PUSHING THE BOUNDARIES: RACHEL AWOYEMI, 
THE 21ST CENTURY ARTIST MANAGER

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THE TRADITIONAL ROLE OF THE ARTIST MANAGER

An assessment of the most popular manuals and resources on 'how to be an artist manager' contain a common list of areas of responsibility for the occupation. These areas include the Artist and Manager Relationship, Career Planning, Legal Advise, Marketing/Publicity (Branding and Imaging), and Touring. Although these areas are important to any artist and manager relationship, these resource manuals are still missing crucial ingredients that apply to the 21st century artist manager.

These resources primarily stress that the artist manager in the music industry utilizes the skills of adaptation, creation, and evolution as key components to guide an artist's career. The career of an artist manager requires drive, determination, and a passion for music, allowing the manager to excel at the day-to-day work with the artist that he/she works with. It is the artist manager's job to direct and guide the career of the artist by any means necessary. Their relationship is a partnership where the artist primarily focuses on their art form and the manager focuses on the business. Although both halves of the partnership change and evolve, it is the adaptation to these changes that allow the artist and manager to remain strong, propelling the two toward their long-term goals that they are diligently working to achieve.
Both the current literature and my own experience indicate that the manager must love the artist’s music or love the artist him/herself since the artist will take up a majority of the manager’s life. The tools an artist manager must embody to achieve their maximum potential is to be organized, be excellent with people, have a good understanding of the industry as it currently stands, be intelligent, have foresight, and have great communication skills. The literature stresses that it is important for the manager to keep in mind that they are not just representing themselves; but they are representing the artist AND themselves. Therefore, when a manager communicates, they must clearly articulate and portray their ideas in order to achieve the most suitable means to the end in every situation.

Specific to Career Planning and Marketing/Publicity of the artist, the artist manager is the representative that brings together the people and projects that meet the goals of the artist. It is the manager’s job to coordinate all aspects of the artist’s career, work with individuals and organizations like, event/tour promoters, publicity agents, and talent/booking agencies, but first and foremost cater to the artist that the manager represents. It is the responsibility of the manager to ensure that all projects run smoothly, deadlines are met, and campaigns come together. Each party obsesses over their individual task, so it is highly important that the manager remains focused on the bigger picture and end goal for the artist’s sake.

There are many levels to the artist’s career and the tasks of an artist manager are contingent on what point the artist is at. If an artist takes on a grassroots and independent approach to the music industry, the manager’s priority is to generate as much work as possible to get the artist noticed and paid. Both the artist and
manager remain steadfast in their mission throughout the music industry to achieve their shared overarching goals that were established at the commencement of their partnership.

After intense research and deliberation of the “how-to” resources, I concluded that they give great information about how an artist and manager team should function whether independent or with a record deal; however, none of these books describe the experience of the Get Money Stop Hatin’ (GMSH) Tour, where the artist manager functions as not only a booking agent, securer of clubs/venues for concerts, local, regional, and national artist booker, promoter, marketer/publicist, driver, but to even set up a tour, must act as an agent of social change by creating a sense of community and overcoming prejudice against booking hip hop acts across the nation. This thesis argues that the role of the artist manager in the independent hip hop music industry is even more extensive than advocated by the current “how-to” literature of management alone. With the venues constant apprehension and resistance to booking hip hop acts that the tour team relies on to do business with, the experience of our successful artist and manager team illuminates the necessary flexibility of this role and is overall strengthened throughout this process.

THE 3 ARGUMENTS: HOW I PUSH THE BOUNDARIES OF ARTIST MANAGEMENT

1) The Tour’s Structure: How to Persuade Venue’s to Agree to Hosting GMSH Tour

At first, several of the venues I booked for the tour were scared to book our GMSH show, because of violence and shootings at previous hip hop shows in their particular cities. Once I explained the process of how the tour books the artists and
promotes our shows, this eased a lot of apprehension from owners, managers, and booking agents.

The GMSH Tour team travels the nation and operates as an artist development and scouting team to find the best businessmen and women that are serious about taking their music careers to the next level. We prime all of the artists that we book for our shows to behave in an appropriate manner. The artists are required to follow a protocol of rules and regulations that we provide to them through email, phone calls, text messages, as well as in person at each show. These guidelines ensure that our events run smoothly with no violence or problems from any individual at the show.

Jess Jones, CEO/Founder of the GMSH Tour, often says that, “We don’t really care about the artist’s music as our number one priority, we care first about the person’s character.” This forever holds true as the tour’s motto, because an artist can have amazing music, but if they are a troublemaker or a headache to deal with in their own city, we have no desire to consider taking them on our annual 50-City Summer Tour.

**Why is this different from the traditional role of artist management?**

This varies from the alleged role of the artist manager, because normally artist managers do not act as booking agents to book venues or shows for their artist. The “how to” books suggest that the manager seeks out other parts of the artist team such as a booking agent or publicist to handle this job. They do not answer the obvious question of, “What if the artist does not have a booking agent or publicist?” Realizing this situation, I immediately got in the mode of generating
money and doing whatever it takes for my artist and my success. Since I am technically booking these venues for the GMSH Tour and not exclusively for Jayali, the artist that I manage, there is no conflict of interest present. As for the 21st century artist manager, the role is to create work and opportunities for the artist. In my role with the GMSH Tour, I am wearing multiple hats with the company as a booker of venues and artists amongst other positions. These positions are then funneled to more exposure and advancement in financial security for my artist and I.

2) Changing Club Owner’s Minds and Delivering on Results

Once I break down the process of how our shows run to the venue owners, managers, and/or booking agents this calms their negative energy and they agree to host our show. Once the date is secured, our company then puts in the work and efforts to live up to our word and provide an experience that will yield future business for the booked venue. More often than not, once we have our show at the booked venue, they are elated and want us to continue to do business at their establishment. For instance, a venue that I booked in Fullerton, CA, for our February 2015 Tour Run named the 601 Bar and Grill was absolutely elated at the turnout and success of our show. The venue owner exclaimed that he had never had an event as successful as ours in his establishment. He immediately spoke with us once we packed his venue, and offered to give us a certain day of the week to promote and host a weekly event there. Turning doubters into believers is one of the best feelings when doing this kind of business, and in the end it all becomes worth it.
Why is this different from the traditional role of artist management?

The artist management manuals do not provide information about what to do if a venue discriminates against a specific genre of music. This is the challenge that Jayali and I have had to overcome in our planning and coordination of the tour. Many venues include on their websites or social media that they do not book hip hop or rap. When I email and call the venues about booking the GMSH Tour there they have their guard up about even entertaining the idea of hosting our show. The moment of relief comes when I break down our blueprint and structure of the tour to them. Only after this occurs is when they put their guards down and clearly listen to what I am asking for. Essentially, the GMSH Tour provides the adequate amount of staff to run the show from beginning to end and coordinates the shows in a way that there are no acts of violence or negativity. Jess Jones commonly states, “You must show love, to get love” and this reigns true at each show that we do. We create an environment of positivity and community building which produces a remarkable experience. The extra obstacles that I have had to overcome with booking the genre of hip hop are not delineated in any of the resource manuals from my research. The resource manuals instead seem to operate in an ideal world, where all genres have an equal chance of getting booked at venues.

3) Community Organization and Unity

Ultimately, the goal of the GMSH Touring Company is to find the best businessmen and women in each market from around the nation to work with us on future dates and opportunities. In order to efficiently assess whom the crème de la
crème are, the GMSH instills a system of rules and regulations that each artist must follow in order to be considered to work with us. First, we examine the market and book a venue that many artists never thought they would be able to perform at, because of their genre of music. Once the venue is booked, this is when the community organization begins. We talk with each artist on the phone, email him or her weekly update emails and videos about how we expect them to conduct themselves at our shows, and text them a couple days before the show with final details about the show. We always stress that we are available 25/8 and if the artists ever have any questions to call, email, or text us. It is up to the artists whether or not they care to exhibit the type of behavior that we require at our shows, but if they do not, they cannot participate in our shows.

The GMSH Tour provides an opportunity for the artists in these different cities, and in order for us to realize their true potential; they must show us how they operate in their own city first, before being considered to join the tour. Most importantly, at the actual show is when the host guides and directs the crowd to be in a spirit of positivity by relaxing their worries and allowing them to enjoy themselves while being violent-free. Our team ultimately works to organize the unification of the artists with one another as well as with the venues to lead to continued work even after our tour company leaves each tour stop.

**Why is this different from the traditional role of artist management?**

Nowhere in the manuals did it state that the artist manager had to act as an agent of social change. In this scenario, I coordinate the venue to cooperate with the GMSH Tour. Once they have agreed and we begin booking the artists for the shows;
that is when we give the artists the keys to success about how to act positively at a hip hop show. The manuals discuss that the artist manager is responsible for their artist and the artist’s extended team. Since I work with the GMSH Tour and play several roles with the company beyond only managing my artist, I must coordinate everyone together in order to please the venue as well as the booked artists.

Where I would normally be coordinating the artist’s team, according to the artist manager resources, I take on some roles of the artist’s team myself and coordinate how the shows run. The “how to” books as well lack explanation about how an artist and/or manager are supposed to act at these shows. This is where the GMSH Tour fills in the missing puzzle piece. We create once in a lifetime shows that unite local hip hop communities across the nation while simultaneously linking these isolated local communities with one another to essentially build one national, independent hip hop community. For instance, if an artist in New York City wanted to collaborate on a music project with an artist in Los Angeles, CA, our shows create an easier way for these artists to connect and work with one another.

**THE ARTIST MANAGEMENT “HOW-TO” BOOKS/RESOURCES EXPLAINED**

Within the ‘how to’ literature there are six elements that are important for the artist and manager to abide by in order to make their relationship successful. They are the importance of the Artist and Manager Relationship, Career Planning, Legal Advise, Marketing/Publicity (Branding and Imaging), and Touring.
The Artist and Manager Relationship

The Artist and Manager Relationship is the key factor in an artist and manager working with one another. “The personal manager is the alter ego of the artist, the part of the artist the audience never sees.”¹ This is how close the artist and manager is described to be with one another. The two are packaged together and work to make one whole. They are to be in synch and operate together. The artist manager's role is total in scope. They are a planner, adviser, organizer, strategist, overseer, manipulator, coordinator, detail person, traveling companion, and friend to the artist. The manager's involvement is crucial to an artist's success in the music industry.

A great analogy to define the artist and manager relationship is to compare it to a football coach that coaches the artist both with short-range strategy plays and long-range strategy plays. “Personal management means being responsible for every part of the artist’s career...twenty-four hours a day, seven days a week. It involves making decisions you and your artist can live with and developing a trusting relationship. It’s a relationship that matures over time and grows out of mutual respect. This respect may be gained in two ways: by maintaining a record of “not screwing up”, and by truly considering the artist’s opinion about his or her career.”² This relationship is unlike any other that the artist or manager will have with another person in his or her life.

Paul Allen sums the relationship up in his description of the artist and manager team. Much of the work of an artist manager is in sales and promotion, planning, and managing the work of the team around the artist. There are times when an artist manager takes on most of the traditional roles of management as in that he/she oversees the management of the artist as a brand, with the artist being the creator of art and entertainment experiences. There are also times when the manager takes on the role as companion, supporter, listener, and even psychologist. The characteristics a good manager must contain are an understanding of human nature, leadership, coaching, networking, social and communication skills, amongst others.

The relationship between the artist (employer) and the manager (employee) is closer than that of typical managers in business, and is much more like a partnership. The level of trust and strength of the relationship between the two are often compared to those found in successful marriages. This kind of association of a manager with an employer is rarely found in the business world.

What I Do

What I do as an artist manager is work with my partner Jayali who I met in Bloomington, IN, on October 19, 2012. Since Jayali and I have been working together we have made significant strides toward the goals we have set to achieve within the independent music industry. Jayali and I function as artist and manager; however, while working with the GMSH Tour beginning in the summer of 2013, we expanded our positions to work for the tour as well. I book the venues for the tour, book performance artists for the shows, book press for each show, promote and market
the tour online and physically, manage Jayali, and help drive from city to city during the actual tour run. Jayali’s position has been expanded as well beyond focusing on the creativity part of the business. Jayali hosts and DJs every GMSH Show, he performs at each show, he books artists for the tour, acts as the tour’s photographer and videographer, books press for each show, is a promoter/marketer of the tour, and as well drives from city to city during the tour run. Our artist and manager relationship has expanded beyond only artist and manager. We are business partners where both of us are involved in the creative and business parts of our partnership.

Career Planner/Making the Artist’s Career Happen

The artist manager is called upon to be a career planner for the artist. Once the artist and manager have agreed to work with one another and form a partnership, there must be terms that are agreed upon by both parties, a management contract must be issued, and then both parties must sign the contract. Usually in this management contract there is/are overarching goal(s) in which the artist and manager establish to reach while working with one another. Once the agreement is signed that is when the artist and manager begin the planning and execution of the artist’s career.

Authors Frascogna and Hetherington state that the manager must evaluate where the artist’s career currently stands by taking inventory of the artist’s business and creative assets. This analysis should cover the form of doing business, employment agreements, service mark, banking, insurance, bookkeeping/tax
planning, budgeting, and legal overview. Paul Allen states that within this plan the manager must view the artist as a business. Some of the focuses of viewing the artist as a business are on the artist’s branding and imaging, forming the artist’s support team, forming a business entity with the artist, and The Internet. He overall focuses on the Artist’s Career Plan which should include an evaluation of the artist and manager, establishment of goals and timelines, development of a marketing plan, establishing a business framework, and forming a financial plan personally for the artist and for the career plan.

After the planning phase is finalized, implementation of the career plan follows. Making the plan work is the key to success for any artist and is the most demanding part of a manager’s job. This involves creating opportunities, making things happen, and turning dreams into reality. While creating opportunities daily attention to detail and constant follow-up are the keys to success when working within the industry. This is where the manager is an invaluable asset to the artist and is where the established dreams are transformed into reality.

Depending on the demand for the artist, this is the phase where the manager begins forming an artist’s support team stated by the “how to” books. This support team includes, but is not limited to a booking agent/agency, producer, engineer, entertainment lawyer/attorney, publicist, manager of digital media, web & graphic designer, manager of radio promotion, record label, promoter, tour/road manager, business advisors including: banker, accountant/business manager, and someone

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who can recommend appropriate insurance coverage for the artist. There are also individuals that are responsible for marketing, sponsorships, licensing, and branding. These categories are usually employed on a project-by-project basis, especially when the team is in its early stages.

The manager must be aware of all aspects of the artist’s career and maintain the artist’s career plan that is set into motion. Each manual speaks about working to secure a record deal for the artist as one of the end goals for the artist-manager team. Once the record deal is secured, the manager must lead the artist’s support team to continue and maintain the livelihood of the artist's career while steadily reaching new milestones and heights to continually exploit the artist’s brand.

What I Do

Before Jayali and I began working with the GMSH Tour, we established a career plan to first make ourselves known in Bloomington, IN, and then expand regionally, nationally, and finally internationally. Jayali and I realized that we needed to create performance opportunities in Bloomington, because he needed to perform and promote and market his artistry to gain more fans.

We first created two event series entitled: A Festivus for the Rest of Us: Premier Music and Visual Art Showcase where we partnered with a Bloomington-based Art Association/Non-Profit and donated a portion of the proceeds back to the community. This event ran from November 2012 to October 2013 and was a platform for local artists within the greater Indiana region to perform and promote themselves and their businesses. We featured visual artists and musicians/performers from Bloomington, Indianapolis, Fort Wayne, Gary, and
Chicago to come and present their talent at our show while networking and building with one another.

Jayali and I produced another showcase that was a dress-to-impress affair entitled- Fly By Night: An Evening of Elegance and Entertainment. This showcase ran from January until May 2013. We partnered with Bloomington clothing company, Andrew Davis, and created an environment for the 21 and up crowd to come and listen to great music as well as network with other local businesses and entrepreneurs in the Bloomington community. There were live performances, dancing, film crews, and remarkable individuals that made these events a once in a lifetime experience.

Once these showcases were established and a monthly event calendar was created, I as well booked Jayali for other shows in Bloomington and on the Indiana University campus. With the traction from all of the performances and the media that we had created including but not limited to documentaries, music videos, photo-shoots, music features, radio, newspaper, and television interviews, Jayali and I developed and promoted his electronic press kit to music and entertainment executives around the country.

Jess Jones, CEO/Founder of the GMSH Tour, discovered Jayali from the fact that he was the number one artist in Bloomington from his Reverbnation page (www.Reverbnation.com). He contacted us, because he wanted to have one of his shows during the Midwest section of his 2013 summer tour in Bloomington. We booked a venue for the tour date he was looking for as well as worked on smaller projects such as archiving press, booking artists to perform at the Bloomington
show, and securing press to cover the Bloomington show. In addition to that work, Jayali and I also had a great turnout of artists that we had previously worked with and our fan base in Bloomington that came out to perform and network at the show. This successful turnout showed Jess that we were serious about our work and we had great potential to excel by working with the GMSH Tour.

Now that we have worked with Jess for almost two years, the next phase of Jayali and I’s journey is to continue to book shows and tour the country as much as possible. I am working on the 2015 Summer GMSH Tour right now and have over 40 cities booked from coast to coast. Jayali and I plan to build up our financial resources while gaining as much exposure as possible to take our careers to the next level, which moves us closer to reaching our established end goals.

Legal Aspects for an Artist’s Career

The ‘how to’ books explain how an artist manager is important in formulating and forming the legal aspects of an artist’s career. The artist manager focuses on establishing how the artist can claim rights to their artist name, register the artist for a trademark, service mark, and also domain name. These manuals also stress that it is important for an artist and manager team to incorporate and form a business entity either together or separate, but form an entity nonetheless whether the artist has a major record deal or is independent. Some suggested forms of business for the artist include proprietorship, partnership, corporation, and limited liability company or partnership.
They also highlight the basic tools used in bookkeeping for an artist and manager team, and the issues that should be negotiated in case a performing group or the artist and manager team break up.

What I Do

Jayali and I are currently in the process of setting up a joint production company entitled: Jayali Music Productions LLC where we are business partners. This will house all of Jayali’s music and business. While in Bloomington, Jayali and I established a marketing company to sell our services through including event planning and coordination and production of promotional and marketing materials entitled: Festivus Marketing Group LLC. We sold our services to local companies as well as worked with IU Student Organizations that we worked with on both of our event series.

As we continue to build our revenue for launching our company, I have for the time being taken on the role as bookkeeper by keeping record of our expenses and income in order to keep our budget and finances balanced.

Marketing/Publicity (Branding and Imaging)

The branding and imaging of the artist is integral to his/her success in the music industry. The manuals describe that a good manager and PR team identify the market that is attracted to the music and develop the artist’s image accordingly. Some sample documentation that is discussed in all of the ‘how to’ books include formulating a press kit, creating a media mix of the artist’s music, the importance of
a news alert and press release, the necessity of a website and an artist’s social media presence, as well as discusses branding and its impacts on the industry.

The artist’s image develops into a brand, where “the entertainment business has embraced “branding” as both a way for the artist to reach a broader audience and add value to the artist as a product.” By establishing the artist’s image according to the tastes of their fan base, this allows the artists to gain more acclaim with exposure and often times financially too. This is a lucrative source of means in addition to touring that provides income for the artist. The biggest moneymaker of them all is branding. When an artist becomes a brand in him/herself and is constantly updating their media with fresh content, the revenue potential appears to be virtually endless for the artist.

The artist must embody and become their brand. Their brand then leads into merchandising deals where goods are developed that feature the likeness of the artist. These goods include, but are not limited to CDs, DVDs, Gear (Apparel, key chains, lighters, backpacks/purses/bags, posters, fragrances), and more. Tour merchandising is the primary source of merchandising revenue along with fan club, e-commerce, and direct mail merchandising.

Endorsement deals are established when an artist gives support or approval to a product for a set fee for a certain duration of time. These deals are effective when a product’s viewership/followers can increase the artist’s exposure and fan base. The manager must be careful in securing these deals, making sure that the

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deals are legitimate, and that partnering with a product does not damage or weaken the artist’s image and brand.

Lastly, securing a sponsorship deal allows the artist to get paid for a business or corporation associating its name or logo with their appearance. This is a great source of income for the artist, because a partnership is created between the company and the artist/artist's company. Companies advertise themselves on banners that are hung up at artist’s performances, on promotional materials/advertisements, merchandise that is sold, or even TV/Radio appearances in commercials.

What I Do

Jayali and I view marketing as one of the top priorities in spreading our brand to new audiences, especially by way of the GMSH Tour. Jayali and I both promote and market our shows via online as well as physically. Most of the marketing for the show is done online until we arrive in the city that the show is going to be in. Since the tour has been around for 7 years, there are established street teams in many of the cities that we travel to where we have people physically promoting our shows within that community and to local businesses far before we arrive in the city.

As far as branding and imaging go, Jayali’s brand has been spread all across the country and his fan base has been expanded since we have joined forces with the GMSH Tour in 2013. We are working now to establish more sponsorships and endorsements for this upcoming summer’s tour beginning in June 2015.
Touring

All of the manuals advocate that touring is a significant part of maintaining and controlling the artist’s career, because this is where the money is for the independent artist. Booking shows and selling merchandise keep an artist generating income for him or herself without the help of a record label. These resources state that touring does the following wonders for an artist’s career.

1) It helps to increase the artist’s visibility in a given market whether that is the artist’s local market, a region of a country, or on a national or international scale.

2) Touring increases the number of industry workers on the artist’s team and wins over people’s loyalty to the artist. For instance, this includes radio stations and other media personnel, the local record retail community, and anyone else who might prove useful in furthering the artist’s career.

3) The goal is to make the artist's performance “an event” on a performance-by-performance basis. Creating a ground swell effect must be created on a market-by-market basis and on the Internet. The objective of this is to create a ripple effect that extends to additional markets. Contests, giveaways, tie-ins with local, regional, or national sponsors help distinguish the artist’s concert as ‘special’.

4) Touring provides an opportunity for the artist to perform in major markets across the nation when their music project is reaching its peak in sales and exposure. When an artist releases a new music project their fan base expects the artist to perform live in concert soon after. This creates great momentum for the

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artist’s image, brand, merchandise sales, and exposure with endorsement and sponsorship companies.

5) Lastly, touring makes a profit, which all of the resources stress is important for an artist’s longevity to their career success. Through ticket prices and selling of an artist’s merchandise, the road allows the artist to win over hundreds or thousands potential buyers from show to show. Besides direct sales, word of mouth created by an artist’s visit to a city attracts the curiosity of others albeit press, media, local/national businesses, sponsorships, etc. All of this coupled with the artist’s great music, exciting performances, and positive public image translate to an artist rising from unknown, to known, to mainstream, and then stardom.

**MY ARTIST AND MANAGER TEAM: JAYALI AND RACHEL AWOYEMI**

In October 2012, Jayali, my artist, and I began working with one another with one chief goal in mind, which was to reach the highest level of success within the music industry as an artist and manager team. We began working around the clock by planning and coordinating our own music events within Bloomington as well as performing regularly at different events at Indiana University and the greater Bloomington area. By June 2013, Jayali had become the number one artist in Bloomington, IN based on [www.Reverbnation.com](http://www.Reverbnation.com), a trusted online network that provides career management, online marketing tools, A&R capabilities, and broad industry relationships that offer emerging artist around the world access to the global music industry. This acclaim attracted a national and independent touring

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company called DBBS Entertainment that hosted the 50-City Get Money Stop Hatin’ (GMSH) Tour every summer from June until September. The CEO and Founder, Jess Jones, saw that Jayali was number one on Reverbnation and called me as Jayali’s manager, about booking a venue for his show in Bloomington for the Midwest portion of his tour. We talked in depth and Jess Jones ended up giving Jayali and I a small project to tackle in order to come on the Midwest portion of the tour during the Summer of 2013. Blessedly, Jayali and I had established a great rapport with Max’s Place in Bloomington, and Travers Marks (owner) allowed us to book a date at the venue for the tour. We secondly had to accrue different press and media logs for the Midwest tour dates so we could secure press and media at the shows. Once Jayali and I finished both tasks Jess Jones invited us to come on the Midwest portion of his tour free of charge with our lodging, food, rental car, and gas paid for.

We have been working with Jones ever since the Summer of 2013. Jayali hosted a 5-City Winter Tour Run in November to December 2013. He then became the Official GMSH Host and DJ of the 50-City Tour in the Summer/Fall of 2014 from June until October 2014. We then went back on the road at the beginning of December 2014 until the first week in January 2015 for our 15-City Winter Tour Run. We as well completed a 12-City Tour Run in February 2015 on the West Coast and Southwest Region of the United States. Finally, we are in the midst of promoting the 2015 50-City Summer Tour which runs from June until October 2015.

With each tour run Jess Jones gave Jayali and I more responsibilities with setting up, booking, and efficiently running an independent tour. My role expanded from only being Jayali’s personal manager to booking and securing clubs/venues for
our different tour dates, booking local, regional, and national artists to perform at our shows, promoting, marketing, and publicizing the tour dates and artists both physically and online, as well as driving from date to date across the country.

These are the roles that I play which complement being Jayali’s manager. By the GMSH Tour unifying local, regional, and national hip-hop communities, we establish unity amongst the genre itself. This sense of community that is created amongst the various artists that work with the tour is what has allowed the GMSH Tour to be in existence for over 7 years with no incidents or violence at any of our 350 plus shows.

**MY VENUE BOOKING PROCESS**

First, I email the venue starting with background and history of our touring company. I then highlight two to three possible dates that work for our schedule to book. After I present the dates, I then delineate how we run our shows from start to finish, including our touring staff and their positions, how we work with the venue in creating a great experience between both parties, the headliner(s) of the tour run, how we book the local and regional artists in the respective markets, and how we structure our shows to remain peaceful and nonviolent. This information that I give to each venue is what usually gets the venues to agree to host our shows. I then leave my contact information including where and when I can be reached asking them to call/email me back with the venue’s availability as soon as possible. I then follow up this email by sending a similar message to the venue’s Facebook page and
call the venue’s phone number or the owner/manager/booking agent’s direct phone line where I can speak with them about this further.

As an agent of social change, I break down how our primarily hip-hop based shows are dissimilar to other hip-hop shows that the venue or city has experienced in the past. The way in which the GMSH Tour runs our shows is as follows:

**Booked Artists Required to Follow Behavioral Guidelines & Promotional Expectations**

Each artist that we book in the venue’s city is required to follow behavioral guidelines of rules and regulations in order to attend the GMSH shows. We communicate with the artists by personally speaking with each of them on the phone about these rules, send an initial confirmation and final reminder email, and send out a reminder text message about what is expected from them and how they are required to behave at our shows. We contact the artists with several different forms of social media, so they can promote the information through different mediums. We like to evaluate the support each artist has in their respective city and how they work to promote our show coming to their city.

**Creation of An Environment of Collaboration & Growth**

The GMSH Shows are ultimately set up as a glorified audition to evaluate how artists interact in their own city's environment. At each show, we evaluate the artists and see how they network and support one another. We inform the artists of our opportunity to select one of them from their particular city's market to headline
the following Summer’s Annual 50-City Tour. This is an important part of our process, because every artist at the show is working for the opportunity to be selected to headline the following summer’s tour and expand his or her artistry nationally. The artists essentially need our touring company and they do not want to mess this opportunity up at any cost especially if they have a chance to be selected to go on tour.

After I tell the venue this information this usually resolves their apprehension and they are willing to go ahead and book the GMSH Show at their venue. Despite structuring the tour internally as a community building process, we have still encountered resistance and apprehension from venues that we have already booked for our shows. Once these venue owners decided to host our show, and remained negative and doubtful about the show’s success, this gave us more drive to do everything in our power to have the best show possible. Below are three descriptions of the difficulties that I have experienced in booking the GMSH Tour at venues across the nation.

**SYNTHESIS OF DATA COLLECTED: DIFFICULTIES IN BOOKING VENUES FOR GMSH TOUR**

1) Some of the venues tried to and actually did back out of our agreement at the last second, which breeched our SIGNED venue-promoter contracts. Whether the venue backed out completely or tried to and I had to convince them to allow us to have our show there, like Jess Jones says all the time, “In this business, you can rely on people doing bad business over good business most of the time.” If a venue breeches a
contract before we even have our show there, this is a sign to never do business with them again, because they cannot be trusted. In this case, the owners/managers/booking agent’s allowed their negative doubts and apprehensions towards the genre of hip-hop to rule their decisions in canceling the show.

2) Various venues from the chart were scared about violence and shootings/fights at their establishments. All it takes is for one hip hop show to go sour, and that drastically reduces the opportunities of hip hop being booked at that establishment or even other clubs/venues in that given city for a longtime after the incident. When booking certain venues I would have to go through our process of how we operate our shows and how the artists and crowd act our shows in order for the venue to agree to book us.

3) Some of the venues were leery that they would be losing money, because they were doubtful that the GMSH Tour would create enough of a buzz and crowd to attend the show that we had booked. I heard every excuse out of the book, and each time I had to assure the owner/manager/booking agent that we have an airtight promotion campaign established for each of our shows to promote physically and online a significant amount of time before the day of the show. With my reassurance and the venue seeing our actions such as our online presence and buzz leading up to the show, this allows the venue to trust that the show will be a success. This ties into the argument that the venue owners did not believe in our organizing model, because they had never experienced anything like it. With the correct mixture of
artists and an audience in attendance at each show, this is the formula to create the outcome of a prosperous show.

My role of booking tour dates exposed just how much prejudice there is for booking hip-hop acts at clubs/venues around the nation. I've booked over 25 venues by myself with the GMSH Tour since we began working with the company. Samples of the venues that I have booked by myself are listed in the table included in

APPENDIX A.

VIEW APPENDICES FOR CHART DATA & COMMUNICATION LOGS WITH VENUES
(Starts on Page 33)

According to the data in the chart and the emails and text messages included in the Appendices, I was required to act as an agent of social change while speaking with the venues. I communicated that the GMSH Tour provides artists with a legitimate opportunity, has high expectations for the behavior and professionalism of each artist, and provides resources for success to those artists.

The tour’s structure built community amongst the artists, but my work in building the trust of the club owners ultimately determined if the show would happen or not. Often times, venues do not understand the unspoken rule of doing good business. Some club owners/managers/booking agent’s act as if their actions are justified, because that is the way they feel. Emotions and business, like oil and water do not mix, but these club owners seem to regularly partake in this bad business practice.
Overall, it is my duty to see beyond the ignorance and unprofessionalism of the club owners, managers, or and or booking agents and create a sense of community to overcome prejudice towards booking hip hop acts in venues across the nation. According to the chart in the appendices there are some common issues that venues had in regards to booking the GMSH Tour at their establishment, which are further explained below and broken into three categories.

**THREE MAIN PROBLEMS AND THEIR SOLUTIONS WITH BOOKED VENUES**

1) **Venues that Backed Out at the Last Minute**

In the data chart included in the appendices, there were two venues that actually backed out and two venues that tried to back out both at the last minute. The venues that actually backed out at the last minute are Therapy Café in Dayton, OH, and Hey Hey Bar & Grill in Columbus, OH both highlighted in red in the chart above. I as the agent of social change informed these venues of how we operate our shows and both parties signed our venue agreement to secure the date, to enter into booking the artists and begin promotion of the date immediately. With both of these venues we had already booked a full roster of local and regional artists to perform at both dates as well as were promoting the show at these particular venues through social media as well as physically with our street teams in each city.

The minute I sent both of these venues our promotional flyer and advanced ticket link email that is when everything changed. Their apprehension came rushing back to them, and they pulled out from having the show at their venue. The time it
took to convince the venues to have the GMSH Show there is now doubled, because I had to try my best to smooth things over to salvage the show. I tried to reassure that everything I had spoken to them about previously still remained true, but they were not having it. They now associated the show with the pictures on the flyer, and nothing I said or did would change their minds. If a venue is in jeopardy of pulling out I usually speak with the direct person who is creating these doubts. If it is the owner/manager/booking agent themselves, I remember to remain calm and smooth over the situation as much as I can before it becomes a lost cause and I must move on to find another venue sometimes in a short amount of time.

Alas, both venues refused to go through with the shows and instead of wasting more time with them I went back to the drawing board and rushed to book replacement venues, so that we could still have the show in that given city. Like Jess Jones states all the time, “All business is personal.” Venues back out of agreements not based on logical, business sense, but based on irrationality and emotions that block them from seeing that working with the GMSH Tour filters more business and essentially money to them even after the tour comes and goes.

2) Venues that TRIED to Back out at the Last Minute

There are two venues that tried to back out both less than five days before we were supposed to have our shows in each city. I had booked the venues well in advance, sent our venue agreements, and had gotten them signed. Promotion was in full-fledge mode and the GMSH Tour was looking forward to a great show at each venue. The first venue was Tequila Jaxx in Cleveland, OH that tried to back out the
night before the day of the show. Only after we had reached an agreement, paid our
deposit fee, and fully promoted the show did the booking agent tell me that the
venue had banned hip-hop due to violence. At this point, our team was already in
Cleveland, OH, and we had a full roster of artists and fans ready to come out to the
show the following night. I had to pull out my topnotch social activist voice and
remind the venue that we are unlike any other hip-hop show. Once we gained the
venue’s trust again, it was time to show them that we were the exception to the rest
of the shows they had had there before. Once our show was underway and we made
it through the night with no violence, fighting, or anything negative happening, the
venue owner and booking agent were begging us to come back for our summer tour
and thanking us for the only peaceful and nonviolent hip-hop show that the venue
has ever had.

The second venue that tried to cancel on us was Lido Nightclub in San Jose,
CA. During our February 2015 tour run I booked most, if not all of the venues, and I
was at the point where I secured venues free of charge to us and with little to no
apprehension from the owner or booking agent. Lido started off the same as
booking any other venue. I sent an email followed with a Facebook message and the
booking agent immediately called me to book our show at the venue. I issued the
contract and both parties agreed on the terms for the concert. Fast-forward to four
days before the show and I receive a frantic call from the booking agent saying the
venue’s owner is terrified of having our hip-hop show at the venue. Apparently
there had been a shooting at a Chris Brown concert just a month before in San Jose
and the owner wanted to revoke the contract. With just four days before the show
this was not enough time to book another venue and I had to plead with the booking agent that nothing violent was going to happen and we were going to have a peaceful evening. Begrudgingly, the owner allowed for the concert to be re-instated at the venue. The night of the show; however, the owner broke several agreements that we had reached in the contract. For instance, we agreed that the venue would allow any performers that are 18 years of age in to perform. The owner spitefully revoked and changed it to only 21 years of age and above can enter the venue. This change drove away three quarters of our crowd that we had worked, so hard to get to the show. Secondly, we agreed on drink specials the night of the show, so that the venue can make extra money from our crowd. The venue owner immediately cancelled this and added a huge tax on all drinks. They were charging $5 for bottled water, soft drinks, and juice. The prices were even steeper for their well liquor drinks and ridiculous for their premium liquor. Overall, this was a horrific experience and needless to say we are never doing business with this venue again.

3) Venues Worried about GMSH Tour Not Drawing A Crowd/Venue Losing Money

There were various venues that were worried about the GMSH Tour not being able to secure a crowd for our shows. Many venues that I contacted needed the business, but because of their emotions and feelings were extremely apprehensive to book our show at their venue. Their main source of doubt was that the venue would not make any money off of having our show there. As I continue to stress to each venue that has this concern, we make sure that we promote our shows through multiple outlets including social media, sms and email blasts,
physical promotion and advertisements, word of mouth, and through the press/media outlets. With our airtight promotional campaigns as well as credentials of having successful packed to capacity shows, I must use our past successes to validate our tour’s promotional strength. I usually send the venue owners/managers/booking agents pictures and videos of from our past performances as well give them a reference list of past venues we have booked and had great crowds at. Once I present this information, the venue owners are more willing to book our show at their establishment.

For instance, at the Little Fish Huge Pond venue in Sanford, FL, the venue owner was extremely skeptical. I had to speak with her several times on the phone to assure her that we were able to get a crowd at her venue on the date we booked. I explained our promotional campaign, sent her pictures and videos from past shows, as well as sent her a list of references and she was still doubtful. It was not until the day of the show where person after person filed into her establishment that she came up to me and was elated that we made the show a huge success. A similar situation happened in Richmond, VA, at Club Infuzion. The venue owner was extremely skeptical that we would not deliver on securing a crowd for our show. I spoke with him, sent him our pictures and videos from past shows, as well as sent him references and even at the night of the show he was negative until people began coming into the venue and purchasing their drinks and concessions. Once the venue was making good money for the night the attitude of both venue owners switched from negative to positive and they ended up begging us to come and do another show at their venue soon. It is this very feeling that pushes me to convince these
venues that we do business the right way, are trustworthy, and deliver on what we say we are going to do. Once we deliver on our promises that we are a reliable company, that is when we establish lifetime connections with these venues.

**MY ARTIST AND MANAGER RELATIONSHIP IS STRENGTHENED THROUGH GMSH TOUR**

My experience expands the definition of artist manager as it relates to the various “how-to” manuals that I have encountered, because of my work that I do for my artist, Jayali and I. An artist manager does not only deal with the artist as a business, they look at the artist as a person that is in this relationship with them to make it to the next level in their careers by any means necessary. They must both have an attitude of doing whatever it takes to reach the desired end goal.

As I reviewed each manual on artist management, I realized that Jayali and I found our vehicle to navigate through the independent music industry, which is the GMSH Tour. Through this tour, we have taken the independent hip hop industry to a new level while acting as social activists for change and continuing to increase the fan base of Jayali’s Brand. With each show that we have, we strengthen that particular hip hop community as well as create positive relationships between the venues and artists that are booked for each show. We design our shows to allow for a peaceful and nonviolent experience for everyone involved, so that we can continue to reciprocate our shows each time we return to that particular city. I believe if more people utilized this method of booking and coordinating hip hop shows, the venues would not have such an issue with booking the genre.
As a social activist, it is important to make sure that I am still a manager to Jayali first and foremost. As he performs at each show and we complete our duties for the tour, we are still an artist and manager duo. That is never going to change, and our relationship will remain intact. The other roles we play with the GMSH Tour strengthen our team by allowing us to establish and promote our brand to attain the highest level of success that we possibly can in the independent music industry.

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THANK YOU DANIELLE for being such a great and understanding adviser for my thesis! I appreciate all of your help and knowledge through this incredible journey in writing this honors thesis!
## APPENDICES

### Appendix A: Booked Venue Level of Difficulty Chart

<table>
<thead>
<tr>
<th>Name of Venue</th>
<th>Date</th>
<th>Location</th>
<th>Difficulty Establishing Booking? (Y/N)</th>
<th>Type of Difficulty</th>
<th>Did the show happen? (Y/N)</th>
<th>Outcome after show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Fish Huge Pond</td>
<td>9/13/2014</td>
<td>Sanford, FL (Suburb of Orlando, FL)</td>
<td>Y (Spoke with owner on phone several times reassuring that we would get a solid turnout at her venue)</td>
<td>Scared about Violence &amp; Securing a crowd for GMSH Show</td>
<td>Y</td>
<td>Venue owner wanted us to come back in future</td>
</tr>
<tr>
<td>Club Forty 7</td>
<td>9/21/2014</td>
<td>Huntsville, AL</td>
<td>N</td>
<td>N/A: Hip Hop Club in South</td>
<td>Y</td>
<td>N/A</td>
</tr>
<tr>
<td>The Place Bar</td>
<td>10/4/2014</td>
<td>Brooklyn, NY</td>
<td>N (Noticeably sexist, would not shake my hand or look me in the eye)</td>
<td>N/A: Needed business</td>
<td>Y</td>
<td>N/A</td>
</tr>
<tr>
<td>The High Note</td>
<td>12/5/2014</td>
<td>Birmingham, AL</td>
<td>N</td>
<td>N/A: Had show there in Summer 2014, Needed business</td>
<td>Y</td>
<td>Wants to do future shows with GMSH Tour</td>
</tr>
<tr>
<td>NV NIGHTCLUB</td>
<td>12/7/2014</td>
<td>Knoxville, TN</td>
<td>N (Open to doing more shows in future)</td>
<td>N/A: Had hip hop shows regularly</td>
<td>Y</td>
<td>Wants to do future shows with GMSH Tour</td>
</tr>
<tr>
<td>Shaka's</td>
<td>12/10/2014</td>
<td>Virginia Beach, VA</td>
<td>N</td>
<td>N/A: Needed business</td>
<td>Y</td>
<td>Wants to do future shows with GMSH Tour</td>
</tr>
<tr>
<td>Club Infuzion</td>
<td>12/14/2014</td>
<td>Richmond, VA</td>
<td>Y (Extremely doubtful at first, after our show eager to do more)</td>
<td>Worried that we would not secure a crowd for GMSH Show</td>
<td>Y</td>
<td>Wants to do future shows with GMSH Tour</td>
</tr>
<tr>
<td>Venue</td>
<td>Date</td>
<td>Location</td>
<td>Show Details</td>
<td>Result for GMSH Tour</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>------------</td>
<td>---------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>----------------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Tequila Jaxx</td>
<td>12/17/2014</td>
<td>Cleveland, OH</td>
<td>Shows with GMSH Tour in future. Banned booking hip-hop at venue. Had to make huge exception for GMSH Tour</td>
<td>Y</td>
<td>N/A: Needed business. Wants to do future shows with GMSH Tour.</td>
<td></td>
</tr>
<tr>
<td>Blackies Bar &amp; Grill</td>
<td>12/19/2014</td>
<td>Vandalia, OH (suburb of Dayton, OH)</td>
<td>N/A: N/A. Needed business. Had to make huge exception for GMSH Tour.</td>
<td>Y</td>
<td>N/A. Previous booking issues.</td>
<td></td>
</tr>
<tr>
<td><strong>PREVIOUSLY BOOKED:</strong></td>
<td>12/18/2014</td>
<td>Dayton, OH</td>
<td>Backed out at last minute, scared to have hip-hop show at venue (breeched contract)</td>
<td>N</td>
<td>Caused us to have to book another venue.</td>
<td></td>
</tr>
<tr>
<td>Therapy Café</td>
<td>12/20/2014</td>
<td>Columbus, OH</td>
<td>Had concerts regularly, but had to convince to book GMSH Show at venue due to it being hip-hop</td>
<td>Y</td>
<td>N/A. Previous booking issues.</td>
<td></td>
</tr>
<tr>
<td><strong>PREVIOUSLY BOOKED:</strong></td>
<td>12/20/2014</td>
<td>Columbus, OH</td>
<td>Committed and backed out at last second once received promotional materials for show</td>
<td>N</td>
<td>Caused us to have to book another venue.</td>
<td></td>
</tr>
</tbody>
</table>

**Appendix B: Text conversation**

**Appendix C: Email conversation**

**Appendix D: Email conversation**
<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Conversation Details</th>
<th>Was Interested?</th>
<th>Will Continue?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The End</td>
<td>12/21/2014</td>
<td>Nashville, TN - Did business with GMSH Tour during Summer 2014 run. Owner familiar with show. - Do shows regularly with Afton (show company).</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>The Colony</td>
<td>1/4/2015</td>
<td>Sacramento, CA - Had to convince there would be no violence at show. Scared to book hip hop and give us a week.</td>
<td>Y</td>
<td>N/A</td>
</tr>
<tr>
<td>eb Movida</td>
<td>1/7/2015</td>
<td>San Antonio, TX - N/A: Needed business, booked hip hop regularly.</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Avani Lounge</td>
<td>1/8/2015</td>
<td>Houston, TX - Worry about violence and securing a large enough crowd for the venue to make money. Owner was extremely doubtful.</td>
<td>Y</td>
<td>Wants to do future shows with GMSH Tour</td>
</tr>
<tr>
<td>G sans</td>
<td>1/4/2015</td>
<td>Austin, TX - Y (Had to convince them to open on a Sunday when they are not usually open on Sundays).</td>
<td>Y</td>
<td>N/A</td>
</tr>
<tr>
<td>Venue</td>
<td>Date</td>
<td>Location, Area</td>
<td>Result</td>
<td>Notes</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------</td>
<td>----------------------</td>
<td>--------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Lido Night Club</td>
<td>1/5/2015</td>
<td>San Jose, CA</td>
<td>Y(SUPER!!)</td>
<td>**Appendix E: Text Conversation with Liem, Booking Agent. HORRIFIFIC EXPERIENCE! Booked date, began promotion, 4 days before show tried to breach contract and cancel show. Convinced to keep show on schedule, night of show changed age limit from 18+ to 21+. Turned away ¾ of artists performing and crowd.</td>
</tr>
<tr>
<td>1 Bar &amp; Grill</td>
<td>1/7/2015</td>
<td>Fullerton, CA (Orange County/LA area)</td>
<td>N/A: Needed business</td>
<td>Y</td>
</tr>
<tr>
<td>Rockhouse</td>
<td>1/14/2015</td>
<td>El Paso, TX</td>
<td>Y and N</td>
<td>Needed business, but tried to scam us out of our money at end of show (agreed to pay for PA and backed out at end of show)</td>
</tr>
<tr>
<td>Joe's Grotto</td>
<td>1/16/2015</td>
<td>Phoenix, AZ</td>
<td>Y and N</td>
<td>Booked through promoter venue was affiliated with. Not clear, direct communication with venue until day of show. Day of show changed age limit from 18+ to 21+. Turned away ¾ of artists performing and crowd.</td>
</tr>
</tbody>
</table>

Wants to do future shows with GMSH Tour.
<table>
<thead>
<tr>
<th>Venue</th>
<th>Date</th>
<th>Location</th>
<th>Failed / Successful</th>
<th>Show Notes</th>
<th>Future Plans</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Stork Club</td>
<td>1/18/2015</td>
<td>Oakland, CA</td>
<td>Y</td>
<td>Email stated NO Rap, Hip-Hop, or R&amp;B. Had to convince to let us have the GMSH Show there. <strong>Appendix F: Email conversation</strong> Had to convince venue there would be no violence. Day of Show ended show early and didn't allow all of performers to perform. Breeched contract... had venue until 2am and ended show at 1:30am</td>
<td><em>The Stork Club</em> would be good for future shows.</td>
</tr>
<tr>
<td>The Doll Hut</td>
<td>1/20/2015</td>
<td>Anaheim, CA</td>
<td>Y</td>
<td>Email conversation Went from giving us the venue for free to trying to make us put a deposit down. Talked out of paying deposit. Scared that the GMSH Show wouldn't get a big enough draw to the venue.</td>
<td><em>The Doll Hut</em> was successful. It was a good venue for future shows.</td>
</tr>
<tr>
<td>The GallerIE</td>
<td>1/21/2015</td>
<td>San Bernardino, CA</td>
<td>N</td>
<td>N/A: Needed business</td>
<td><em>The GallerIE</em> was not a good fit. <em>The GallerIE</em> owner, Leo, was great for the shows.</td>
</tr>
<tr>
<td>Leo's Nightclub</td>
<td>1/24/2015</td>
<td>Phoenix, AZ</td>
<td>N</td>
<td>Jess Jones has booked shows at venue for 7 years straight since 2007. Great rapport established with venue owner, Leo.</td>
<td><em>Wants to do future shows with GMSH Tour</em></td>
</tr>
</tbody>
</table>
Appendix B: Text Conversation with Pat from Tequila Jaxx (December 15th)

(1/2) I just talked to the owner. As we discussed in the beginning this was supposed to be a R&B show not Rap. The city will not allow us to have another Rap co

(2/2) ncert in the club. I need a list of every group that on your line up and we can't have any rap performances.
Appendix C: Email Conversation with Nehdi from Therapy Café
(November 25th )

NEHDI’S RESPONSE TO MY EMAIL:

From: THERAPY Cafe <therapycafe@outlook.com>
Date: November 25, 2014 at 1:24:07 PM EST
To: Jayali Music <manager.jayalimusic@gmail.com>
Subject: RE: GMSH Tour Promo Flyer and Pre-Sale Ticket Link for Therapy Cafe
(Dayton, OH) | December 18, 2014

Dear Rachel,

Regretfully, due to unforeseen circumstances, we would like to let you know that we
will not be able to host this event at THERAPY Cafe (Dayton, Ohio). Please keep us
in mind in your future events.

Best Regards,

THERAPY Events

INITIAL EMAIL TO :

Date: Mon, 24 Nov 2014 20:19:06 -0500
Subject: GMSH Tour Promo Flyer and Pre-Sale Ticket Link for Therapy Cafe (Dayton,
OH) | December 18, 2014
From: manager.jayalimusic@gmail.com
To: therapycafe@outlook.com

Hello Nehdi,

This is Rachel Awoyemi, Associate Director of the GMSH Tour. Hope you are doing
excellent! Attached here I have our promotional flyer to put on Therapy Cafe's Website.
We also have a Presale Tickets EventBrite Link here: https://www.eventbrite.com/e/6th-
annual-gsh-tour-therapy-cafe-dayton-oh-tickets-14254346133. This is where everyone
can purchase tickets and you can also host this link on your website.

Please confirm your receipt and when the flyer and pre-sale link will be up on your
website.

Look to hear from you soon.

Peace and Blessings,

Rachel Awoyemi
Appendix D: Email Conversation with Susan from Hey Hey Bar & Grill
(November 25th)

SUSAN’S RESPONSE TO MY EMAIL:

From: Sue Gall <sueheyhey@gmail.com>
Date: November 25, 2014 at 5:58:25 AM EST
To: Jayali Music <manager.jayalimusic@gmail.com>
Subject: Re: GMSH Tour Promo Flyer and Pre-Sale Ticket Link for Hey Hey Bar & Grill (Columbus, OH) | December 20, 2014

This is not going to work here

Sent from my iPad

On Nov 24, 2014, at 8:22 PM, Jayali Music <manager.jayalimusic@gmail.com> wrote:

INITIAL EMAIL TO SUSAN:
Hello Susan,

This is Rachel Awoyemi, Associate Director of the GMSH Tour. Hope you are doing excellent! Attached here I have our promotional flyer to put on Hey Hey Bar and Grill's Website/Events Calendar. We also have a Presale Tickets EventBrite Link here: http://www.eventbrite.com/e/6th-annual-gsh-tour-hey-hey-bar-grill-columbus-oh-tickets-14356341203. This is where everyone can purchase tickets and you can also host this link on your website.

Please confirm your receipt and when the flyer and pre-sale link will be up on your website.

Look to hear from you soon.

Peace and Blessings,
Rachel Awoyemi
Appendix E: Text Conversation with Liem from Lido Nightclub
(February 1st)

Hi Rachel, just letting you know the club's owner so afraid of the violence might happens due to the shooting at the other club from last month in San Jose and she wants to stop the contract of your show. I really can't do any further and I'm so sorry for unable to help.

I need to speak with her daughter or son ASAP. The number you gave me for her daughter is out of order. Please give me the son's number or manager's number...
Appendix F: Email Conversation with René from Stork Club
(January 18th)

RENÉ’S INITIAL RESPONSE TO MY EMAIL:

* The info below is the only way we book shows. Please read all of the following. *
Requirements for all bands; READ EVERYTHING BELOW BEFORE you email a bunch of questions out please! -21 and over ID required. Please pay special attention to our new cancellation policy.

-No; Hip Hop, Rap, R&B at this time.

-The person/band/manager/agent/friend booking the show and the other bands on the bill is responsible for making sure that EACH AND EVERY BAND playing the show is sent a copy of these guidelines or has access to them. THIS PERSON’S AGREEMENT TO THESE TERMS APPLIES TO ALL BANDS BOOKED FOR THE SHOW SO, IF THERE ARE PROBLEMS AT THE TIME OF THE SHOW, THE RESPONSIBLE PARTY IS THE BAND/PERSON, NOT THE VENUE (assuming the issue has to do with one of the policy terms and not an outside problem).

…

RENÉ’S SECOND RESPONSE TO MY EMAIL:

Hey Rachel,
You have definitely held my interest. I really need the date I originally had you set for, the 3rd of Feb covered but, IF ABSOLUTELY NECESSARY TO THE SUCCESS OF YOUR EVENT, we could feasibly move it to the Thursday date, Feb 18th...although, the evening would HAVE to begin at 9pm because we run an open comedy event every Thursday night from 5:15pm-9pm and continuity is absolutely tantamount to the event’s success. Let me know what you think as well as a solid lineup, press packet with artists info/links, and flier ASAP please and we can get this date thing worked out no problem:) Thank you for being accommodating Rachel! Looking forward to hearing from you and getting this thing solidified!

-Rene

Thank you
Dale
Stork Club
(510)444-6174
storkclubbooking@gmail.com
www.storkcluboakland.com
Appendix G: Email Conversation with Dos Dias Booking from Doll Hut
(January 20th)

DOS DIAS’ RESPONSE TO MY EMAIL:

Contract looks fine.

How would you feel about putting down a deposit. I'm taking a lot of risk here and I
don't want to get hurt on this.

Sent from my BlackBerry 10 smartphone.

INITIAL EMAIL TO DOS DIAS:

From: Dbbs Entertainment
Sent: Tuesday, January 20, 2015 6:25 AM
To: Dos Dias
Subject: Re: Booking The Doll Hut in February 2015 (NEW Possible Dates: THURS.
FEB. 19TH or FRI. FEB. 20TH)

Can we go ahead and move forward with finalizing the date? We have a standard contract
with venues that we issue which is attached below.

I have a couple questions for you included below:

1) Can we get 18+ aged performers in to perform at the time of their performance set and
then leave immediately after?

2) Who will be the day of show contact that I can call and ask any last minute questions
to?

3) Can I send our promotional material (i.e.- digital copy of our poster, pre-sale ticket
link, Facebook event link, etc.) to this email as well?

--
I attached the contract for our show at Doll Hut on Fri. Feb 20th. Please sign, scan, and
email back to me as soon as possible with the responses to my questions above.

Thanks again and call/text me at 3178098208 if need be.

Peace and Blessings,
Rachel Awoyemi
Resources


Reynolds, Suzan D. "How Does an Artist Manager Make an Artist's Career a Success?" Personal interview. 20 Feb. 2014.

