

DECCA[®]

MICROGROOVE

LONG PLAY **33¹/₃** RPM RECORD

UNBREAKABLE



HERBERT



DONALD



JOHN



HARRY



the

Mills Brothers

FAMOUS BARBER SHOP BALLADS

VOLUME ONE



YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE • SWEET ADELINE
MY GAL SAL • JUST A DREAM OF YOU, DEAR • MEET ME TONIGHT IN
DREAMLAND • CAN'T YOU HEAR ME CALLIN', CAROLINE • WAY DOWN
HOME • WHEN YOU WERE SWEET SIXTEEN



DECCA RECORDS

DECCA LONG PLAY MICROGROOVE UNBREAKABLE RECORD—DLP 5050

DLP 5050
FAMOUS BARBER SHOP
BALLADS—Vol. 1
MILLS BROTHERS

MILLS BROTHERS

FAMOUS BARBER SHOP BALLADS

VOLUME 1

VOCAL WITH GUITAR

SELECTIONS INCLUDE:

Side One

1. YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE
Daniels-Rice-Brown
2. SWEET ADELINE
Armstrong-Gerard
3. MY GAL SAL
Paul Dresser
4. JUST A DREAM OF YOU, DEAR
Klickmann-Weil

Side Two

1. MEET ME TONIGHT IN DREAMLAND
Friedman-Whitson
2. CAN'T YOU HEAR ME CALLIN', CAROLINE
Roma-Gardner
3. WAY DOWN HOME
4. WHEN YOU WERE SWEET SIXTEEN James Thornton

MILLS BROTHERS

The Mills Brothers family is undoubtedly one of the most famous organizations of its kind—and deservedly so. The father, John Mills, Sr., had been a barber who was also a concert singer. The four sons—John, Jr., Herbert, Harry, and Donald, all born in Piqua, Ohio, just one year apart—were born to sing. They were a quartet from the start.

Their first professional opportunity came when an orchestra leader, whose band was about to audition for radio station WSAI in Cincinnati, heard them and decided to take them along to handle the vocal assignments. The Mills boys made such a hit at the audition that the band itself was ignored, and the brothers were signed on the spot to sing on WSAI and its sister-station, WLW. It was ten months before they got a sponsor, but their sustaining programs turned the attention of their home town on them and they were engaged for their first stage appearance at the Mays Opera

House, in Piqua, at the staggering sum of ten dollars a night. Later billed as "Four Boys and a Guitar," in those days they were known as "Four Boys and a Kazoo." It was the kazoo—or rather the lack of it on the eve of their stage debut—that was responsible for the development of the unique "orchestral" style for which they were to become world famous. Nervous enough when they marched out on the stage for their first audience-conquest, they immediately became paralyzed with fear when they discovered that John had forgotten the all-important kazoo! The critical seat-holders began to get restless. Three of the boys looked anxiously at the forgetful and equally nervous fourth, John. Something had to be done—and fast—to save the situation. Desperate, John cupped his hands over his mouth and, to the surprise of himself, his brothers and the audience, produced sounds amazingly similar to that of the absent instrument. The kazoo imitation went over solidly, and soon all the brothers were imitating musical instruments to perfection, until their repertoire included trumpet, trombone, tuba, saxophone, clarinet, bassoon, and oboe. With a guitar for rhythm, the quartet was able to sound like a whole orchestra!

A year after their first stage appearance in Piqua, Ohio, they played fourteen consecutive weeks at the Palace Theatre on Broadway at a four figure salary, following their radio shows for Tasty-Yeast and for Crosley Radio, which resulted in a CBS contract to broadcast nationally from New York. They then became the first Negro act to do a national network commercial program—for Vapex. This was followed by the Crisco program, the Elgin Watch show, and innumerable guest appearances with Bing Crosby and others.

Acclaimed throughout their own country

as a superlative unit of entertainers, the Mills Brothers were equally well received abroad. They toured Europe three times and were, at that time, the only American act which had also toured Asia, Australia, and South America. In London, at the famous Palladium, the Mills Brothers got a normally staid British audience to call for encores that required twice the time of their original program. Within a week of their opening at the Palladium, one of the highlights of their brilliant and colorful career materialized in the form of a Command Performance for England's King and Queen.

At the peak of their career, the Mills Brothers suffered a tragic loss in the death of John Mills, Jr., the oldest of the brothers. Shocked and bereaved, the boys almost quit the entertainment world—and probably would have but for the inspiring decision of John Mills, Sr. In 1935, rather than see the quartet broken up, he stepped in to fill the place of his late son. Although the quartet then actually became the Mills Family—father and sons—they elected not to change the name which had won international acclaim, and continued to be known as the Mills Brothers. First heard on records in 1931, under the Brunswick label, the Mills Brothers have been exclusive Decca artists since September 11, 1934, when they made their first few discs at the New York recording studios of what was then a new-born Decca Company.

Here are some varied examples of Barber Shop Ballads rendered in the Mills Brothers manner. Here are such enduring classics as "My Gal Sal," "When You Were Sweet Sixteen," "Sweet Adeline," "Meet Me Tonight In Dreamland," and others—all sung in the way which has carried the Mills Brothers to the top of their profession and has kept them there.

OTHER MILLS BROTHERS RECORDINGS ON DECCA LONG PLAY RECORDS

MILLS BROTHERS—Famous Barber Shop Ballads—Volume 2—Vocal with Guitar.
10-inch Long Play Record.....DECCA DLP 5051 • Price \$2.85

MILLS BROTHERS—SOUVENIR ALBUM
10-inch Long Play Record.....DECCA DLP 5102 • Price \$2.85

OTHER DISTINCTIVE RECORDINGS ON DECCA LONG PLAY RECORDS

ELLA FITZGERALD SOUVENIR ALBUM
10-inch Long Play Record.....DECCA DLP 5084 • Price \$2.85

INK SPOTS—Volume 1
10-inch Long Play Record.....DECCA DLP 5056 • Price \$2.85

STEPHEN FOSTER SONGS—BING CROSBY
10-inch Long Play Record.....DECCA DLP 5010 • Price \$2.85

INK SPOTS—Volume 2
10-inch Long Play Record.....DECCA DLP 5071 • Price \$2.85

BING CROSBY—JEROME KERN SONGS
10-inch Long Play Record.....DECCA DLP 5001 • Price \$2.85

AL JOLSON—*In Songs He Made Famous*
Featured in the Columbia Picture "The Jolson Story."
10-inch Long Play Record.....DECCA DLP 5026 • Price \$2.85

DICK HAYMES SOUVENIR ALBUM
10-inch Long Play Record.....DECCA DLP 5012 • Price \$2.85
Printed in U.S.A.

JOLSON SINGS AGAIN—*A collection of songs featured in the Columbia Technicolor Production. Sung by Al Jolson with Orchestra.*
10-inch Long Play Record.....DECCA DLP 5006 • Price \$2.85

Prices include Federal Excise Tax.

This DECCA Long Play Microgroove Unbreakable Record can be played only on 33 $\frac{1}{3}$ RPM instruments. For maximum enjoyment it should always be kept in this protective envelope, away from heat.

MILLS BROTHERS — Famous Barber Shop Ballads — Vol. 1 ★ DECCA DLP 5050

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DECCA

33 1/3 RPM

LONG PLAY

• REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

**FAMOUS
BARBER SHOP BALLADS**

Volume I

MILLS BROTHERS

DL 5050
(MG 1134)

Side 1

- 1. YOU TELL ME YOUR DREAM I'LL TELL YOU MINE**
C. N. Daniels-S. Rice-Al. H. Brown
- 2. SWEET ADELINÉ**
Harry Armstrong-Richard Gerard
- 3. MY GAL SAL**
Paul Dresser
- 4. JUST A DREAM OF YOU, DEAR**
F. Henri Klickman-Milton Weil

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**FAMOUS
BARBER SHOP BALLADS**

Volume I

MILLS BROTHERS

DL 5050
(MG 1135)

Side 2

- 1. MEET ME TONIGHT IN DREAMLAND**
Leo Friedman-Beth Slater Whitson
- 2. CAN'T YOU HEAR ME CALLIN' CAROLINE**
Caro Roma-William H. Gardner
- 3. WAY DOWN HOME**
- 4. WHEN YOU WERE SWEET SIXTEEN**
James Thornton

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