

Salve Kerstin.

This is a great news.

Now i send you the questions for the interview:

INTERVIEW:

*1) Jay, i'm Vincenzo editor of italian magazine [www.HardnHeavy.it](http://www.HardnHeavy.it) and i'm your supporter. First of all this is a great honor for me and for [www.HardnHeavy.it](http://www.HardnHeavy.it) interview you. I think that AIRPLAY was a band crucial for the process of AOR and Westcoast music in the 80'. Jay tell us how the Airplay was born.*

David (Foster) and I were playing on a recording session for Maureen McGovern (I think). On a break David and I started writing a song. After the session we went to my house as to finish the song. David's wife of the time wrote the lyric and the song is entitled, Should We Carry On. Soon thereafter, we recorded the demo. I sang the demo and after mixing, David happened to play it for Tommy Mottola (who was managing Hall and Oates at the time). Tommy played it for the president of RCA and we were offered a record deal. Note we were not looking to be a band, it just happened accidentally.

*2) You collaborated with many artists in you career. Well, tell me about your career and your album before and after AIRPLAY.*

That would be a short book. The quick version is I started out playing club gigs, weddings, ice shows, etc. My dream was to become a studio guitarist. Dean Parks made that happen by recommending me for studio work in the early 70's.

In the late 70's I had put together a nice little recording studio in my house. It started out as 8 track, then 16, then 24 track. I was writing songs and recording the stuff in between doing record sessions. The next logical step was to become a record producer and songwriter. In 1978, Steve Kipner approached me to produce a record for him. One thing led to another and I was getting producing gigs back to back non-stop for many years. If you wish to read full details, please go to my web site, which is [www.jaygraydon.com](http://www.jaygraydon.com) .

I should note that before producing Steve Kipner's album (my first major record company production), I had produced a few small budget albums. One such artist was Alan Sorrenti in the late 70's. This album sold way over a million copies!!! The first single record sold extremely well and so on.

Now for the typical business situation — I never received royalties!!! Any lawyers out there wish to represent me on contingency?

*3) I found many interesting album Airplay For The Planet. I want to know how you consider this excellent album.*

It is at least a good album <g>. If feel the songs are good, all of the singers are the best of the best, the playing is good, and the arrangements are good. I was just trying to do a good job as always.

*4) Jay, many artists took part in AIRPLAY (1980) album, thus how you developed the process of songwriting?*

David and I had written all of the songs and recorded the tracks before asking artists to be involved.

*5) Many peoples consider the AIRPLAY album a milestone in the genre AOR and Westcoast. Well, even, many peoples consider AIRPLAY the first true AOR album in the history of genre...personally i consider AIRPLAY an album fundamental and an album that make - for the first time - the true connection between Westcoast and AOR. But I' am curious to know how you personally consider the music of this album*

David and I simply wrote songs looking for our sound. We had no idea that such terms would be used years later.

*6) I'm a lover of CD and LP (non compressed format) but the new music business market is oriented to MP3 and digital compressed music. What do you think about this direction of the market (Where the quality often is not the most important thing)?*

Wow, this subject is important. First, MP3's do not sound nearly as good as a CD — there is no depth in MP3's, there is distorting (to some degree) and there are phase issues. Clearly, the public does not care about audio quality simply wanting fast downloads. If all of the people on the planet were subject to a listening test comparing the same song using MP3 and CD formats playing a four bar loop over and over, I assume at least 50% of the population could hear the difference. No matter, as that test will not happen.

Regarding compressed CD's, it is the "level war" era. Major "Stereo Bus Compression (and limiting)" simply makes softer audio louder at the expense of squashing louder (transient) sounds (anything percussive will get totally squashed).

When mixing or mastering, I rarely use bus compression or limiting as I like dynamics within the music. With that in mind, my CD's will not sound as loud as most other artists CD's for that reason. So let's see, the fix is simple — turn the volume control up on your playback system if you like the audio louder.

So why the level war? Does the record industry think we do not know how to use a volume control on a stereo system?

Note that I do use compression on individual instruments as to get things “Punchy” sounding when needed. I use a trick for the snare drum and toms (sometimes the kick) compressing the signal and re-recording to another track as to blend in with the non-compressed signal. The result is you get the best of both worlds — the sound remains as is with added snap at the attack of the drum hits. The procedure is complicated. Some time soon, I will have an article available on this subject and other interesting stuff on phase as to make things sound as good as possible.

*7) Jay if i say to you that you are a great AOR/Westcoast artist, how you respond me...*

I say thank you. Again, such terms are not how I think about music. I just do what I do and hope people like the music.

*8) Jay tell me about your professional relationship with Tommy Funderburk and David Foster.*

After Airplay, I hired Tommy for a tour in 1996. I see him every once in a while.

David and I have been friends for about 36 years! He is a total musical genius!!!

*9) Jay tell us about your new projects and your works for the near future.*

As I write this, I just finished the last mix on an album with Randy Goodrum as co-artist. We are **JaR**.

This is the best music I have ever co-written/recorded/performed!!!! It has a hint of many records such as Airplay and so on and has very interesting lyrics and musical arrangements kind of like how Steely Dan approaches writing. Note it does not sound like Steely Dan but just along the lines we share the same audience.

Randy and I will now shop for deals. With that in mind, no release date. If you care, best to check [www.jaygraydon.com](http://www.jaygraydon.com) from time to time as to discover the release date.

*10) Jay i have read you biography on you site and i would discuss about this phrase: <<David Foster he is also known to die-hard fans in Europe and Asia as the co-founder of "Westcoast Music". This music genre has its roots in the late 70s, and is also labeled Adult Contemporary Pop Music or AOR for short.>>. But i disagree in a point: for me AOR or Westcoast/AOR is some different from Contemporary pop. And this difference for me is also included in the same etymology of the name (Adult Oriented Rock in a little contrast with pop - obviously is normal that the two things sometimes they influence each other). For*

*example, if for me an album like Airplay are pure AOR (or better still Westcoast AOR)...album like Donny Gerrard (1976) and many seventies Westcoast album are pure Westcoast (pop) as...as Airplay For The Planet for me is Adult Contemporary Pop. So, in conclusion, I would distinguish between two things (Westcoast AOR or simply AOR and Westcoast pop or Adult contemporary pop). For short, AOR, for me, isn't an abbreviation of Adult Contemporary pop. What do you think about?"*

Again, I simply write, perform and record what I think is quality. I like the fact you have done your homework on the "labels" people put on musical styles. The bottom line is I don't think about this stuff as I do not want to put myself in a position to try to write stuff to be in a demographic. Note this is for my music and not when producing other artists that need to fall into a specific style. In that case, I still do not look at "labels" but think in the style needed for that artist's demographic.

*10)...a final thought for all readers ...*

There are no shortcuts in music. Study and practice.

In this era of computer-based recorders, be careful as to back up your recordings. After every session, back up to two separate hard drives. Do not power-up and mount the drives until needed.

Later but not least, Have fun with music!

*Best regards and thanks for all.  
Vincenzo Ferrara.*

My pleasure,

Jay