

March 7, 1975

Hello Bill!

Dear Mr. Faith

March is Percy Faith month for me (although your records are on my turntable just about every day of the year) for these reasons: first of all, the welcome news that you are returning to Constitution Hall in Washington D.C. to conduct the USAF Concert Band (with strings, I hope!); second, the release of COUNTRY BOQUET; third, I just received Ryoichi Hattori Melodies.

When you sat down to work on the arrangements for COUNTRY BOQUET you must have had us cotton pickin' hard core letter-writers in mind! It's so good to hear you orchestrate a new album to show your arrangements in their purest form - for strings. The selection of repertoire is impeccable, too. I once ribbed you about the celeste that had not appeared for so long and it's back again! The best treat, though, is hearing your phrasing of the music, which is always the last word as far as my ears are concerned, and the Percy Faith countermelodies which are so much a vital part of your arrangements. Still, best of all, is the fact that all this is carried by the beautiful strings, triple banks, and once more the drums have been put in a better perspective (with a lower profile and less importance than the last several albums).

HATTORI is also a cause celebre for me; it took a long time to get it but was well worth the effort. The melodies are not just pretty to listen to, they are interesting and different. Where the KOGA album was very westernized, the HATTORI album does show refreshing writing on HATTORI's part; and your writing (arrangements) brings it all home.

Also recently received is SOFT LIGHTS AND SWEET MUSIC; 'twas very hard to find but it is a must for anyone who appreciates your work; also, after five years of trying, I found IT'S SO PEACEFUL IN THE COUNTRY. I sure wish you and Mr. Miller would get together in 1975 and do it again!!!

I hope that, if you get a chance and it is convenient, I might get a chance to see you again this year and perhaps ask a few "most wanted" questions about your career and work. Hopefully, I might see you at WMAL again this year if a radio interview with Tom Gauger is scheduled. Thank you again for the gift that I am so proud of - the photo you had taken with you and I; I gave Tom Gauger his photo and know he was delighted with it.

Should you get the chance, could I put a couple of questions down here and ask you to jot down answers if you can?

--Has your Marpet company ever compiled a listing of all of your arrangements?

Marpet has some of my compositions..Tharrangements are filed by myself,runs into several thousnad and would be a monumental task to copy if that is what you have in mind!

--Do you have a listing of all of your albums, singles, EP's, 78's, etc? I have found the task of figuring out all you have done impossible; just the other day I found that you did an EP of a few selections from KING AND I had had never known it before! If there should be such a listing, could I have a copy of it?

over 80 albums and I just don't have the time to get it together. Try Columbia Records in New York.. they should have it all,if you can find a kind person to go into it...I'm amazed at your interest. Someday I'll be retired and get it together!

--Do you have a listing of all of your ~~xx~~ radio programs (dates, titles, etc.) ?

CBC, Canada Several ending there with MUSIC BY FAITH 1936 to 1940
ChicagoCarnation 1940 to 1947, COCA COLA (THE PAUSE THAT REFRESHES -1947 TO1949 N.Y.
N.Y. Woolworth Hour 1955 to 1956 -Guest shots Ford Sunday Evening Hour(Detroit Symp)
(7) 1941,--NBC Symphony/US Steel/1950 etc etc

--When you sit down to sketch out an arrangement, are the basic elements (counter-melodies, harmonizations, etc.) already "in your head" before you set pen to paper ~~XXXX~~ or do you rough them out on the piano while writing? (I HAVE A FEELING THAT THE ENTIRE ARRANGEMENT IS THERE, THAT WRITING IT OUT IS THE ONLY REAL HARD PART)

YES! the wheels are always turning once the project starts. The writing is MURDER at times but has to be done..no short-cut invention as yet altho one could start using other writers.

--Which of your albums do you like the most? The least?

Porgy and Bess Music of Xmas, Viva. Malaguena, Superstar, ..The least? I don't really dislike too many of them..they are just "lesser".

--Was it Columbia's idea to have Richard Perry produce an album of yours? (I'm glad his fooling around with your work was short-lived) YES!

--Why is it that producers are given so much credit on albums anyway? Was there a producer in your earlier albums before Irving Townsend's name began to appear?

Mitch Miller but really it is a one man job..PF! My new man Ted Glasser is very good selecting tunes and knowledgeable in the mix down room...but never without me. The engineer is the real man behind the gun.

--If you could put out an album of any music without regard to commercial pressures, what would it be?

I don't know what the hell my next album be..these days..I may be running out of music with the market as it stands..25 years of succesful recdrding is very rare and still be around!

Thank you very, very much and best wishes--