BING CROSBY
DRIFTING AND DREAMING
Vocal with Instrumental Accompaniment

SELECTIONS INCLUDE:

Side One

1. DRIFTING AND DREAMING
Van Alstyne-Schmidt-Gillespie
Both with Les Paul and His Trio

2. IT'S BEEN A LONG LONG TIME
Styne-Cahn

3. WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY
Turk-Crosby-Ahlert
Both with Paradise Island Trio

4. THE WALTZ YOU SAVED FOR ME
With Bing, who is everybody's
kind of song.

Side Two

1. WHEN YOU'RE A LONG, LONG WAY FROM HOME
Meyer-Lewis
Both with Richard Anspach

2. WHEN I LOST YOU
Irving Berlin

3. I'M DRIFTING BACK TO DREAMLAND
Sadler-Charlesworth-Harrison
Both with Dick McIntire and
His Harmony Hawaiians

about the record...
Here's a dreamboat of a record... eight mood-making melodies to set you drifting and dreaming along with Bing, who is everybody's favorite singer of any kind of song.

Charming, nostalgic, lazy-tempo ballads these... all of them popular with you at one time or another... especially the times that Crosby sang them. Take Drifting and Dreaming, for example. Was it ever more appealing than when Bing did it with the mellow, smooth-flowing backgrounding of electric guitarist Les Paul and his Trio (Cal Goodin, steel guitar; Bob Armstrong, piano; Clint Nordquist, bass)?

Or Blue of the Night... was Bing's singing of his famous theme ever more satisfying than to the soothing accompaniment of the Paradise Island Trio (Russ Magnus, vibraphone; Sam Koki, steel guitar; Erwin Yeo, organ)?

Then, remember how you thrilled to Bing's interpretation of The Singing Sands of Alamosa? Chances are, you first heard him do it with Dick McIntire and his orchestra providing the music.

You'll find all these and a fat handful of other special Crosby-treated songs in this collection. If you're an incurable Crosby collector, this will be a "must" item for you. If you're not yet a Crosby collector, this Decca Long Play Record is a grand one with which to start.

Anyone, collector or no, here's a wonderful opportunity to renew cherished musical acquaintances... Better still, here's a chance to recapture the mood of some of yesteryear's sweeter, dreamier moments—with the help of the singer whose vocal magic was, perhaps, a contributory part of them.

about Bing...
Who is Bing Crosby? Rather an improbable question for one American to ask another, isn't it? Everybody knows the guy. Bing holds a kind of national acceptance, affection, and esteem such as has been given to nevertheless, he is still constantly amazed and often impressed by other people's high evaluation of his personality; the Americana he somehow represents; the music he delivers. Bing is, today, confident, poised, and Dreaming, for example. Was it ever more

Americans in general approval of Crosby... almost as quickly and automatically as they予以 themselves the pride-and-joy. They smile indulgently at his loud clothes; they chuckle at his racy, spontaneously imaginative vocabulary; they make good-natured jokes about his horses and his golf. They have a wholehearted liking for him not only as a personage, but as a person. The popularity of his singing style needs neither analysis nor comment, so universal and so lasting has been its appeal.

Although most of Crosby's numerous and always successful film vehicles had previously been on the "light" side, it was not until 1940 that Paramount Pictures first gave free rein to his flair for comedy. Pairing him with Bob Hope in "The Road To Singapore," Paramount loosed a riotous "Road" series on the nation. The pair have been all over both hemispheres, from Morocco to Rio, even to Utopia—and the end is not in sight.

But it was in 1944, with the directorial help of Leo McCarey, that Crosby attained full stature as an actor with his Academy-Award-winning role of Father O'Malley in Paramount's "Going My Way," a role he repeated in "The Bells of St. Mary's" in 1945. Bing's popularity as a romantic lead—although he's the pope of four fast-growing-up boys—is evidenced by the box-office pull of 1946's "Blue Skies" and 1947's "Welcome Stranger," following which he starred opposite Joan Fontaine in the Technicolor extravaganza "The Emperor Waltz," with Rhonda Fleming in "A Connecticut Yankee," with Ann Blyth in "Top o' the Morning."

Today, Crosby is, as he has been for the past twenty years, the biggest name in the entertainment world. His current transcribed half-hour radio show constitutes a revolution in the radio industry, and it rivals the popularity of his Kraft Music Hall show of several years ago. This record is outttxl of any combination of two or three top-notch recording artists.

Yet Crosby remains, personally, forever Crosby. He's still unimpressed with himself. He's still as casual, informal, and unassuming as song. Still figuring he's the most colorful clothes and vocabulary this side of a rainbow—not to attract attention, but merely because he insists on being himself, without pretense. He has but one measure of an individual, and that doesn't care who you are, as long as you're "regular."

OTHER DECCA LONG PLAY RECORDS BY BING CROSBY

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10-inch Long Play Record .................. DECCA DL 5105 • Price $2.85

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