ROY:** You know we are. Now, I'm too excited to eat, let's dance.

**MYBA:** All right.

**MYBA:** Hello.

**ROY:** Hello.

**MYBA:** Nice of you to come and see me.

**ROY:** Not at all.

**MYBA:** You... You didn't go?

**ROY:** Couldn't. Mine's in the channel, forty-eight hours leave.

**MYBA:** Isn't that wonderful

**ROY:** Yes, Two whole days. You know, I thought about you all last night, couldn't sleep a wink.

**MYBA:** You managed to remember me at last then.

**ROY:** Yes, barely managed. Myra, what do you think we're going to do today?

**MARA:** Well, I...

**ROY:** No, you won't have time for that.

**MARA:** For what?

**ROY:** For hesitating. No more hesitating for you.

**MARA:** No?

**ROY:** No.

**MARA:** Well, when am I going to do instead?

**ROY:** Going to get married.

**MARA:** Roy, you must be med.

**ROY:** I know, a marvelous sensation.

**MARA:** Roy, do be sensible.

**ROY:** Not me.

**MARA:** But you don't know me.

**ROY:** Then I'll discover you. Spend the rest of my life doing it.

**MARA:** Oh, Roy, this is wartime, it's because you're leaving so soon, because you feel you must spend the whole of your life in forty-eight hours.

**ROY:** We'll going to be married. It's you, it'll never be anyone else.

**MARA:** But how can you tell that?

**ROY:** Now listen, darling. None of your quibbling. None of your questioning. None of your doubts. This is positive, you see? This is affirmative, you see? This is final, you see? you're going to marry me? you see?

**MARA:** I see.

**ROY:** Happy?

**MARA:** Yes.

**ROY:** Completely?

**MARA:** Yes.

**ROY:** Ecstatically.

**MARA:** Yes.

**ROY:** No doubts?

**MARA:** No.

**ROY:** No reservations?

**MARA:** No.

**ROY:** No defeatism?

**MARA:** No.

**ROY:** Darling, every once in a while, I see fear in your eyes. Why? Oh life's been hard for you, I know that. You've had to struggle and endure privation, that's all over now. You're safe now. Don't be afraid. You need's be ever again. I love you.

**MARA:** Come in.

**MRS.CRONIN:** Do I disturb you?

**MARA:** No...please come in, Lady Margaret.

**MRS.CRONIN:** I knocked very gently, so as in case you were asleep I shouldn't wake you.

**MARA:** Won't you sit down.

**MRS.CRONIN:** I thought you'd be awake. I said she's far too happy and excited to be asleep. Two things keep one up, great happiness or great misery. Don't you think so?

**MARA:** Yes.

**MRS.CRONIN:** I couldn't go to sleep either, without getting something off my chest, as the Americans say. Are you sure you're not too tired?

**MARA:** No, no of course not.

**MRS.CRONIN:** It's about our last meeting in London. That preyed upon my mind ever since. Do you bear a grudge against me for that, Myra?

**MARA:** Oh, no, Lady Margaret.

**MRS.CRONIN:** I came with a prejudice. And when I saw you, you seemed strange to me. I thought you couldn't be, well, that I wanted Roy's wife to be, I've no excuse except a mother's excuse for wanting an impossible idea for his son, Can you forgive me?

**MARA:** But there's nothing to forgive.

**MRS.CRONIN:** When I got home the next day, I found the telegram telling me the dreadful news about Roy. And when I could think again, it suddenly struck me that you know all the time, that you'd just seen his name in the paper. And that you hardly know what you were saying, Is that true?

**MARA:** Yes.

**MRS.CRONIN:** Oh, you poor child, if I'd only known. I did my very best to find you, but you disappeared. And now I want to make it up to you in the future. I'm very happy about this marriage, Myra. And I know we're going to be wonderful friends. Forgive me for being sentimental. Good night, my daughter.

**MARA:** Lady Margaret! Lady Margaret!

**MRS.CRONIN:** Yes, Mara?

**MARA:** I must speak to you.

**MRS.CRONIN:** Well, of course, Myra.

**MARA:** I can't marry Roy.

## 8、Sleepless in Seattle

**SAM:** Hello?

**Marsha:** Hello Sam. This is Dr. Marsha Fieldstone on Network America.

**SAM:** Ok, What are you selling tonight? Is it Micro-hibachis or the Ginsuknives?

**Marsha:** No, I'm not selling anything, I just want to help. I want to know that your son called and he asked me for some advice on how you might find a new wife.

**SAM:** Who is this?

**Marsha:** Dr. Marsha Fieldstone of Network America and you are on the air. Sam

**Jonah:** Talk to her, dad, she's a doctor.

**Sam:** Of what? Her first name could be doctor.

**Jonah:** Please.

**Marsha:** Sam, Sam? It's his Christmas wish.

**Sam:** OK.

**Marsha:** Ok, good. Now I know this is difficult, but how long ago did your wife die?

**Sam:** About a year and a half ago.

**Marsha:** Have you had any relationships since?

**Sam:** No.

**Marsha:** No? Why not?

**Sam:** We had a pretty tough time there at first. But we're dealing with it. And Jonah and I would get along just fine again—soon as I break his radio.

**Marsha:** I have no doubt that you're a wonderful father. You know, you can tell a lot from a person's voice.

**Sam:** You certainly can.

**Marsha:** But something must be missing if Jonah still feels that you're under a cloud and just a few questions—are you sleeping at night?

**Jonah:** He doesn't sleep at all.

**Sam:** How do you know that?

**Jonah:** I live here dad.

**Sam:** Look, it's Christmas. Maggie, my wife, she made everything beautiful and it's just tough this time of year. I mean, any kid needs a mother.

**Marsha:** Could it be that you need someone just as much as Jonah does?

**Annie:** Yes.

**Marsha:** Don't answer that. Let's get into that right after these messages. Sam? Jonah? Don't go away. If you're just tuned in, we're talking to sleepless in Seattle. And we'll be right back after this break with your listener response.

**Sam:** What's she talking about?

**Jonah:** This is when other people get to call in and dump on what you said.

**Sam:** Oh, Well, this is really fun, and helpful.

**Marsha:** People who truly loved once are far more likely to love again. Sam, do you think there's someone out there you could love as much as your wife?

**Sam:** Well, Dr. Marsha Fieldstone, that's hard to imagine.

**Marsha:** Sam, tell me what was so special about your wife.

**Sam:** How long is your program? Oh, well, it was a million tiny, little things that when you added them all up, it just meant that we were supposed to be together. And I know it. I know it the very first time I touched her. It was like coming home, only to no home I've ever known. I was just taking her hand to help her out of a car. And I know it. it was like...

**Annie:** Magic.

**Sam:** Magic.

**Becky:** Listen to this: Phone service in the greater Chicago area was tied up for 2 hours Christmas Eve when some kid calls a phone in radio show and says that his dad needs a new wife. Two thousand women called the station asking for the guy's number.

**Colleague:** Jesus.

**Annie:** I heard it! This kid calls up and says "My dad needs a wife." And the shrinkette practically forces the guy onto the phone and says, "Do you want to talk about it?" And he says, "No, as a matter of fact I don't." And then suddenly, for no reason at all, he starts to talk about how much he loved his wife and how he just fell in love with her like he was one as these cows in Michigan.

**Becky:** What cows in Michigan?

**Annie:** It was on "Go Minutes". There were those cows that got zapped by stray voltage, no one knows why, and maybe it was Wisconsin. But, anyway, I was listening to him talk about how much he loved his wife and suddenly, I was crying. It's like what happens when I watch those phone company ads, I don't have to see the whole thing, just the part where the daughter gives the mother the refrigerator with the big...

**Annie and Becky:** Red bow!

**Becky:** Yes! The Polaroid commercial—two 5-year-olds at their grandfather's birthday. They're making the recall with all the clothes! That kills me. You should write something about this.

**Jonah:** "Dear Sleepless in Seattle, I've in Tulsa..." where's that?

**Sam:** It's in Oklahoma, Do you know where Oklahoma is?

**Jonah:** Somewhere in the middle.

**Sam:** I'm not even going to think about what they're not teaching you in school. Not gonna think about it. Yeah, somewhere in the middle. And, generally speaking, I think we should rule out anyone that doesn't live near here.

**Jonah:** She's willing to fly anywhere.

**Sam:** Well she looks like my third grade teacher. I hated my third grade teacher. Wait a minute! She is my third grade teacher!

**Jonah:** Aren't you going to read any of these?

**Sam:** No, because this is not how it's done. I'd much rather just see somebody I like and get a feeling about them. And ask them if they want to have a drink or...

**Jonah:** Or a slice of pizza?

**Sam:** Not dinner. No necessarily on the first date because half-way through dinner, you could be really sorry you asked them to dinner. Well, if it's just a drink, if you like them, you can always ask them to dinner, but if not, you can just say, well, that was great. And then you go home. See what I mean? I wonder if it still works this way.

**Jonah:** It doesn't. They ask you.

**Sam:** I'm starting to notice that.

**Sam:** Hello.

**Annie:** Hello.

**Becky:** So then what happened?

**Annie:** So then I left, obviously.

**Becky:** You were standing in the middle of the street?

**Annie:** You know that dream when you are walking down the street naked and everyone is looking at you?

**Becky:** I love that dream.

**Annie:** That was nothing compared with this humiliation. Nothing!

**Becky:** But he saw you, right?

**Annie:** He saw me

**Becky:** You were face to face?

**Annie:** He said hello.

**Becky:** He said hello and what did you say?

**Annie:** All I could say was hello.

**Becky:** Oh, my god!

**Sam:** Jonah, the fact is, you're not going to like any woman because it isn't your mother.

**Jonah:** How do you know? What's wrong with Annie?

**Sam:** Oh, Jonah! Shut up!

**Jonah:** Shut up? Shut up? Mom never said up to me. Mom never yelled at me!

**Sam:** The conversation is finished.

**Jonah:** Why can't we go to New York?

**Sam:** There is no way that we are going on a plane to meet someone who could be a crazy, sick lunatic! Didn't you see "Fatal Attraction?"

**Jonah:** You wouldn't let me!

**Sam:** Well I saw it! And it scared the shit out of me. It scared the shit out of every man in America!

**Jonah:** I'm not leaving till you say yes.

**Jonah:** I help you hate you I hate you!

**Sam:** That's good! You'll have a lot to tell Oprah. How your dad destroyed your life because he had to go off for a weekend special at the Holiday Inn!

**Sam:** It's you.

**Annie:** It's me.

**Sam:** I saw you...in the street.

**Jonah:** Are you Annic?

**Annie:** Yes.

**Sam:** You're Annic?

**Annie:** This must be yours.

**Jonah:** I'm Jonah. This is my dad. His name's Sam.

**Annie:** Hi Jonah. Sam. And who's this?

**Jonah:** Howard.

**Annie:** Oh Howard. Hello Howard.

**Sam:** We'd better go, Shall we?

## 9、The bridges of Madison county

**CAROLYN:** (Reading the letter) I struggle to put it together in a way that allows me to continue kn

owing that we're on separate roads. But then I look through the lens of my camera, and you're there. I start to write an article and I find myself writing it to you. It's clear to me now that we have been moving towards each other, towards those four days, all our lives.

**MICHAEL:** I don't want to hear anymore! Burn the damn thing! I don't want to hear it! Throw it away!

**MICHAEL:** What's she saying now?

**CAROLYN:** Well, he just goes on about how if mom ever needed him, she could find him through the National Geographic magazine in Washington D. C... He was a photographer. He promises not to write again. And then all it says... I love you...Robert.

**MICHAEL:** Robert! Jesus! I'll kill him.

**CAROLYN:** No. That would be some trick. He's already dead. That's what this other letter is. From his attorney. He left most of his things to mom and requested...

**MICHAEL:** What?

**CAROLYN:** That he be cremated and his ashes thrown on Roseman Bridge.

**FRANCESCA:** Where are you staying while you're here?

**ROBERT:** A place with small cabins. Something as Motor Inn. I can not read them, I haven't checked in yet.

**FRANCESCA:** And how long are you here for?

**ROBERT:** Well, I don't know. Maybe four or five days. A week in the outside as long as it takes to get the work done. Where's your family?

**FRANCESCA:** My husband took the kids to the Illinois State Fair. My daughter's entering a steer.

**ROBERT:** How old?

**FRANCESCA:** About a year and a half.

**ROBERT:** No, I meant your kids.

**FRANCESCA:** Oh, Michael's 17 and Carolyn's 16.

**ROBERT:** Must be nice to have kids.

**FRANCESCA:** Yes. But they're not kids any more. Things change.

**ROBERT:** They always do. One of the laws of Nature. Most people are afraid of change. But if you look at it like it's something you can always count on, and it can be a comfort. There is not many

things you can barely count on.

**FRANCESCA:** Yeah, I guess. I'm one of those people that it frightens.

**ROBERT:** I doubt that.

**FRANCESCA:** Why do you say that?

**ROBERT:** Oh, from Italy to Iowa. It's a big change.

**FRANCESCA:** No, but Richard was in the army then. I met him when I was living in Naples. I didn't know anything about Iowa. I just cared that it was America. And of course, being with Richard.

**ROBERT:** What's he like?

**FRANCESCA:** He's very clean and...

**ROBERT:** Clean?

**FRANCESCA:** Yeah. No. I mean, he's other things, too. He's a very hard worker. Very caring, honest. He's gentle. He's a good father.

**ROBERT:** And clean.

**FRANCESCA:** Yes.

**ROBERT:** And you like living in Iowa, I guess so?

**FRANCESCA:** Uh...uh...

**ROBERT:** Go ahead. I'm not gonna tell anyone

**FRANCESCA:** I am supposed to say, oh it's just fine, it's quiet, the people are real nice, and all that is true, mostly. It is quiet, and nice in certain ways. You know we all help each other out. Someone gets sick or hurt, all the neighbors come in and they pick the corn or harvest the oats or whatever...If it's in town, you going to town you can leave your car unlocked and let the kids run around, don't worry about them. There're a lot of nice things about the people here. And I respect them for these qualities But...

**ROBERT:** But?

**FRANCESCA:** No, it's not what I dreamed of as a girl.

**ROBERT:** You know I scribbled something down the other day – I often do that when I am on the road. Come goes like this: The old dreams or good dreams, they didn't work out but I had them. I didn't know that all that means but you are supposed to use it someday. Anyway, I think I know how you feel.

**FRANCESCA:** Would you like to stay for dinner? There's not much of a choice in town, And you'd have to eat alone. So would I.

**ROBERT:** Yes, I'd like that. I'd like that. Yes. I don't eat the home-cooked meal too aft-en. I'd like that a lot.

**FRANCESCA:** Ok.

## 10、Titanic

**ISMAY:** She is the largest moving object ever made by the hand of man in all history. And our master shipbuilder Mr. Andrews, here, designed her from the keel plates up.

**ANDREWS:** Well, I may have knocked her together, but the idea was Mr. Ismay's. He envisioned a steamer so grand in scale and so luxurious in its appointment that its supremacy would never be challenged. And here she is, willed into solid reality.

**ALL:** Here, here!

**MOLLY:** Hey, who thought of the name Titanic? Was it you, Bruce?

**ISMAY:** Well, yes, actually. I wanted to convey sheer size, and size means stability, luxury, and above all, strength.

**ROSE:** Do you know of Dr. Freud, Mr. Ismay? His ideas about the male preoccupation with size might be of particular interest to you.

**RUTH:** (whispering) What has gotten into you?

**ROSE:** Excuse me.

**RUTH:** I do apologize.

**MOLLY:** She is a postol, cal. I hope you can handle her.

**CAL:** Well, I may have to start minding what she reads from now on, won't I Mrs. Brown.

**ISMAY:** Freud. Who is he? Is he a passenger?

**JACK:** Don't do it!

**ROSE:** Stay back! Don't

**JACK:** Come on! Just give me your hand and I'll pull you back over.

**ROSE:** No, stay where you are! I mean it! I'll let go!

**JACK:** No you won't!

**ROSE:** What do you mean, no I won't? Don't presume to tell me what I will and will not do. You don't know me.

**JACK:** Well, you would have done it already.

**ROSE:** You're distracting me. Go away!

**JACK:** I can't. I'm involved now. You let go, and I'm gonna have to jump in there after you.

**ROSE:** Don't be absurd. You'd be killed.

**JACK:** I'm a good swimmer.

**ROSE:** The fall alone would kill you.

**JACK:** It would hurt, I'm not saying it wouldn't. To tell you the truth, I'm a lot more concerned about that water being so cold.

**ROSE:** How cold?

**JACK:** Freezing. Maybe a couple of degrees over. Have you ever, uh, ever been to Wisconsin?

**ROSE:** What?

**JACK:** Well, they have some of the coldest winters around. I grew up there, near Chippewa Falls. I remember when I was a kid, me and my father, we went ice-fishing out on Lake Wisconsin. Ice-fishing is, you know, when you...

**ROSE:** I know what ice-fishing is!

**JACK:** You just seemed like, you know, the kind of an indoor girl. Anyway, I fell through some thin ice, and I'm telling ya, water that cold, like right down there, it hits you like a thousand knives stabbing you all over your body. You can't breathe, you can't think, at least not about anything but the pain. Which is why I'm not looking forward to jumping in there after you. Like I said, I don't have a choice. I guess I'm some kind of hoping that you'll come back over the railing and get me off the hook here.

**ROSE:** You're crazy!

**JACK:** That's what everybody says, but with all due respect, miss, I'm not the one hanging off the back of a ship here. Come on! Come on, give me your hand. You don't want to do this.

**ROSE:** I'm Rose Dewitt Bukater.

**JACK:** I will have to get you to write that one down. Come on.

**BOTH:** Tell us of the accommodations in steerage, Mr. Dawson. I hear they're quite good on this ship.

**JACK:** The best I've seen, m'am. Hardly any rats.

**CAL:** Mr. Dawson is joining us from the third class. He was of some assistance to my fiancée last night.

**ROSE:** It turns out that Mr. Dawson is quite a fine artist. He was kind enough to show me some of his work today.

**CAL:** Rose and I differ somewhat in our definition of fine art. Not to impugn your work, sir.

**WAITER:** And you do you take your caviar, sir?

**JACK:** No caviar for me, thanks, Never did I like much.

**BUTH:** And where exactly do you live, Mr. Dawson?

**JACK:** Well, right now my address is the RMS Titanic. After that, I'm on God's good humor.

**BUTH:** How is it you have the means to travel.

**JACK:** I work my way from place to place. You know tramp steamers and such. But I won my ticket on Titanic here in a lucky hand at poker. A very lucky hand.

**GRACIE:** All life is a game of luck.

**CAL:** A real man makes his own luck, Archie. Right, Dawson?

**BUTH:** And you find that sort of rootless existence appealing, do you?

**JACK:** Well, yes ma'am, I do, I mean, I've got everything I need right here with me. I've got air in my lungs and a few black sheets of paper. I mean, I love waking up in the morning and not knowing what's gonna happen, or who I'm going to meet, where I'm going to wind up. Just the other night I was sleeping under a bridge and now here I am, on the grandest ship in the world having champagne with you fine people.

**JACK:** I'll take some of that, I figure life is a gift and I don't intend on wasting it. You never know what hand you're going to get dealt next, You learn to take life as it comes at you. Here you go, Cal.

**JACK:** To make each day count.

**MOLLY:** Well said, Jack.

**GRACIE:** Here, here.

**ROSE:** To making it count.

**ROSE:** I love you, Jack.

**JACK:** No... Don't you do that. Don't you say your good-byes. Not yet. Do you understand me?

**ROSE:** I'm so cold.

**JACK:** Listen, Rose. You're gonna get out of here. You're gonna go on and you gonna make lots of

f babies and you're gonna watch them grow and you're gonna die an old, an old lady, warm in your bed. Not here. Not this night. Not like this. Do you understand me?

**ROSE:** I can't feel my bady.

**JACK:** Winning that ticket was the best thing that ever happened to me. It brought me to you, And I'm thankful for that, Rose, I am thankful. You must do me this honor. You must promise me that you will survive...that you won't give up...no matter what happens...no matter how hopeless. Promise me now, Rose, and never let go of that promise.

**ROSE:** I promise.

**JACK:** Never let go.

**ROSE:** I will never let go, Jack.

## 11、Braveheart

**SPEAER:** I shall tell you of William Wallace. Historians from England will say I am a liar. But history is written by those who have hanged heroes. The King of Scotland had died without a son, and the King of England, a cruel pagan known as Edward the Longshanks, claimed the throne of Scotland for himself. Scotland's nobles fought him, and fought each other, over the crown. So Longshanks invited them to talks of truce. No weapons, one page only. Among the farmers of that shire was Malcolm Wallace, a commoner, with his own lands. He had two sons: John and William.

**LONGSHANKS:** The French will grove to anyone with they believe our strength! When we can not rule the whole of our own island?

**LONGSHANKS:** Where is my son?

**PRINCESS:** Your pardon me, M'lord, he asked me to come in his stead.

**LONGSHANKS:** I sent for him, and he sends you?!

**PRINCESS:** Shall I leave, M'lord?

**LONGSHANKS:** If he wants his queen to rule while I'm gone, then you may stay and learn how, please!

**LONGSHANKS:** Nobles, nobles are the key to the door of Scotland. Grant their nobles lands with

lords, give their nobles estates in England. Make them too greedy to oppose u-s.

**OLD ADVISOR:** But Sire, our nobles will be reluctant to relocate. New lands mean new taxes, and they are already taxed for our war in France.

**LONGSHANKS:** Are they, are they?

**WILLIAM:** Sir, I know it was strange of me to invite Marion to ride last night. But I assure you, I...

**CAMPBELL:** MacClannough's daughter is another matter. I come to fetch you to a meeti-ng.

**WILLIAM:** What kind of meeting?

**CAMPBELL:** The secret kind.

**MACCLANNOUGH:** Your meeting is a waste of time, Campbell.

**CAMPBELL:** Your father was a fighter. And a patriot.

**WILLIAM:** I know who my father was. I came back home to raise crops. And, God willing, a family. If I can live in peace will.

**MACCLANNOUGH:** If you want to stay out of the troubles, if you can prove it, you may court my daughter. Until you prove it, the answer is no.

**WILLIAM:** No?

**MACCLANNOUGH:** No, Wallace, no.

**WILLIAM:** Didn't I just prove it?

**MACCLANNOUGH:** No.

**WILLIAM:** No?

**MACCLANNOUGH:** No.

**STEPHEN:** The Almighty says this must be a fashionable fight, it's drawn the finest people.

**LOCHLAN:** Where is thy salute?

**WILLIAM:** For presenting yourselves on this battlefield, I give you thanks.

**LOCHLAN:** This is our army. To join it, you give homage.

**WILLIAM:** I give homage to Scotland. And if this is your army, why does it go?

**VETRAN 1:** We didn't come here to fight for them!

**VETRAN 2:** Home! The English are too many!

**WILLIAM:** Sons of Scotland! I am William Wallace!

**VETTRAN 3:** William Wallace is 7 feet tall!

**WILLIAM:** Yes, I have heard! He kills men by men by the hundreds! And if he were here, he would consume the English with fireballs from his eyes, and bolts of lightning from his ass!

**WILLIAM:** I am William Wallace. And I see a whole army of my countrymen, here in defiance of tyranny. You have come to fight as free men. And free men you are! What will you do without freedom? Will you fight?

**VETTRAN:** Fight? Against them? No-we will run!

**WILLIAM:** And you will live! Right. Fight. Fight and you may die. Run and will live. At least a while. And dying in your beds many years from now, would you be willing to trade all the days from this day to that, for one chance, just one chance, to come back here, and here, and tell our enemies that they may take our lives, but they will not take our freedom?

## 12、OUT OF AFRICA

**Karen:** I had a farm in Africa at the foot of the Ngong hills. But it began before that, it really began in Denmark.

**Karen:** And there I know two brothers: one was lover and one was my friend.

**Woman:** It's too cold for champagne.

**Hans:** It's too cold for anything but.

**Bror:** You said you would be at Clambenbonk.

**Karen:** I thought I'd gone but then I didn't. Was it fun?

**Bror:** Karen...Karen, come on, it's not as though you loved him. You'd like to be a Baroness, that's all.

**Karen:** He lied to me!

**Bror:** Of, course, would you be in bed with him otherwise? My brother's only dull but not stupid.

**Bror:** Pretend it's Hans! Where would you go?

**Karen:** Anywhere! America. Sri Lanka. I would even go to Australia. Well, perhaps not Australia, but I've got to be away from here.

**Bror:** I'll give you all I've got/ That should get you into town. God! It was fun. Money!

**Karen:** You could marry me.

**Bror:** I have to marry a virgin? I can't stand criticism.

**Karen:** For the money, I mean.

**Bror:** Probably.

**Karen:** Bror, listen to me. I've got no life at all. They won't reach me anything useful and now I fail to marry, you know. The punishment for that it's endless days at home and you've gone through all your money. You are seducing the servant girls. We are a pair, you and I. I mean at least we are friends. We might be all right and if we weren't you'd have been somewhere.

**Bror:** You don't think you're being too romantic? Darling, am supposed to think you are serious?

**Karen:** I had a farm in Africa... I had a farm in Africa the foot of the Ngong hills... I had a farm in Africa...

**Denys:** Good morning.

**Karen:** Have you had trouble?

**Denys:** No not yet. Have you?

**Karen:** No, I am traveling to Nairobi.

**Denys:** Shoo?

**Karen:** Well, that's all my crystal. My le maugé!

**Denys:** Ah, I didn't know it was "la mode".

**Denys:** So you've planned to stay then?

**Karen:** Yes, I've come out to marry Baron Blixen. Do you know him?

**Denys:** Bror, yes!

**Karen:** We plan to start a dairy. Are you quite famous? They stopped the train for you.

**Denys:** Well, it's rule not to here. A dairy? isn't it a bit soon for that? Milk at the door.

**Karen:** Aren't you boarding?

**Denys:** No, I'm going on.

**Karen:** On! To where?

**Denys:** Mention the ivory to Berkeley Cole. Bror knows him.

**Karen:** I'm Baroness Blixen!

**Denys:** Not yet! Finch-Hatton, Donys!

**Denys:** We should have a story now.

**Karen:** When I tell a story to my nieces a story to my nieces at home, one of them always provides the first sentence.

**Berkeley:** Anything?

**Karen:** Absolutely anything!

**Denys:** There was a wandering Chinese named Chen Wong, living in lime house and a girl named Shirley...

**Karen:** ...Who spoke perfect Chinese which she learned from her missionary parents. Chen Wong lived alone in a room on Formose Street above the blue lantern. He sat at his window and in his poor, listening heart, strange echoes of his home would come true...

**Karen:** ... they found them there the next morning, in the room above the blue lantern, the dead child and the war lord, with Chen Wong's love gift coiled about his neck.

**Denys:** Had you been to those places?

**Karen:** I have been a mental traveler.

**Berkeley:** Till now?

**Karen:** Yes.

**Denys:** Was it in England? Excuse me, Denmark?

**Karen:** I like my things.

**Denys:** And, when you traveled before in your mind. Did you carry so much luggage?

**Karen:** A mental traveler hasn't a need to eat or sleep. Or entertain.

**Denys:** You are right!

**Karen:** And, anyway, aren't you pleased that I brought my crystal and my china?

**Denys:** And your stories. Yes!

**Karen:** If I know a song of Africa: of the giraffe and the African new moon, lying on her back, of the plows in the fields and the sweaty faces of the coffee-bakers. Does Africa know a song of me? Will the air over the plain quiver with a color that I have had on? Or, will the children invent a game in which my name is? Or, the full moon throw a shadow over the gravel on the drive that was like me? Or, will the eagles of the Ngong hills look out for me?

**Karen:** Mail has come today and a friend writes this to me: The Massai have reported to the district

commissioner at Ngong that many times at sun rise and sunset they have seen lions on Finch-Hatto n's grave. A lion and a lioness have gone there and stood or lain on the grave, for a long time. After you went away, the ground around the grave was leveled out into a sort of terrace. I suppose, that the level place makes a good site for the lions, from there they have a view, over the plain, and the cattle and game on it. Denys would like that. I must remember to tell him.



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