

ZIP GOES A MILLION



ARTHUR
FERRIER



IN MOST HAPPY THEATRE MEMORIES
THERE'S AN EMILE LITTLER SHOW



BOOK & LYRICS
BY

ERIC MASCHWITZ

★

CHOREOGRAPHY
BY

PAULINE GRANT

★

SETTINGS BY
LEON DAVEY

EMILE LITTLER'S

ZIP GOES A MILLION

A MUSICAL EXTRAVAGANCE

PRODUCTION DIRECTED BY CHARLES HICKMAN

MUSIC BY
GEORGE POSFORD

★

COSTUMES BY
ANTHONY HOLLAND

★

ORCHESTRATIONS
BY
DEBROY SOMERS



WALLAS EATON

GEORGE FORMBY

SARA GREGORY

\$ \$ \$ \$ \$ \$



THE NATIVE LOVE-RITES ON RARATONGA ISLAND
IAN STUART AND BALLET IN SCENE SIX



"I'D DO ANYTHING FOR YOUR FATHER"
PHOEBE KERSHAW IN SCENE FIVE



"I'LL PAY FOR THE ROPE"
WALLAS EATON IN SCENE EIGHT

\$ \$ \$

\$ \$ \$



"X EQUALS Y AND BOB'S YOUR UNCLE!!"
WALLAS EATON—GEORGE—WARDE DONOVAN IN THE OFFICE.
SCENE FIVE

"Zip and George Came to Town—he
got the welcome of his life."
DAILY GRAPHIC



"GOOD MORNING ALL!"
PHOEBE KERSHAW—GEORGE—FRANK TILTON
IN SCENE EIGHT

"It took 30 seconds for George Formby to make a
West End audience whistle for more It has the
elegance of a Bond-street box with an Eccles cake
inside It is irresistible."
DAILY EXPRESS



"TAKE SEVEN LETTERS—NO MAKE IT TELEGRAMS—THEY'RE MORE EXPENSIVE!"
GEORGE WITH AUDREY FREEMAN IN SCENE FIVE

\$ \$ \$ \$ \$

\$ \$ \$ \$ \$ \$

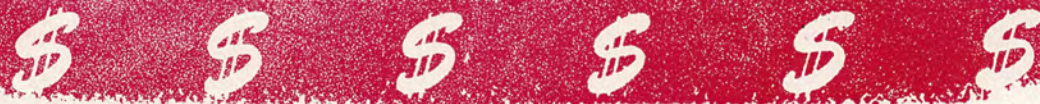


"AFTERNOON IN TEXAS"
IAN STUART WITH AUDREY FREEMAN AND THE BALLET. SCENE ONE



BARBARA PERRY AND THE BOYS IN PERCY PIGGOTT'S FAMOUS MUSICAL
COMEDY "THE GARTER GIRL." SCENE EIGHT

"A
REAL
BRITISH
MUSICAL
SHOW."
THE STAR



"This Emile Littler Production at the Palace is a family show, with good humour, catchy songs, several smart girls, and a familiar story with a new twist. Moreover it is well dressed and cleverly put together as the Littler shows are."

NEWS OF THE WORLD



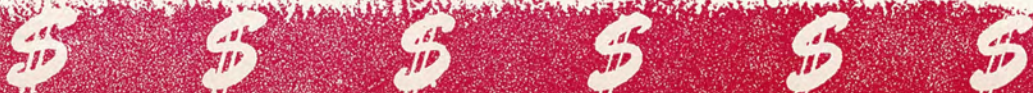
"THE NAUGHTY NINETIES." SCENE EIGHT



"THE STORY OF CHIQUITA"—A SPANISH GIRL IN NEW YORK. SCENE THREE

"Triumph for George Formby in his first West End appearance . . . Gorgeous costumes, lavish spectacle and a horde of prancing beauties."

THE PEOPLE





"Impresario Emile Littler must be a happy man. With 'Annie Get Your Gun' in full swing a year or two back, Emile remarked in my hearing: 'Yes, it's wonderful—but I'd like to do it with a British Musical, too.'"

"Well, he has now, for 'Zip Goes a Million' is a winner all the way. It has surpassed expectations beyond the wildest dreams of impresario or cast. 'Zip' is just what any doctor (National Health or Harley Street) would order for a wholesome merry night out. It deserves to—and should—run for years."

WEEKLY SPORTING REVIEW



"KING GEORGE OF RARATONGA." SCENE SIX



"AND I COME OUT OF A PIE." WARDE DONOVAN—GEORGE FORMBY AND BARBARA PERRY ARRIVE IN SCENE ONE

"George is THE musical comedy discovery of the post-war London stage . . . Thank you, George, for giving the over-subtle, over-sophisticated London stage some contact with real life."

DAILY MIRROR



"AFTERNOON IN TEXAS" IAN STUART IN SCENE ONE

My thanks to you Tom Arnold for your enthusiasm and encouragement in the production of this British Musical.

EMILE LITTLER



Back Stage



THE CHIQUITA BALLET MASKS ARRIVE AND OUR GIRLS HAVE A LAUGH



WAITING FOR THE CALL: STAND BY FOR "GARTER GIRL"

"A TREMENDOUS OVATION."
REYNOLDS



EVERYBODY IN THE THEATRE LIKES TO RECEIVE A FIRST NIGHT "GOOD LUCK" TELEGRAM

COSTUME NOTES FOR BARBARA PERRY





George

GEORGE FORMBY, idol of laughter-loving millions, ended an apprenticeship as a jockey to start his stage career at the Hippodrome, Earlstown—a mile from the now famous Newton-le-Willows! In those salad days his most important engagement was undoubtedly at the Theatre Royal, Castleford, because here George met Beryl for the first



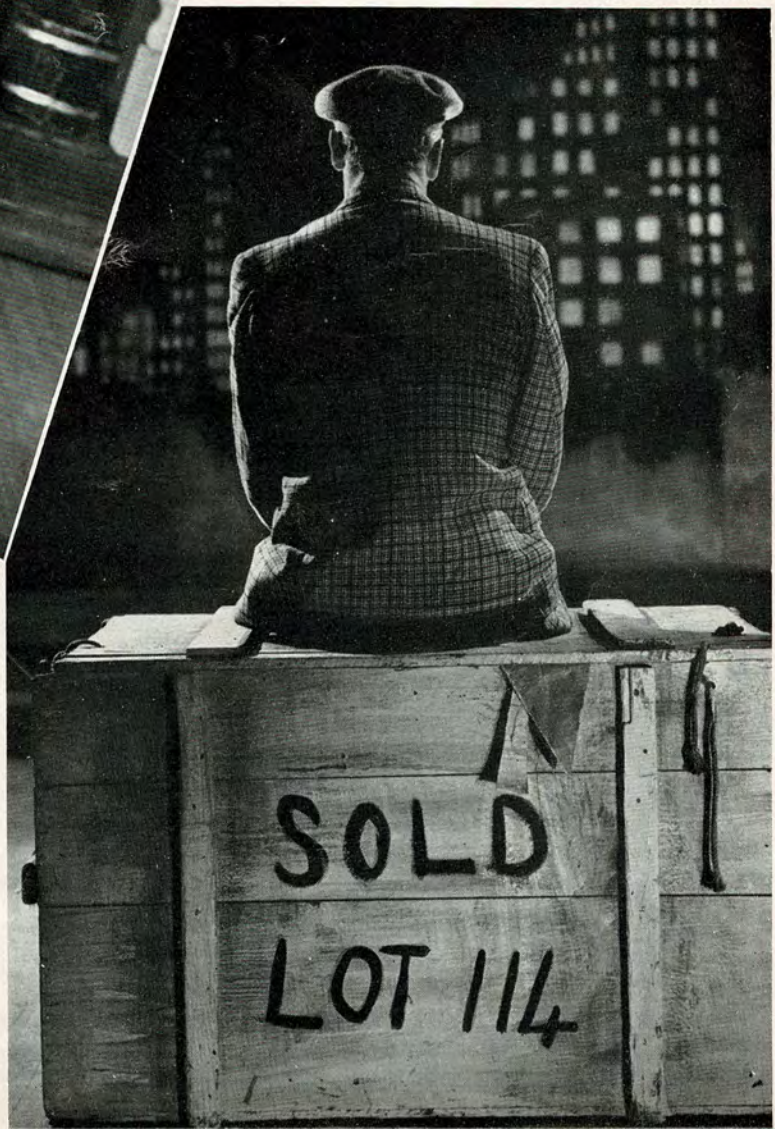
"HAPPY NEW YEAR." SCENE TEN



UN PIGGOTT'S IN TOWN. SCENE ONE

"The zippiest, snappiest and happiest musical comedy that's happened in a long while—and it's an absolutely all-British production, too."
WEEKLY SPORTING REVIEW

be said that Beryl did not marry George because she recognised in him the brilliant artiste we all know : as a matter of fact she recollected seeing him play once in Bolton, and, like Queen Victoria, was not altogether amused !
But now, with Beryl as a partner, George was staging quite a fine act, doing
(continued over)



time. Almost at once they were married, and it could only fall to the lot of a music hall comedian for the wedding to be on Friday the 13th at Wigan — in the rain ! Let it

"Formby gives us something that our London low comedians, the wide guys who know all the answers, conspicuously lack."
SUNDAY TIMES

Decorative elements include a red border with white dollar signs (\$) and a large black exclamation mark (!) in the top left corner.

between them a comedy sketch. It was into these sketches that George first introduced the now famous ukelele to accompany his little nonsense ditties. This became so successful that he was soon making a second and solo appearance on the bill purely to play the uke. It was, however, just one short British film which really put George on the final road to stardom. It was a picture called *Boots, Boots*, and although it played only the smaller cinemas it drew astonishingly large crowds, and in no time at all George was making that long series of laughter pictures, which, twenty-two in number, included such gems as *Keep Fit, It's in the Air, I See Ice*. But it is Emile Littler's *Zip Goes A Million* which gives George his first full length stage Musical and paves the way for many great shows in the future—a very gay future indeed, for **WHEREVER THERE'S GEORGE THERE'S LAUGHTER!**

Beryl Formby

Behind the lives of most men, and particularly celebrities, there is the inspiration for their success; and, with George Formby, he is the first to agree that this is his wife, Beryl. Long happily married, she has been his business manager and secretary; and it has been her self-appointed and commendable task to cushion her famous husband against any professional distractions that might interfere with his professional career or peace of mind. The general opinion of all concerned—and, most importantly, George Formby—is that his wife is conscientiously carrying out a good job! Says Beryl Formby with quiet and smiling



reserve, "If George had had a head for business, our marriage would not have been the success it has been; for, in our instance, you can't have two managers in one family." As an established actress in her own right, Beryl Formby possesses her own vivid personality, on stage and off. Until she left the footlights to take over the business management of her husband, she appeared with him in sketches and double acts until his commitments took up most of her working time. She continues, however, to write some of her famous husband's songs.

\$ \$ \$

Warde Donovan

This Broadway Musical Star makes his British debut as 'Buddy Delany' in *Zip Goes A Million*. He is no stranger to England, however, having been educated at Oxford; he received his voice training in Milan.



"THOU ART FOR ME"
BARBARA PERRY AND WARDE DONOVAN IN SCENE NINE



"I CAN SEE YOUR NAME IN LIGHTS"
SCENE ONE

"George twanged his way into the affections of his dress-suited audience. He is irresistibly likeable."
SUNDAY EXPRESS



"RUNNING AWAY TO LAND." WARDE DONOVAN AND BOYS IN SCENE SEVEN

\$ \$ \$ \$ \$ \$ \$



Sara Gregory

Born in Australia, Sara Gregory has appeared here almost entirely in Musicals and Pantomimes, although she returned to her native land with the D'Oyly Carte Opera Co. Her rather curious hobby is collecting little glass animals.



"ORDINARY PEOPLE."
GEORGE AND SARA IN SCENE FOUR



Wallas Eaton

To those people whose previous knowledge of Wallas Eaton has been confined to a rough but supplicating cockney voice over the radio pleading for "Jim Edwards to go back to the Buildings," his perfect piece of Lancashire characterisation as 'Motty' must come as a startling novelty.

Palace Theatre, London

"Zip Goes A Million" is based on an idea in the play "Brewster's Millions" by Winchell Smith and Byron Ongley. The play and lyrics are by Eric Maschwitz, with music by George Posford. Choreography is by Pauline Grant with costumes by Anthony Holland and settings by Leon Davey. The whole production assembled by Physhe and directed and staged by Charles Hickman.





"This Musical Extravagance is Lancashire hot-pot served on a silver platter; a comic postcard (and a clean one) framed in gold. Charles Hickman's spectacular production and Pauline Grant's dynamic dance ensemble should satisfy the sophisticates just as the simple words and music of Eric Maschwitz and George Posford should satisfy the Formby public."

DAILY MAIL

Barbara Perry

This brilliant artiste is a Hollywood American who has spent much of her show-business career in Britain, and appeared previously in the West End in *Starlight Roof*. Her breath-taking dances have won the acclamation of press and public in London and New York.



SONGS

Music by George Posford. Lyrics by Eric Maschwitz

- | | |
|------------------------------------|-------------------------|
| "THE THING ABOUT YOU" | **"SAVING UP FOR SALLY" |
| "IT TAKES NO TIME TO FALL IN LOVE" | **"ORDINARY PEOPLE" |
| "NOTHING BREAKS BUT THE HEART" | **"ZIP GOES A MILLION" |
| "TROUBLE WITH MY HEART" | "I.O.U." |
| "RARATONGA" | "PLEASURE CRUISE" |
| "GARTER GIRL" | "RUNNING AWAY TO LAND" |
| | "THOU ART FOR ME" |

*Lyrics by Eric Maschwitz and Emile Littler

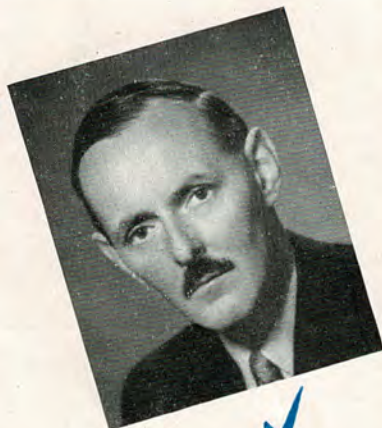


BOOK AND LYRICS
ERIC MASCHWITZ

PRODUCTION
CHARLES HICKMAN

MUSIC
GEORGE POSFORD

"THANK YOU 'ZIP' TEAM AND CO-OPERATION" —



ERIC MASCHWITZ. Having won a Classical Scholarship at his public school and a Modern Languages Scholarship at the University, Eric Maschwitz is still slightly puzzled as to how he ended up by writing musicals. He began his career as an actor, reporter and novelist—until he joined the B.B.C. in 1926. After 11 years in broadcasting, in the course of which he became the B.B.C.'s first Variety Director, the success of his first London show *Balalaika* led to an offer to go to Metro-Goldwyn in Hollywood. For M.G.M. he wrote the screen play of *Goodbye, Mr. Chips*, then returned to join the Army, finishing as a Lt. Colonel on Monty's staff. An odd sort of career but it has managed to produce musicals like *Good Night, Vienna, Balalaika* and *Carissima*, revues like *New Faces* and *Starlight Roof*... and among the Maschwitz songs *These Foolish Things, A Nightingale sang in Berkeley Square* and *The World is Mine*. His pet ambition is to have a *straight* play produced or a musical which might be transferred successfully to Broadway.



CHARLES HICKMAN. Recent productions by Charles Hickman, director of *Zip Goes A Million*, include the great successes *His Excellency* and *Black Chiffon* (which he also directed in New York). Last year, he was responsible for Emile Littler's *Dear Miss Phoebe*, which had a successful run at the Phoenix Theatre and is now one of the biggest draws in the provinces. Other musical shows directed by Mr. Hickman include *Song of Norway, Annie Get Your Gun, Cage Me A Peacock* and the *Sweet and Low* series of revues at the Ambassadors Theatre.



GEORGE POSFORD. Cambridge athlete and Royal Academy of Music pianist, George Posford came into show business with *Good Night, Vienna*, first operetta to be composed specially for broadcasting, subsequently Anna Neagle's first musical talkie, and now an established favourite in the theatre. His London stage career (*Balalaika* and *Magyar Melody*) was interrupted by the war (N.F.S. and Royal Corps of Signals). Owns and manages a Relay Wireless Company and a well-known country club on the South Coast in Sussex. Wrote symphonic rhapsodies to celebrate the opening of Broadcasting House and the maiden voyage of the *Queen Mary*. Hobbies: golf, tennis, swimming, and training his 8-year old son to become an amateur boxing champion. Has composed many popular song hits, including *Room 504* and one of the hits of autumn, 1951, *The World is Mine*.



'PHYSHE', who joined the Emile Littler organisation many years ago has been a most important cog in its wheel. Her artistic theatre-sense has been used to the full in the launching of an almost unbelievable number of productions. Born and educated in Birmingham, she studied art there and gained her early experience for her present work at the Birmingham Repertory Theatre under Paul Shelving. Spends her little leisure at her week-end cottage in Warwickshire where she paints—from nature. Her nom de plume cloaks the name of P. L. Wright, but everybody calls her *Physhe*.



DEBROY SOMERS needs no introduction. He is known to everybody as the skilled and debonair Musician, Orchestrator and band leader who brings his magic to all the musical shows for which he arranges.



THE EXECUTIVE FOR "ZIP GOES A MILLION"

Manager: Albert Locke. Stage Director: John Redmond.
Stage Manager: Hamish Wilson. Ballet Mistress: Margaret Boyle.



COSTUMES
ANTHONY HOLLAND

SETTINGS
LEON DAVEY

CHOREOGRAPHY
PAULINE GRANT

FOR YOUR PATIENCE *Emile Littler*



EMILE LITTLER, Theatre manager, one of the best known of English entrepreneurs, is best introduced in the words of a famous Theatre critic . . . "I can think of none more qualified to be described as 'Universal Provider' to the British Stage. No stage is too big for him. No theatre too small. He is as happy in the country as he is in the city. As much at home staging the largest and most spectacular of musical productions, like *Annie Get Your Gun*, as he is in studying the special requirements of an individual artist like Ruth Draper. He can become absorbed in the technique of a straight play, serious or flippant, as earnestly as he always is in handling the elaborate detail of his popular pantomimes. The zest he brings to everything he tackles is tremendous. There is nothing in the theatre he hasn't done. Stop. He hasn't played yet in any of his orchestra pits. But give him time. He may do that. If he does, oh boy—you'll hear some noise! And he won't have any trouble with the Musicians Union. He's too tactful. What is the cue to his success? The man has the gift of eternal youth. He is never idle. He bubbles with cheerful energy. He always has something or somebody on his hands. The telephones in his office never stop. Phone calls from Birmingham, Manchester, Edinburgh have to wait on long distance claims from New York or Singapore."—*Sydney Carroll*.



ANTHONY HOLLAND is well known in the Theatre for his brilliance in costume design, and a few of his recent shows include *Edward, My Son, Blue for a Boy*, the famous *Latin Quarter* series, *Traveller's Joy* and *The Cocktail Party*. He started his career at the Liverpool Repertory Theatre and later went to the Oxford Repertory Theatre. He says he has no time for any interests outside his work.

PAULINE GRANT—Dancer—Choreographer. Studied at Ginner-Mawer school, and with Antony Tudor and Igor Schwezoff. Became solo dancer in The New Russian Ballet in 1942 and then in musical shows, such as *A Night in Venice* and *Can Can*. First association with Emile Littler was in 1944 when she was co-choreographer with Robert Helpmann for *A Song of Norway*, later devised new ballets for Mr. Littler's *Waltzes from Vienna*. Has devised the Ballets in *Faust* and *Schwanda the Bagpiper* for Sadlers Wells Theatre and *The Olympians* at Covent Garden. In 1949 was responsible for the ballets in Ivor Novello's *King's Rhapsody* and in 1950 arranged the Ballets in Vera Ellen's first British picture *Happy Go Lovely*. Latest Ballets were for Sir Thomas Beecham's Production of *The Bohemian Girl* at Covent Garden Opera, 1951. Pauline Grant has been choreographer at the Memorial Theatre, Stratford on Avon, since 1949.



LEON DAVEY, who is responsible for the decor of *Zip Goes A Million* has done the settings for many West End successes. His first big job in the Theatre was *Jill Darling*, then *Balalaika*, *Paprika*, *Magyar Melody*, *Starlight Roof*, *Carissima*, *Black Chiffon* and many others. He has also done designs for the New York stage. Although he is principally a master of decor, he has on several occasions played some quite big parts but much prefers being behind his own scenes. Like so many people in the grease-paint world, the Theatre is his hobby and he has an almost unique collection of theatre programmes.



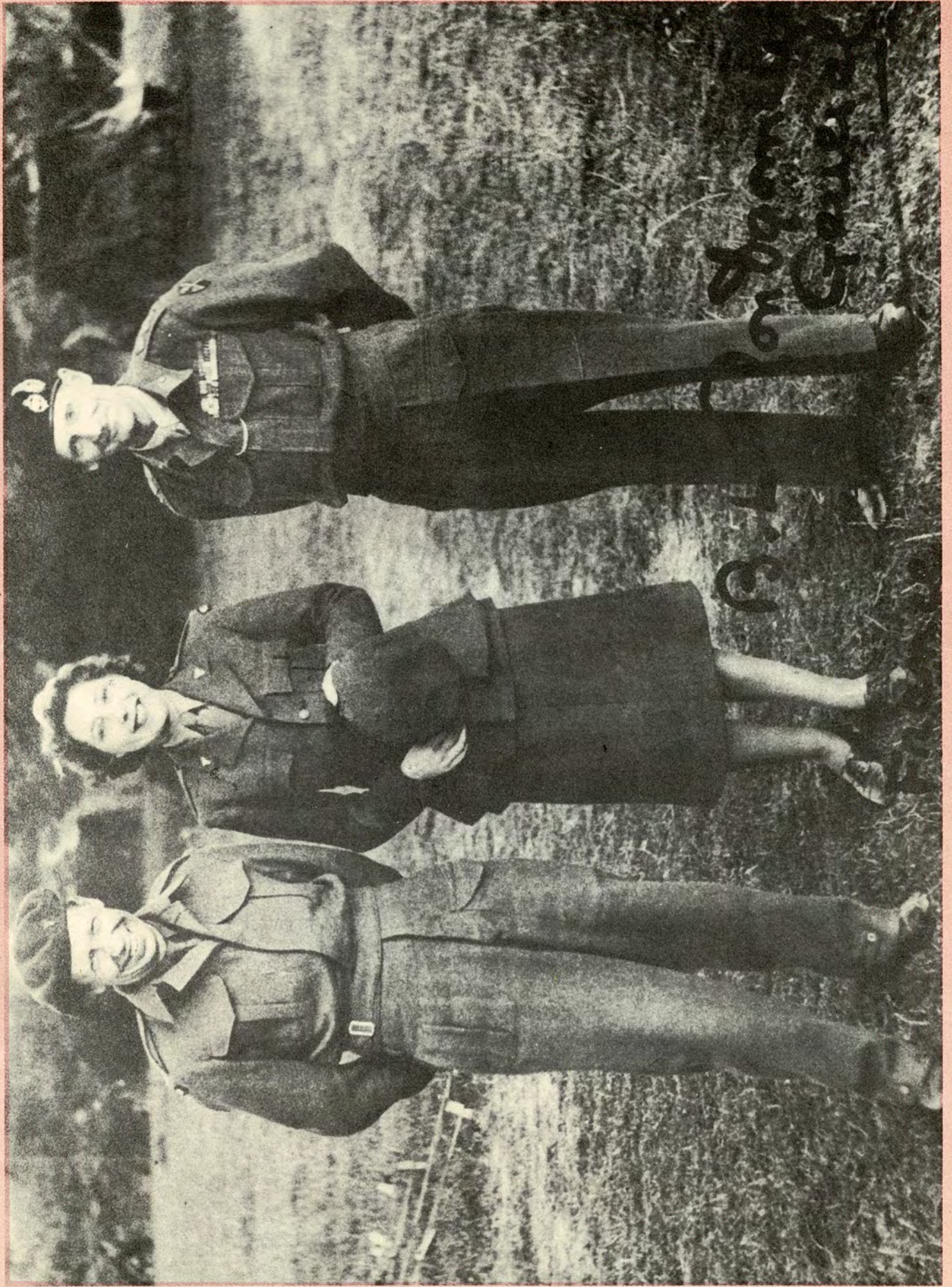
EXECUTIVE FOR ALL EMILE LITTLER PRODUCTIONS

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Pattern of the Past

EMILE LITTLER PANTOMIMES...





George
Beryl
Monty

George, Beryl and "Monty"

headlining in Normandy

The

MUSIC ★

from "ZIP GOES A MILLION" is available as follows:—Separate Songs—
SAVING UP FOR SALLY (1/- net), IT TAKES NO TIME TO FALL IN
LOVE (2/6 net), THE THING ABOUT YOU (2/6 net), THOU ART
FOR ME (2/6 net), ZIP GOES A MILLION (2/6 net), NOTHING
BREAKS BUT THE HEART (2/6 net) and ORDINARY PEOPLE
(2/6 net). PIANO SELECTION (3/- net).

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★ *It sounds*

GRAND *played on a* **CHAPPELL**

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