**JRMC 202 Interviewing Assignment**

**Interview Transcript**

**Interviewer: Nouredeen Ahmed**

**Narrator: May Ghaly**

**College: The American University in Cairo**

**Professor: Kim Fox**

**Nour**: Today I will be interviewing May Ghali an EX-AUCian and one of my colleagues at work. She graduated a year ago, right?

**May**: Yes!

**Nour**: And she was majoring in phycology then one day she was talking to me about managing underground bands and I thought about doing an interview with her to know more about how to manage a band what does she gets through (to create a band and manage it). First of all, how did you start?

**May**: Basically after I finished school I found myself involved in the music scene even though I don’t play instruments and I was never part of a band, ever. All of my friends were musicians for some reason and I was involved in the music scene since I was 16, going to studios, going to jamming sessions, going to concerts for underground bands. And then starting after I have finished college one of my friends took an award for being the best jazz composer in the Middle East

**Nour**: Oh!

**May**: And then he had a jazz band and they split up and I was just helping out so one day my friends were jamming at a café just a jamming session and it wasn’t really a gig and they needed a back up guitarist and I just found myself calling him up and I really enjoyed doing that. So starting then I started to put band members together and making bands and matching things together.

**Nour**: but don’t you think the logistics for such thing is somehow hard?

**May**: It’s a bit hard to be honest because most of the members originally have other bands and have commitments and such specially that they haven’t finished college. But I still manage to find the time between bands and putting them together. Actually some of the band members that I put together left their original bands and stayed in one band.

**Nour**: So what kind of bands did you create? Give me names.

**May**: The first one I created was the Cocktails. They originally had another band called pulse, they played originals but they all did was literally jamming in the studio and never had gigs played anywhere. In order to help out with having their originals recorded we created this covers band the Cocktails playing pop rock and rockabilly.

**Nour**: Whats rockabilly?

**May**: Rockabilly is Elvis, the Beatles, like really old school rock.

**Nour**: 50s and 60s?

**May**: Yes. So that’s how I got them to play covers that are really popular so I can get them to play in places and raise money to record their originals.

**Nour**: Nice.

**May**: Yes. So I found myself from there and with other bands and then I managed an indie/electronic music band.

**Nour**: What other bands that is still playing nowadays?

**May**: Antique, I actually managed to bring back the old jazz band that got my friend the award. I got them to also play in talent shows and other places as well, like really chilling restaurants that don’t require like rock bands. They want something low file. I got them to play in these places and they have their originals recorded now.

**Nour**: What’s the genre of Antiques or Antique?

**May**: Fusion jazz, Acid jazz.

**Nour**: Acid jazz?

**May**: Yes, acid jazz is more like funk but still keeping the jazz classical.

**Nour**: Funky jazz?

**May**: Yes, it’s called acid jazz,

**Nour**: So what do you think of the bands evolving after the revolution? Because you have seen many underground bands created after the revolution, what do you think of that?

**May**: After the revolution what happened is most of the contemporary artists came out after the revolution because they found something to talk about, that’s what they were missing because mainly all the famous pop artists nowadays in Egypt talk about the same things. Even though some of them actually mimicked the underground bands because the ones that came actually out with all patriotic songs and the entire revolutionary art and all of these things, were underground. And then some of the pop artists actually copied them. That is how they managed to success within the entire music and art scene mainly and that’s what brought up the underground scene.

**Nour**: Now you are managing bands and you are working in a social media company, do you think that you are going to leave working in the media scene and just continue managing bands or what is you’re future?

**May**: I think they are pretty similar and relevant to each other.

**Nour**: How?

**May**: Because bringing out bands is more like having brands that are already established, grow. How? Because when you bring out a band they already have their benefits and how good they are. But still they don’t have someone to work on them and bring them out there. Same with brands, brands may be there and already established but they need to be active everywhere and online and still have their tone and have someone to speak on behalf of them. It goes for bands because bands can have a pretty big mess, going to places, having auditions, jamming and still creating music. So they need someone to do that for them and I think it’s the same for how it goes for social media and other brands. I still do the same thing but in a different field.

**Nour**: How do you see your future in one of these fields, specifically the managing field?

**May**: One of objective that I have in mind for the future and one big goal is to have a record label and actually sign underground bands. And I think that can still help with social media.

**Nour**: Don’t you see that it is difficult to make a record label?

**May**: It is pretty difficult.

**Nour**: Why?

**May**: Because making a record label requires a big amount of money first thing to launch. Let’s talk about components of a record label, first of all a studio. A studio could be really expensive to make and other than that, making a record label means that I get bands and get them to record and with their recordings I take them and distribute them everywhere. Get them to play, make them and EP and then get the profit. So I don’t get the profit and then make the product. I make the product and then get the profit.

**Nour**: But once you are credible you can have some kind of fundraisers to fund your projects.

**May**: But it is still hard to start, it still needs a big amount of money but I am working on it.

**Nour**: Well that was an interesting story to know in details about and thank you so much.

**May**: You’re welcome.