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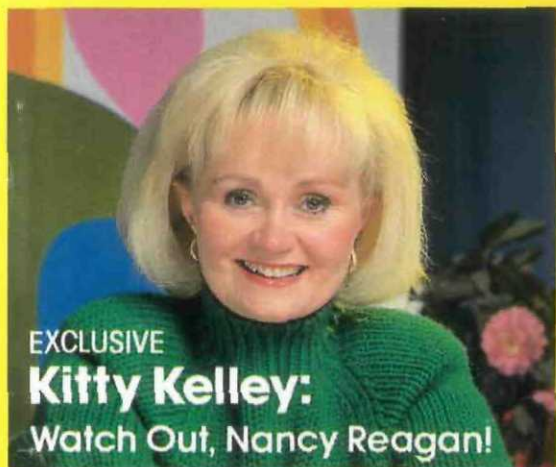
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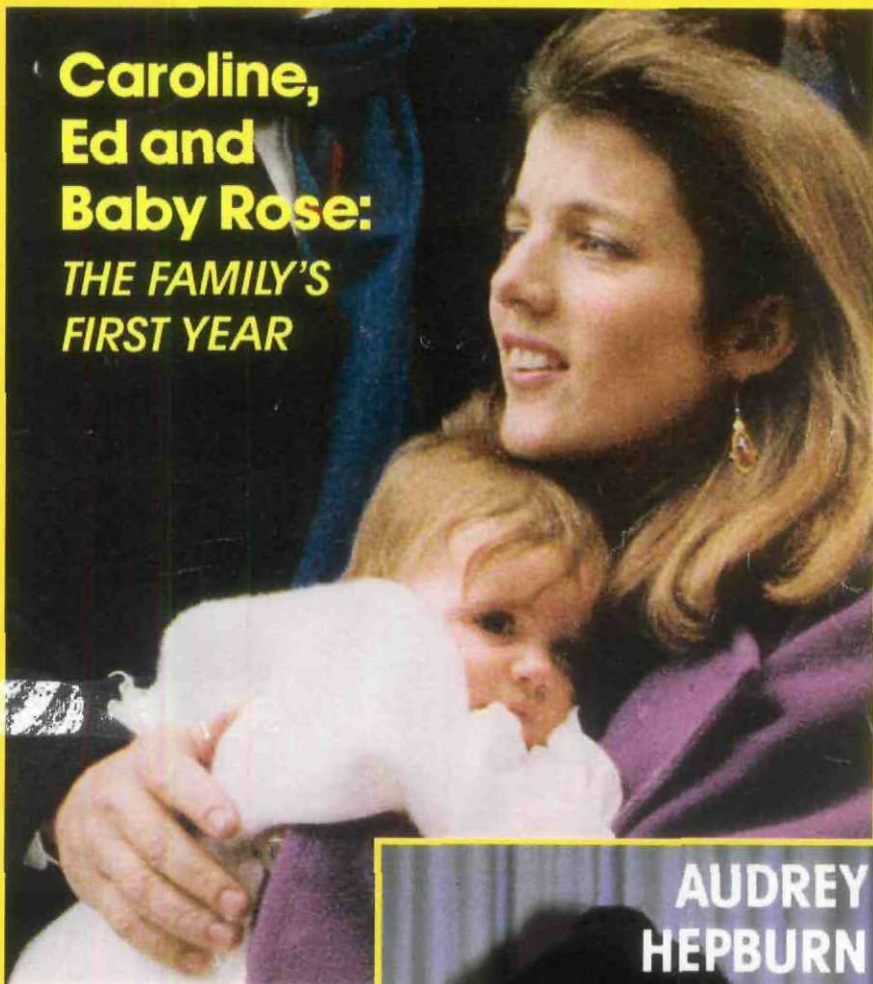
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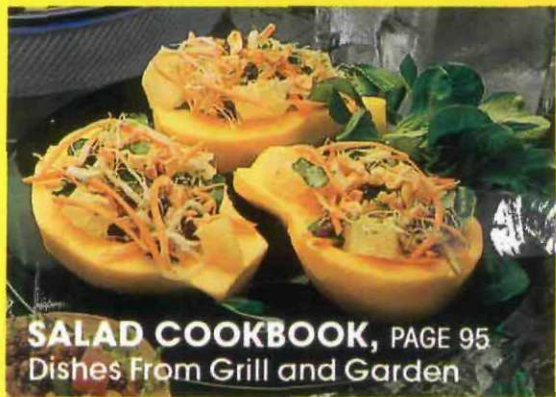
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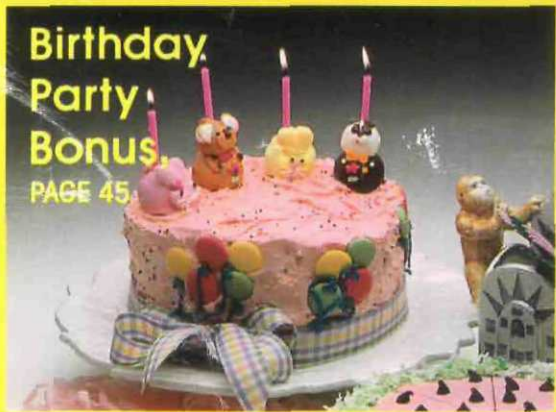
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**AUDREY  
HEPBURN**  
At 60

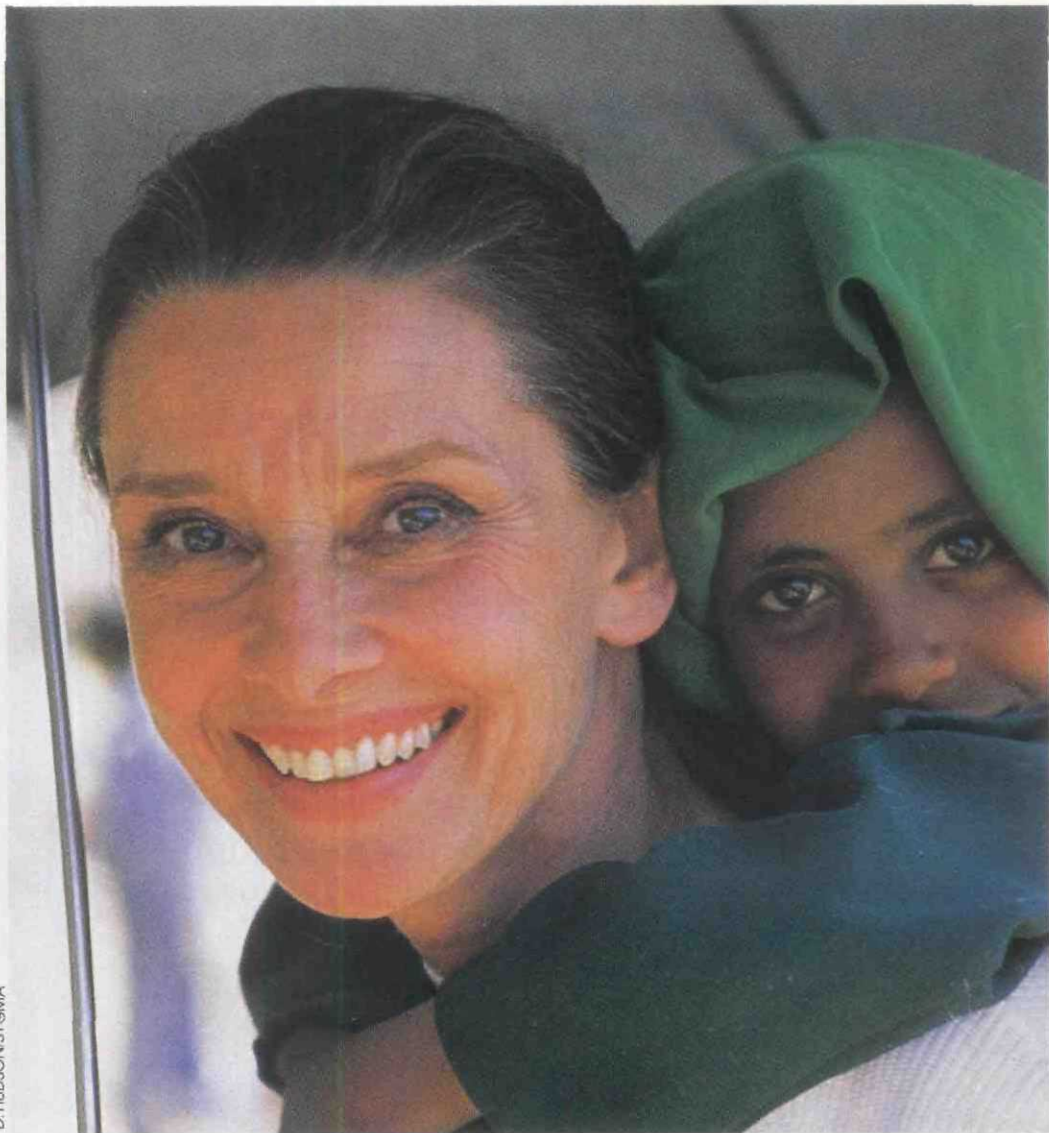


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## PERSONALITIES

By Natalie Gittelson

# At 60, this legendary star is in the limelight again, giving her all to help the world's suffering children

It's Audrey Hepburn's (unbelievable) 60th. Thanks to the fine romance of her most memorable movies, from *Roman Holiday* and *Love in the Afternoon* to *Funny Face* and *Charade*, we tend to think of her still as an adorable, not-quite-grown-up gamine. Yet she vanished abruptly from film making and the Hollywood scene more than 20 years ago to bring up her two sons, Sean, now 29, and Luca, now 19. She doesn't regret it for a moment. "If I'd done it the other way around, I'd be miserable today," she says. "I had to make a choice at one point in my life, of missing films or missing my children. It was a very easy decision to make, because I missed my children so very much. When my elder son started going to school, I could not take him with me anymore. That was tough for me, so I stopped accepting pictures. . . .

"I couldn't take the stress of being away from Sean and Luca. I can deal with many conflicting jobs, but I can't deal with many conflicting emotions," Hepburn told Barbara Walters in a recent television interview.

Now, as a UNICEF goodwill ambassador to the children of the world, Hepburn has a maturity that may have taken on an even more lustrous meaning than her youth. On behalf of the United Nations, she has been traveling ceaselessly around the world on many fatiguing and dangerous journeys. Recently, some of Hepburn's old friends and former colleagues remarked on her current role as Pied Piper in the worldwide children's crusade—"startling" to some, "totally expectable" to others.

"I'm really not a bit surprised," says Hepburn's good friend Robert Wagner, her leading man in the TV movie *Love Among Thieves*. "Audrey's commitment to life and to self has always been so felt within her. When you're with her, you feel that

commitment constantly. She transposes it to you. It's simply *there*—and it brings everyone around her to a level of being that maybe they had never experienced before. People love her dearly. She's like a shining light."

However, film director Stanley Donen, who directed Hepburn in three of her most charming and accomplished movies—*Funny Face*, *Charade* and *Two for the Road*—takes a different view. "Never in a million years would I have predicted that Audrey would give so much, so selflessly and at such personal cost to causes like UNICEF!" Donen says. "In the years when we made movies together, Audrey was much more concentrated on her own work and its gratifications. So this is a true evolution. Audrey's really grown up; she's come of age and entered another stage of life where her concern for others extends beyond her concern for herself."

But it takes Rex Harrison, the legendary star who played opposite Hepburn in *My Fair Lady*, a film destined for immortality, to remind us of the clear connection between her past and present roles. "It's just the sort of thing she *would* do," Harrison insists of her UNICEF ambassadorship. "Audrey's not married now, her children are grown and she needs a serious replacement for all her energy. She was brought up in Holland during the war, remember. That's a very different sort of background from those of American kids. She understands the urgency of hunger and deprivation in a personal, immediate way."

Hepburn confirms Harrison's view. "I was in Holland during the war, during the German occupation, and food dwindled. The last winter was the worst of all," she remembers. "By then, food was scarce, and whatever there was went to the troops. Immediately (please turn to page 36 )

Top left: Audrey Hepburn with an Ethiopian child. From left: At the 1986 Academy Awards; with constant companion Robert Wolders; with Gregory Peck in *Roman Holiday*; with Rex Harrison in *My Fair Lady*; strapless in *Sabrina*; jeweled in *Breakfast at Tiffany's*.



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**AUDREY HEPBURN**  
*continued from page 31*

after the war an organization, which later became UNICEF, came in with the Red Cross and brought relief for the people in the form of food, medication and clothing. All the local schools were turned into relief centers. I was one of the beneficiaries with the other children. I've known about UNICEF all my life."

A child in the Dutch city of Arnhem during that "hunger winter" of 1944-45, she was forced to remain there with her mother, the baroness Ella van Heemstra, throughout the Nazi occupation. One of her brothers fought in the Dutch army; the other joined the Resistance. While pretending neutrality toward the Third Reich, the baroness herself covertly worked for the Dutch Resistance forces. Fifteen-year-old Audrey, whose parents had divorced when she was six, was studying ballet and music at the Arnhem Conservatory of Music and Dance.

To help support herself and her mother, she taught dance and piano to the younger conservatory students. Many of these children, too young to be under suspicion, were couriers and agents for the Dutch underground. Audrey carried messages to British soldiers who parachuted into Arnhem's for-

ests—a teenager taking risks far too dangerous for many adults.

After Arnhem was freed, the young girl traveled with her mother to Amsterdam, where the baroness found a job as a cook. But the severe rigors of wartime existence had left Audrey weakened and emaciated. To help her daughter recover strength and self-confidence, Baroness van Heemstra somehow saved enough money to send her to study with Holland's most esteemed dance teacher. And so Audrey Hepburn's prodigious career in performing began, destined to reach luminous heights in Hollywood undreamed of by either herself or her mother.

**A**lthough Hepburn has sought privacy, elegance and a worldly way of life in foreign cities like Geneva, Lausanne and Rome (her social calendar is rife with engagements with princesses, countesses and duchesses), the exquisite work she has accomplished on screen has been made-in-America all the way. "America has been good to me," Hepburn acknowledges with her customary grace. And she has been very good to us—though she has never quite been one of us—providing more pure joy per film than, arguably, any other actress of her era.

In her best films, from *Breakfast at Tif-*

*fany's* to *My Fair Lady*, she gave us a most enchanting and paradoxical mode of femininity—young yet sophisticated, sexy yet somehow, finally, chaste. In her worst films (let us leave them nameless here), it was her piquant charm and off-beat beauty that saved our senses. Even in the stinkers, she smelled like a rose. Audrey Hepburn is one of the precious handful of incandescent stars who, whatever the nature of the film, can do no wrong.

We know her as a star, though, far better than we know her as a woman. After two broken marriages—the first to actor Mel Ferrer, 12 years older than she and the father of Sean, the second to Dr. Andrea Dotti, an Italian psychiatrist, nine years younger than she and the father of Luca—Hepburn went into virtual seclusion at her Swiss villa, La Paisible (it means "peaceful"). Since 1981 she has been living there quietly, far from the spotlight, with actor/producer Robert Wolders, the handsome widower of Merle Oberon. Wolders happens to be even younger than Dotti. Although Hepburn and Wolders have not married, he seems to have brought her the serenity and happiness that her two husbands apparently could not.

Now Hepburn, more radiant and full of life than ever, has returned to our  
*continued*