



A charming study of Wendy Hiller with her baby daughter.

Below: Ronald Gow, Wendy Hiller's husband, who has several relatives in New Zealand.



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the birth of her daughter Ann, two years ago. Until a short time ago, most of Miss Hiller's time was taken up by Ann, so that she accepted without question, in fact with approval, the two year gap between the filming of *Pygmalion* and of *Major Barbara*. But now Ann has been sent to the comparative safety of the country near Manchester, so Wendy will not need to begrudge the time she will have to spend on the next two Shaw films *The Devil's Disciple* and *The Doctor's Dilemma*, and her leisure time is more than filled by her husband, her house, and her A.R.P. work.

Fame has not changed Wendy Hiller. She still refuses to allow anyone to convert her into a dewy-eyed beauty or a poised sophisticate. She isn't particularly beautiful. She is taller than most screen lovelies, has' mousy hair, grey eyes and a nose that is a nose and not a plastic poem. And she doesn't own a swimming pool or run a private 'plane. She has had only one husband.

She might conceivably have become the typical screen star if she had consented to go to Hollywood. Her success in *Pygmalion* brought her offers by the mail-bag full. Her reply was to sign a five-year contract with Gabriel Pascal, the producer of the two Shaw films.

Much has been written about Wendy Hiller's spectacular rise to stardom in her first film. But those who knew of the years of preparation behind that seemingly meteoric rise knew also that her success was no lucky chance, no flash across the crowded milky way of the film star's firmament. Prior to her first legitimate stage appearance, she had studied and acted with the Manchester Repertory Company for at least

three years, specialising in character parts that called for an intensive study of dialects and languages. During this period, she undertook French, Irish, or German roles as required, or Cockney, Lancashire and Cornish dialects. Her ambition was to become a "real" actress, relying on her talent rather than the glamour which makes easy money for so many.

Then came her success in *Love On the Dole*, and her own real life romance. It was when she was appearing in Shaw's *Saint Joan* at the Malvern Festival that Gabriel Pascal chose her for the lead as Eliza Doolittle to play opposite Leslie Howard in *Pygmalion*.

But she did not forget her former insistence on thoroughness and hard work. During the making of *Pygmalion*, she would get up unnaturally early to go to Covent Garden and study Cockney accents at first hand. So New Zealand Professor Hugginses will have the satisfaction of knowing that they were listening to the "real thing."

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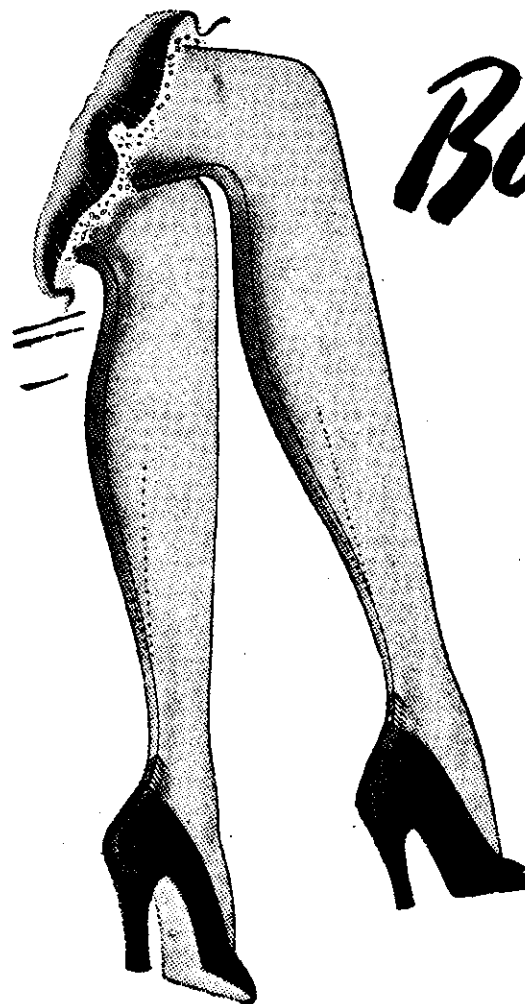
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