



On Their Way Transcript:  
Bonus Episode: Drew Emerson

**'On Their Way' Theme Song composed by Bajio Alvarado**  
**(It's light and energetic. It puts a little pep in your step)**

**Jade:** Hey everybody. It's me Jade and I am really excited to bring you this, the penultimate episode, the second to last episode of On Their Way: The Bonus Season (bonus round 1?), I don't know what I've ever really called it; I think I just called it Bonus Season 1. Uh, this episode I am interviewing Drew Emerson. We met earlier this year, me and Drew, or Drew and I if you're a stickler for grammar, and he was just a really cool guy. He had a strong head on his shoulders, he had a lot of drive and ambition, and he was just a really, uh, really interesting person to meet and get to know, and I thought that you would think the same thing because he is studying to be an entertainment lawyer, which we'll get into later. But, entertainment law is such a fascinating and wide field and yet not a lot of people think about it so I thought that this might be really interesting, to see someone who's starting to get into that field, and I hope you think it is interesting because we're about to start the episode right now. So, buckle up and remember this is a WGC production.

**'On Their Way' Theme Fades**

**J:** Drew Emerson is a 28 year old from Savannah, Georgia. He is a first-year JD/MBA student at Howard University. He received his undergraduate degree from Johnson C. Smith University, and his aspirations are to be in the entertainment industry as a music producer and an entertainment attorney. In the end, however, he hopes to become an angel investor that specializes in supporting Black small businesses. Hey Drew, how you doin'?

**Drew:** I am doing well, Jade. How are you?

**J:** I'm doing really good. It's cold outside and I'm really into that right now. Yeah. Okay-

**D:** I'm not, I'm not too, you know, familiar with, with so many people that are, you know, into winter. So that's, that a great...that's great.

**J:** Well, I can't-



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**D:** It's one of my favorite seasons.

**J:** Yeah. It's a great time, especially since I'm in Florida and our cold isn't that cold.

**D:** Oh, okay. I see.

**J:** Exactly. There's a loophole.

**(Drew and Jade Laugh)**

**J:** Okay. So, I'm going to open this up with the first question I ask everybody. Where do you come from and where are your roots?

**D:** Okay. So, um, I come from Savannah, Georgia, um, in the Westside of Savannah, Georgia. Some would kind of consider it, I guess, "The Ghetto", um, or, or The Projects, but really lived across the street from the projects, um, had to walk there to get to school for, you know, grade school and whatnot. Um, so, you know, that's where I'm from. I'm from, you know, uh, a single parent house where, you know, both of my parents, um, at some point in time had to go to college. So, I spent most of my time with my grandmother and, you know, my grandmother had, you know, medical issues and things of that nature so she, you know, it wasn't necessarily, you know, functional, um, to the point of being, you know, constantly working and stuff like that.

**J:** Mhmm.

**D:** So, you know, it was a kind of...it was a childhood that, you know, brought up a lot of character and, you know, helped, you know, promote me and propel me into, you know, what I'm doing now.

**J:** Okay, and what exactly is it that you're doing now? How would you describe it in your own words?



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**D:** So, what I'm doing now is basically, you know, aspiring to be in the entertainment industry, both as a facilitator on the law side, and then as a creative on the music side. So, um, and, and with that too, like, I'm still trying to figure it out. Like, you know, 28 is kind of up there-

**(Jade Laughs)**

**D:** But in the grand scheme of things, like 28 is still relatively young and-

**J:** It is, yes.

**D:** Trying to figure out, you know, where exactly I want to land in the entertainment industry and how, you know, those two, you know, creative sides of entertainment, as well as the lawyer side of entertainment, how, you know, those two, uh, sides will pan out.

**J:** And specifically when you say entertainment, I know you have an interest in music. Is that what you mean when you say "entertainment" or do you just mean...broader?

**D:** So, um, yeah. So like, you know, back in Savannah, um, one of the things that, you know, would be, you know, the main stay of summer would be watching PBS kids. Um...cause you know, that that would be the regular television. We didn't necessarily have cable-

**(Jade Laughs)**

**D:** You know, but you know, it was fantastic.

**J:** Mhmm.

**D:** Got to watch *Zoom*, got to watch, you know, *Arthur* and stuff like that. And you know, around the age of like five or six, I, um, for Christmas, I got a keyboard and it was just one of those, you know, tinker toy type things that, you know, they give you when you're young.



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**D:** Um, but the next summer, um, my grandmother saw me and, you know, recorded me playing some of the intros, um, to PBS kids by ear, and since then it was, you know, nothing but music. But it was never, you know, me getting pushed into music and, um, you know, it was always just, you know, free flowing. So that being said, like, music has always been the roots, but, you know, with the recent, you know, internships that I've had, like, I was able to, you know, expand my horizon and look into different things like film and television and stuff like that. So, it's still up in the air where I want to land with entertainment, but definitely music is, you know, one of the preferred avenues.

**J:** Okay. And then I want to ask you about something that was mentioned in your bio. So you went to Johnson C. Smith university for undergrad, another HBCU woot-woot for being a double HBCU grad. That's pretty cool.

**D:** Yes indeed. Yes indeed.

**(Jade Laughs)**

**J:** And you were also one of the first music business and technology sound art graduates. So can you talk to us exactly about what that is and what the process of getting that degree for the first time in the college's university was like?

**D:** Yes. So basically, um, I applied to Johnson C. Smith for that major and also for political science, because I knew that I wanted to get into law school.

**J:** Mhmm.

**D:** Um, and one of the issues that, you know, I'm sure people that, that will listen to this, um, that are trying to, you know, get into law school on the entertainment side, but also want to do music and undergrad, there aren't really too many programs that have music production that are traditional four year colleges.



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**D:** So this was one of the first of its kind at a traditional four year college, that introduced music production along with, you know, of course, as the title says of it, um, music business, as well as the technology side of it. Um, the sound art side is the actual music production component. And, that major was, um, amazing. So, you know, I got to learn a little bit of the law. It was like a precursor to all of the things that I'm doing at Howard Law. And it also, you know, helped me get inundated in the music business and, you know, further learn my craft. Um, cause I think that's one of the other things too, like, especially with music, producers, like we feel like we know everything and really we, um, don't know like the roots of music production and, you know, down to the waves being used and stuff like that, and then going back up to, you know, what we hear on the radio. So, it was an amazing curriculum and it was ran by, you know, amazing professors that took the time out to, you know, teach me, you know, certain pitfalls and to learn me so that they could guide me in the right directions, you know, both for a career and then, you know, for, for, you know, curated lesson plans. So yeah, it was...it was pretty dope.

**J:** And then you went from that to being a JD MBA at good old HU so could you tell us about how that experience is going and how that's further developing your understanding of what you want to do and your knowledge of the industry?

**D:** Sure. So, um, Yeah. After, um, well, during my senior year at Johnson C. Smith University, um, I managed to lock in a, uh, internship with a small record label, BNR Records-

**J:** Mhmm.

**D:** And, you know, it was an internship. It was like kinda sorta in business and I wanted to be a producer. Like I, as soon as they started talking about, "yeah, we're going to accept you," and it was a record label, I had the mission of, "no, I know y'all want me to be an intern, but I'm going to be a producer." So, in order to do that, not only did I do my work to, you know, get to that point, but I also, you know, took any opportunity and production that I had. Like they had like a pop artist. I didn't really make too many pop beats, but I... you bet I did make pockets for that artist-

**(Jade Laughs)**



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**D:** So that I could, you know, just get my foot in the door. And it was the same thing with, um, you know, eventually applying to Howard because as much as I did like, um, working at that record label, I knew that, you know, I wanted to have both sides and, you know, going to Howard it was like, “I know that I have a little bit of, you know, a law background with, you know, poly-sci and both the music business and technology sound art major. Let me try to dazzle and try to, you know, explain that I would be the ideal candidate for Howard Law, as well as, you know, slide in the fact that I want to do entertainment law.” And it was actually the entertainment law that the admission council, um, took a liking to, I guess-

**J:** Mhmm.

**D:** And that ended up, you know, being, you know, how I, how I got into Howard Law. And, um...always knew, even during my 1L year, that I wanted to do the JD/MBA program because...as much as, you know, my mother, like I said, back in grade school and stuff like that was attending college, another HBCU from another HBCU, South Carolina State University, where she, um, got her degree in public relations and marketing.

**J:** You guys run deep.

**D:** Yeah. Yeah, we're deep. We're deep. Um, and actually my dad is, um, from Savannah State.

**J:** Alright!

**(Jade Laughs)**

**D:** So got that HBCU in the family. But, um, yeah, both of them have business backgrounds and of course, you know, they had me doing SWOT analysis when I was like 11 years old and, you know, for, for a lawn mowing company and that I was trying to make or selling candy and stuff like that, like making sure that I knew about profit margins and stuff like that-

**J:** Mhmm.



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**D:** But I still didn't feel too comfortable with, um, business. So, I always knew that I was going to do the JD/MBA and, um, and basically the admission council and then also the, the career service, um, at Howard Law, you know, just, you know, gave me the tools required to, you know, secure my first internship. And then later on secure my, um, cohort position with the Howard Entertainment program.

**J:** Oh, we'll get to the Howard Entertainment program. It's going to be a great time, but before we do that, let's talk about that first internship you spoke of. So, in your first year at law school, you became the first summer legal associate in the history of Essence. So, how did that happen? Uh, and then what did you do and what did you learn from that experience?

**D:** Sure. So, um, one of the things that, you know, just in general, um, if you know, you're trying to get into entertainment, law, um, it's going to be rough to try to find, like, actual jobs that fit entertainment law. Um, you can always, you know, select a firm that has a very reputable, um, entertainment law department, but just finding an entertainment law job is going to be difficult. You're going to have to use somebody else's pipeline, whether that's, you know, public interests, working with a nonprofit that may dabble in entertainment, or if you're working in the private sector, having to, you know, deal with, you know, a big law firm and possibly working with, you know, something transactional like mergers and acquisitions, and then trying to segueway mergers and acquisitions to entertainment that law because there are, you know, some mergers and acquisitions in the music industry and in the entertainment industry-

**J:** Mhmm.

**D:** And if you're lucky, um, you can, you know, end up, you know, working your way to [an] entertainment, you know, section of the law firm, or, you know, just get in at first. So, you know, with that being said, of course [in] law school grades are everything, and, you know, I felt kind of shy with my grades-

**(Jade Laughs)**



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**D:** Um, coming from the section that I came from, like my professors, I love them to death, but they, they were some [of] the most difficult classes that I've taken in my life. So, I was feeling kind of shy around this time, um, 1L year, not thinking that I did too hot with these final grades. And, um, you know, I actually did do well, and, um, I was able to secure a partial internship with a firm, but before that, I wanted to apply to as many like entertainment, um, dominant law internships as possible. So, you know, I've tried, you know, different things and I saw that Essence at an internship program, but not necessarily for law students. Um, it didn't have, you know, anything for the legal department at Essence. So, I ended up, you know, talking to them and conversing with them and eventually, you know, basically, you know, trying to, you know, politic my way in and, you know, just show them, you know, like, "Hey, it could be, you know, really good for y'all to have interns that, you know, start going through the Essence precedent and stuff like that, so that, you know, they can come back to Essence and work in the legal department." Um, and just recently, um, when I was doing that, Richelieu Dennis became, you know, the CEO of Essence and they separated from Time Inc. and, um, Meredith and with that, like, they didn't really have that infrastructure for their legal department so, they were building it from the ground up. So it was a very auspicious moment, um, for me to, you know, kind of pitch that to them. So eventually, you know, after, you know, several emails, um, and calls and stuff like that, they agreed that they were going to open the application process, but it wasn't a guarantee that I was going to make it. Um, I eventually did make it, and actually a funny story I'm a part of the Sports and Entertainment Law Student Association, um, at Howard and, um, Howard Law and, um, they sent the Groupme message about the opportunity and I'm like, "You know, I'll be more than happy if one of my classmates get the position-

**(Jade Laughs)**

**D:** "But this is the position I tried to create myself," but, um, definitely pushed that for them and stuff like that, but I did eventually get it and, um, ended up getting also a firm position for the other half of the summer. But, um, at Essence it was amazing. Like it just the experience of, you know, working for a predominantly Black business that's focused around, you know, Black lives as well as Black women, specifically, was just an amazing experience.





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**D:** Um, my supervisor, Michelle Evans, like she showed me the game from, you know, start to finish, um, when it came to entertainment law, like, she started with the statement of use, um, all the way to the activations at Essence Festival. And it was, you know, such an all inspiring moment to see, like, all of that paperwork turn into, you know, these huge, you know, activations and events at essence festival in New Orleans. And, um, you know, I was there like every step of the way from, you know, her negotiating back and forth with artists and sponsors and things of that nature to, um, then negotiating further and, you know, red line contracts and stuff like that to, you know, actually being there on the ground during Essence Festival, sometimes enjoying some of the events-

**J:** Mhmm.

**D:** More times than not, you know, just observing and making sure that everything went smoothly. Um, so going from reviewing like 800 contracts and each contract being like 50+ pages to, you know, go into these activations, like it was like, most people get to dip their toe into the waters of entertainment law, I went in head first.

**(Drew Laughs)**

**D:** So, it was an amazing experience and it built my acumen up tremendously, um, from just the regular contracts classes that I took my 1L year.

**J:** Hmmm. And I imagine you meet a lot of people in these festivals, like you said, you were there every step of the way from contracts to the actual activation. So, how did you go about networking and building relationships with these people who you didn't necessarily know?

**D:** Hmm. So. I hate to, you know, add mysticism to it.

**J:** Uh-huh.

**(Jade Laughs)**



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**D:** I hate when people do that to me, like, “Oh, it just happened.” But honestly-

**(Drew Laughs)**

**D:** It was just happenstance and circumstance. But I will say that the foundation of that happenstance and circumstance was, you know, being in the position that I'm in. and knowing the players in the position that I was in or that I wanted to be in. So, I knew that I wanted to be an entertainment lawyer that maybe dabbled into, you know, music and stuff like that, but just, you know, right now, focusing on entertainment law. And, you know, I started learning the players. I Googled the top 100 entertainment law attorneys, and, you know, I sent them, you know, emails saying, “Hey, you know, first legal intern in the history of Essence, you know, under the tutelage of Michelle Evans, like, just want to get acquainted with you,” things of that nature. And then also, you know, figuring out their trajectory and stuff like that, so that I could, you know, start pinpointing people that may be, you know, not the top 100, but it's still in a position that I definitely want to be. Um, so then I divided it up into two categories. So, I had the short term network of mentors that even at Essence Fest...like while I was there, we were working at other firms and things of that nature, or, you know, via email when we had to outsource, um, different contract terms and negotiation things, um-

**J:** Mhmm.

**D:** Basically talking to, you know, those associates over at, at the firms that we outsourced content to and broke it down into two categories. So, I had the short term mentors, six months to two years who I wanted, where the position I wanted to be in. So, you know, that could be like a junior, well, not necessarily a junior associate, but a first year associate at a law firm or things of that nature that, you know, very attainable goals and, you know, just locking them in as a mentor. And then I had the long-term mentors where, you know, I want to, I want my career to look like theirs like, it's never going to be a point where, you know, I feel like I can, you know, overtake them or anything like that, but I just want to, you know, as much as possible by being true to myself, you know, mirror their trajectory in the entertainment law industry.



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**E:** And to that point, I think it is, you know, very important that you, you know, network. Of course that's cliché-

**J:** Yes.

**(Jade Laughs)**

**D:** But also know where to position a network, because like I said, I know it's cliché and I know, you know, people may roll their eyes when you say network, because how do you network? I don't, I can't speak specifically on how to network, um, as an extraverted-introvert I'm very weird. So, it's very different for me, but I can at least tell you that there are three categories that you want to, you know, build that network, um, or, or put your mentors in, you know, regarding network. So, you have your validators. You have the people that, you know, you may not talk to every week, every day, every month, maybe once a semester. I got a couple of people that are like that, where I just talked to them, you know, once a semester and just give them, you know, a temperature check on how I'm doing. We have a slight conversation and then it's back to business, but those individuals are very important because they might not, you know, write too many letters of recommendation for you. They might not, you know, give you like every single job opening or things of that nature. They might not, you know, be able to, you know, facilitate certain things for you because they're just busy, but once you mention their name, eyebrows, start to raise. Or another key factor is, you know, you mention their name and, you know, when other people talk to them and they, they like, yeah, that, that individual, for example, "Jade is, is, is very, you know, She's ready for that position that y'all have," like, as soon as you get that head nod from them, doors start to open. And it's very important to have those individuals for me in particular, um, there's, you know, like Michelle Evans, like she's very busy dealing with Essence stuff and stuff like that. So, we talk like maybe once a semester or whatever, but she's always on my reference list.

**J:** Mhmm.

**D:** Um, so that's, you know, a very critical, you know, component to your network, to your mentors.



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**D:** The second one is teachers, um, and teachers can be actual professors. Like these are people that, you know, teach you the game from, from zero to, to end. Like they, you know, are there to constantly, you know, improve your acumen and improve, you know, your knowledge of your field. So, I have, you know, a couple of those individuals, like Howard alum, Matt Middleton, um, he's one of those mentors that are, that teaches me the game about music licensing and music law and stuff like that. Does he necessarily, you know, like help me secure jobs and stuff like that? Not necessarily, but is he there, you know, kind of more so than, you know, some of my validators? Yes. Um, so, you know, I put him in that category and I talk to him, like, maybe every two weeks, you know, just to chat up just to, you know, tell him what I'm learning, what I'm reading and stuff like that. And, you know, just, just keeping the ball rolling like that. And then the third one is facilitators. Now these are the individual individuals that do, you know, the validation, they also do the teaching, but they also, you know, work almost as hard as you when it comes to securing your future, which are amazing individuals. Not to take anything from the other two categories, but, you know, they, they put that, you know, extra, um, for whatever reason, maybe you rubbed them the right way, and you know, they're trying to, you know, push you into, you know, your career and, you know, they, they're the ones that make as many calls as you do. They're the ones that, you know, say, "Oh, this person is a good contact. Matter of fact, um, I had a conversation with so-and-so, I'll mention you the next time," and stuff like that. So, I have a good few of those, and those are the ones that I talk to the most frequent.

**J:** Mhmm.

**D:** Um, you know, every other day or, you know, I have a certain rotation, but you know, I try to converse with them as much as possible, but always showing love to each three categories because everybody is important in those three categories. But, you know, that's a, you know, quick general guide of how to, you know, network and how to put those mentors into your network and categorize them. But when it comes to obtaining mentors, just start just, just working your area and start to research your area, and then you start learning the top players. You start learning the mid players. You start learning the players that you want to be in a relatively short timeframe and just go from there.



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**J:** Okay. So, mentors are an extraordinarily important thing for everybody, and especially in the entertainment industry, which is so based on relationships. So, I had a question about mentors specifically. So in the entire entertainment industry, as you know, everybody has their own story, there's no one right way to become....to go to where you want to go. Like we've met people who went to Yale, and then went to the studio and now their department. We met people who didn't go to college at all, did a bunch of different jobs, and now they're the head of their department. There's a real range. So, with mentors...since every journey is different and the industry is shifting so quickly, not only with technology, but also with COVID and we all know how that's, uh, we don't know *how* it's going to impact, but we do know what's going to have a significant impact on how entertainment's done in the future with things like this. How do you determine which advice should be taken? Uh, because it can't all be current and it can't always be fit for you. So like, how do you determine which, uh, what advice is something to live by and what advice is maybe something to not take as seriously as others?

**D:** Gotcha. So, um, basically going back to that, um, different departments, um, if you find that your mentor or somebody that is giving you advice, Doesn't fit any of those three categories that I mentioned, they're not teaching you on a consistent basis, they're not facilitating things for you, they're not necessarily even validating you. I would take their advice with a grain of salt. Um, also with the changing everything, um, a lot of, uh, just speaking personally, and from an anecdotal standpoint, um, a lot of my mentors talk in the macro. So, when they start talking, you know, micro about the entertainment law field or their advice and stuff like that, I kind of take it with a grain of salt or I try to augment it into something that I can then personalize, but you know, if it's in the macro, if it's just general knowledge or general information or, or, you know, very applicable, um, information, then I take that and run with it. But, um, definitely with...Look, we're all trying to figure it out right now. So, you know, even them, they're, they're trying to, you know, navigate this new, you know, pandemic entertainment situation. Um, I just recently, uh, attended, uh, online conference for, uh, BESLA, which is the top, you know, entertainment organization for, for lawyers and, um, in one of their, you know, panels, it was, you know, this very question, like trying to figure out what entertainment, what specifically music, looks like, um, with the pandemic.

**J:** Mhmm.



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**D:** Like instead of concerts, because, you know, that's, that's where artists make the most of their money, um, personal money is with concerts and stuff like that. In the absence of that, now it's not necessarily going into desperation mode, but it's definitely changing the landscape. So now what do you do? So, like, one of the advice was, you know, like, "creating like drive in movies, but for concerts and stuff like that," where you just segment, you know, the car area and a little bit around the car area and, you know, have performances like that. Um, but yeah, all of that to say that they're figuring it out too. So, um, in the end it's based off of instinct really. Like, I feel like any advice can be used one way or another, whether, you know, you flip it and say, okay, that was good advice, but that's what I'm not going to do. Or if it's advice like, "okay, that worked for this, but let me see how I can work it now in a, in a pandemic," or even if it's something, you know, very specific for them that you can then personalize. Uh, say they, uh, you know, amazing advice when it comes to deal terms for film, you can then change that and alter that to deal terms for music on a specific level. And, still, you know, take that advice and run with it, but yeah, it's definitely up to your own discretion and to your own instinct, but yeah, it's a difficult question-

**J:** Mhmm.

**D:** But I think, you know, if you use your instinct and if you, you know, use your, your, your logic and your, your discretion, like you can alter pretty much any advice into useful advice.

**J:** Hmm. Okay. Now I'm gonna make a slight pivot because early this year, uh, you did something pretty cool. So, the Howard Entertainment program, which is a pipeline program, uh, that was birthed out of a partnership between Amazon Studios and Howard University to, uh, sort of funnel students into the entertainment industry and give them a leg up. Uh, you were a part of that. You were a part of the inaugural cohort. Uh, we both were, and-

**D:** Yes, we both were.

**J:** Yeah.



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**(Jade Laughs)**

**J:** Yeah, it's how we met. The pandemic sort of

**(Jade Is Tongue Tied)**

**J:** Euhh, pardon me. And the pandemic sort of cut it short and we had to go back home and finish it out back home. I never really got a chance to talk to you about how it was. So, can you tell me how was it being in the Howard Entertainment program as a law student? And what was that like and what did you learn and just, how was it?

**D:** Oh man. It was, it was amazing. Like, I'm, so like, you know, life is all about, you know, taking the bitter with the better, um, and, you know, definitely do that with the Howard Entertainment program. But I so wish, like, maybe push the pandemic out to July or something like that.

**(Jade Laughs)**

**D:** Give us a couple more months. Cause yeah. It was...it was so good for so many reasons, right?

**J:** It was, yeah.

**D:** Like, yeah. Like for me personally, it was good because I only, you know, go into California or Los Angeles in passing. So, um, either I'm there like very, very quickly for a certain event, or I was like, therefore, the longest when I was about to head over to Japan, um, a couple of years after I graduated high school for, um, a mock trial event, actually. Um, and you know, living in California, specifically in Los Angeles, um, it's just a different vibe. Like from the landscape of it, where your background is always mountain ranges and possibly skyscrapers, which is the craziest combination I've ever seen.

**J:** Mhmm.



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**(Drew Chuckles)**

**J:** To, to, you know, the, the actual time. Where, you know, you wake up, but everybody on the East coast is, you know, ahead of you. So, you have two decisions at that point in time and you either, you know, feel anxiety all the time whenever you wake up at eight o'clock and feel like, "Oh, wow. It's like lunchtime over there. I'm so behind." Or you can just live in the moment of, of being in Los Angeles, and, you know, make everything work to your time. And that's kind of like the Los Angeles, the LA vibe in and of itself is that, you know, it's not necessarily a rush to, to be on the time of, you know, the East coast. Like everything, you know, happens when it happens. And then the second part was just being around like-minded individuals. Like granted, you know, definitely coming from a music background, um, the rest of the cohort for the most part, including yourself, coming from, you know, more of, you know, a theatrical/film and television background, but it's all entertainment at the end of the day. And, you know, there are, you know, so many different lengths and similarities and, you know, music and, you know, the music entertainment industry, as well as the film and television entertainment industry, as well as, you know, just being in LA and, you know, going to, you know, whatever event and meeting, you know, A&R for this record label, or, you know, another person from another record label, like it's, it's, you know, amazing to just, you know, be around so many like-minded individuals where, you know, like I said, I was from Savannah, Georgia once in a while I will go to Atlanta, so I would, you know, catch a similar vibe there; but, you know, really being in Savannah, Georgia spending most of my life in South Carolina, going up to North Carolina, kinda-sorta they're more so into finance and Charlotte, and then going to DC where, you know, it's definitely governmental, Type-A personalities and, you know, definitely a lawyer, um, type of environment, but not necessarily an entertainment lawyer environment; It was just completely different to be, you know, with so many like-minds. And, you know, just getting advice from, from everywhere, every facet, like my network, grew tenfold over there. And then also like the last part is the fact that, you know, being in music. There's different nuances and stuff like that, to, you know, the law, but you know, being in film and television, it's another nuance. Like you have to deal with, you know, guilds and stuff like that. You have to deal with, you know, the legal parameters around writers rooms and you know, all of that good stuff.





On Their Way Transcript:  
Bonus Episode: Drew Emerson

**D:** And, you know, the Howard Entertainment program, you know, with Amazon Studios gave us, and gave me specifically, that opportunity to, you know, learn the business side or the business affairs side, I should say, the juicy deal terms of, you know, legal contracts for film and television. And there's, you know, different nuances. I would say that it's a bit more difficult.

**J:** Oh?

**(Jade Laughs)**

**D:** Um, and music law, like, yeah, like there's so many different, you know, line items that you have to worry about when it comes to, um, film and television.

**J:** Yeah.

**D:** You know, making sure that everybody is paid-to-scale. Paid-to-scale is, you know, way different than, you know, in music where, you know, it's kind of a negotiation term; this is actually a staunch legal matter. So it's, it's, it's different. Um, but yeah, for those three reasons like the Howard...and more of course, but the Howard Entertainment program was, and continues to be amazing as, as one of the liaisons to help, you know, perpetuate and to, you know, get more people into the Howard Entertainment program. Um, yeah. It's, it's, it still continues to be amazing. Um, it's, it's a good look to, to finally have, you know, a pipeline for entertainment lawyers. Like, I said earlier, you know, you have always had like public interest. You had, you know, private with the big law firms, but nothing really in the middle for entertainment law. Like you really had to go and almost like I did create your own, um, avenue, but you know, with this, it starts to become, you know, a partnership with Amazon Studios, then, you know, possibly other aspects of Amazon, and then we have now a full pipeline for entertainment attorneys. So, yeah, it was dope.

**J:** I'm glad, I'm glad to hear that. I'm glad to hear how it went for you. Cause like, again, we never really got a chance to talk because of the pandemic for real, but-



On Their Way Transcript:  
Bonus Episode: Drew Emerson

**D:** It was like three months in, and yeah, that was it. Like, we was pretty much on planes back and within, you know, it, and it's weird. Like, it didn't seem like it was, like, 100 and something days. It felt like, you know, even in those three months, like we were living life.

**J:** We sure were.

**D:** For aa good moment.

**J:** Going to the beach. Going to events. It was a...going to class of course. Loved class, but-

**(Drew and Jade Laugh)**

**J:** But it was, it was such a wonderful time, and I'm really glad that it was as wonderful for you as it was for me. Definitely a highlight of the college career. And in the summer, you were also an intern at the Amazon Music Business and you, uh...an Amazon music, business and legal intern as a continuation of the program, and I don't know how much you can get into of that, but I do want to ask you, what was it like being, uh, a legal intern, uh, virtually, because up until that point, you've always been in person. So what was that like? Did you like it more? Did you like it less? Like, do you think that's something you could do for the rest of your career? Tell me.

**D:** So, honestly, I didn't like...to a certain point, like I said, I always take the bitter with the better, I didn't like the fact that it made it difficult to network and I'll advise, you know, anybody listening that, you know, when you are, you know, in these virtual climates, you have to work that much harder to network. So, you know, maybe creating a more interactive resume for them personally, along with your, you know, regular resume, but something to, you know, put you over that, you know, hump of everybody is looking at like 5 million emails, everybody is looking at a screen right now. So, the monotony kind of plays against you and, you know, standing out and building your network. So, that was the one part that, you know, I would give a one out of five stars for, but everything else was simply amazing. So, actually kind of to the point of networking, it was at, you know, one of our capstone classes where, you know, we met Timothy Hinshaw, who is, you know, the, the business side of, you know, rap rotation-



On Their Way Transcript:  
Bonus Episode: Drew Emerson

**J:** Yeah.

**D:** For Amazon music and, you know, me, conversing with him telling me “yo, like I'm definitely into law, but your story about the record labels is crazy. Like as a producer and stuff like that.” Like I told him, my crazy idea of, you know, in the future, you know, going into work at a record label in a three piece suit, dealing with business affairs and legal matters, and then, you know, towards the end of the day, changing clothes, putting on something comfortable going into the basement of the record label or wherever the floor is for music, and then start hashing out records and stuff like that. Like having a, a career where I get very little sleep, but a ton of enjoyment. And he laughed at that and was like, “no, you're crazy.”

**(Jade Laughs)**

**D:** “But, okay. We can try to get you into, you can try to, you know, segueway you into that.” And, you know, it was just an amazing experience. And I went in with, you know, 100% enthusiasm, you know, irrespective of the fact that, you know, I would be seeing everybody over the screen. And like I said, I, you know, overcompensated or in this case kind of compensated for the fact that, you know, it was going to be remote. So, Tim was one of my supervisors. I got to, you know, meet his team and, you know, do work for them and do negotiations and, you know, sit in on all of these, you know, amazing deals that were going down when I was there. But then also he got me into contact with my other supervisor, Corey Cooper on the legal side of things from, um, Amazon Music. And Corey, along with, um, everybody over there at Amazon Music Legal then created a curriculum where, you know, almost, you know, every week I report to another supervisor and do different work. So, um, one of them, one of the supervisors would give me work for, um, music licensing and stuff like that, and another one would give me work, uh, for, you know, like current projects that are under the works and, you know, just figuring out the legal ramifications for those situations and....yeah. It was just an amazing experience, um, with, you know, working on both sides, but also working on, you know, some of the like bleeding edge technology, that and ideas that they have over at Amazon Music. Like, like you said, when you asked the question-

**(Drew Laughs)**



On Their Way Transcript:  
Bonus Episode: Drew Emerson

**D:** Most of it is like top secret.

**J:** Yeah.

**(Jade Laughs)**

**D:** Um, like one of the ones that I worked on that as, you know, not necessarily a secret now is, um, project Red Hood, which is Amazon's music's, um, introduction into the podcasting realm.

**J:** Oooj.

**D:** Yeah. So, you know, that was an amazing experience, you know, dealing with the different, you know, terms and stuff like that that was going on there. And figuring out the legal ramifications for certain issues that they would get me to look up. But, um, yeah, there's, there's so much more that I can't say, but yeah, it was truly an amazing experience to, you know, go from Amazon Studios where, you know, TV and film and looking at deal terms there. So, then take some of that and immediately apply it over to Amazon Music. Like I hope that becomes a mace, a mainstay in the Howard Entertainment programs, um, curriculum-

**J:** Mhmm.

**D:** Because that is an amazing experience, even if you're wanting to do one or the other, I don't care which one I do as long as I'm in entertainment, but, um, you know, it's good to see, you know, that, that disparity. Um, or, or that dichotomy of, you know, what works with film and television on one side, what works with, you know, music on the other side and how they kind of co-relate and intermingle and stuff like that. But, um, yeah, truly an amazing experience. Hope to be back soon. Um, yeah, it, it, I mean, I was extended like a couple of times, but you know, it was still too short for me. Because there was so many projects that they kept on throwing at me, um, based on, you know, me getting the job done that, you know, still want to do even now, um, didn't know how I was going to do it because I had school and stuff like that.

**(Jade Laughs)**



On Their Way Transcript:  
Bonus Episode: Drew Emerson

**D:** But I so wanted to do it. But no, it was an amazing experience. And, hopefully, like I said, more people can follow in those footsteps.

**J:** Yeah. Yes. Hopefully. Cause I mean, it's a career defining moment. Now we've been talking a lot about what you've been doing, but I kind of want to talk about how you are, that was a corny transition, but we're going to keep going with it. So-

**(jade and Drew Laugh)**

**J:** So, you've been working in a lot of these demanding programs, which require a lot mentally, physically, emotionally, because you're putting your all into it because it's art, and that's just, what art is. So, when you're in these demanding programs, what do you do to make you...to make you feel like your best and most energized self?

**D:** So, that is an excellent question. And I've kind of learned that question or the answer to that question, um, in law school, um, my first year. So, um, to, to those listening, if you're about to go in and you know, you, you, you're going to be a 1L don't let the following discourage you going into law school.

**(Drew Laughs)**

**D:** Um, if you've already, um, been there, you know, you can kind of nod your head at some of this stuff I'm about to say, but, um, yeah 1L, like, I feel like you learn three things that are very important. Um, you of course learned the law. Um, you, you learn yourself deeply and then you learn your peers around you. Um, so you know, of course learning the law of self-explanatory, that's what you're getting graded for, right? Um, your only grade, more times than not for the semester, um, in each class. Um, and then you learn your peers because. One of the things, and knowing yourself, I'll get to that, but one of the things, you know, and you get to know, in learning yourself s the fact that, you know, you are strong in certain categories and maybe weaker in other categories of the law.



On Their Way Transcript:  
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**D:** So in your 1L, you know, class curriculum, you may be exceptional in contracts, but you know, you don't get civil procedure or you are, in my case, really good at cannons and really good at understanding, um, legal methods or legislation regulation, whichever name you use, and you may, you know, be lacking in another category. Um, I think mine was memorizing torts. So, you quickly learn, like where you're good at, where you're not and how to leverage it with your peers. So, you start looking at your peers and you start seeing who's good at what, and who's not so good at what. And you know, those, you know, interests, you know, match where, you know, somebody is strong is something that's your week in and you're strong is something that their week in, um, create a partnership. And then you create groups where, you know, y'all work on the same thing. And then even to that point, you gotta, you know, learn your qualities and stuff like that, of how you study. So, going to the final part and to answer your question, you absolutely have to learn yourself. Like that's the main, you know, I feel like that's the main game of 1L life. In the three to four hours that you have to sleep because the rest of it is either in class or briefing, um-

**(Jade Chuckles)**

**D:** You got to learn like how, how to, to one manage the, the, the work and then two like how to, uh, soak in the work. Because there was times, and first time that it ever happened in my life where I was reading the pages, but nothing was retained.

**(Drew Laughs)**

**J:** Mhm

**D:** Like I was just reading words at that point in time. And it was like, you know, I was like a hundred pages into, you know, an assignment for a week, um, for one of my classes. Um, and yeah, I just could not retain any more information. So, I had to study myself and figure out, okay, what triggers that? Like, am I hungry? No.

**(Jade Laughs)**



On Their Way Transcript:  
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**D:** Because if I eat, I'm going to go to sleep. And then if I go to sleep, I fall into the trap of, "Oh, I'm going to wake up at four o'clock in the morning and try to get my study done." I wake up at seven and now I ain't read and now I'm in the middle of class looking kind of silly because the professor called on me and, um, in, in, in law school, like if you get called on, you get called on for the entire class. So, you gotta just constantly get called on and constantly not know the answer. It's...a very....a very different experience.

**(Drew Laughs)**

**D:** So, you know, just learning, um, you know, how I study. Learning when to study, because at first I thought mornings were good. Absolutely not. I didn't retain anything. So, it turns out to be sunsets is, you know, when I'm the most energetic. So, I started studying during sunsets work into the evening. Um, you know, learning when to take breaks. Um, learning how much sleep you actually need in order to be productive and stuff like that. And you know, at what point you are too prepared where you start second guessing yourself. So, all of that to say that, you know, 1L life was very integral in, um, teaching me, you know, more about myself. So now, you know, whenever I'm too stressed, I know that, you know, it's time to work out because that's how I got through 1L. Um, whenever I was too stressed about a class, I'm like, "yo, we only got one, um, grade for this entire class, and if I bombed is one grade, that is it for this entire class," once I started thinking like that, "Oh, it's time to get on a treadmill"

**J:** Mhmm.

**D:** Or, "Oh, it's time to start taking a jog," or something like that. Um, and then if I feel too drained, I know to, you know, start playing video games, but knowing when to cut it off, because you know, of course I got work to do. Um, and then also, you know, learning, you know, how much work is too much work. I think that's another thing that a lot of people that's going to listen to this can, can learn and definitely use immediately is it's okay, to a certain extent, to say that your plate is for regarding, you know, a supervisor or something like that.



On Their Way Transcript:  
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**D:** Or saying that, “hey, Supervisor A gave me an assignment that's due the same time as Supervisor C. And now you're asking me. To have another assignment due. Can I check with Supervisor A to see if I can push that back or something along those lines?” Because odds are, when you do stuff like that, that's when they'll get into contact with, you know, other supervisors and they'll, you know, start, you know, moving your schedule around, but you know, it all starts with knowing you first. So, you know, if you're not going through the law school way, um, I would just advise you to just take, you know, this break, maybe to learn yourself. To reflect on, you know, how you took the stress of being at Zoom University-

**(Jade Laughs)**

**D:** How you dress up-

**(Drew Chuckles)**

**D:** You know, taking finals with a Proctor that was staring at you through a screen. Like take all of that in and then figure out like how you react in a positive manner to those situations and how you counteract the stress that comes from those situations.

**J:** Hm. Wonderful. Well, uh, we're wrapping up now. We're at the end of our time. So I'm going to ask you this last question that I ask everybody. Every interview ends this way. So, Drew, you are clearly really doing it. You've got a lot of first-time prestigious internships under your belt. You're picking up knowledge left and right. You're learning from esteemed people who are really invested in your future, and you're clearly on your way to success. So, Drew, how will you know when you've made it?

**D:** So-

**(Drew Laughs)**

**D:** That's a funny question. I was actually talking to one of my friends about this, so I have a very superficial, shallow question. I mean, shallow answer to this.





On Their Way Transcript:  
Bonus Episode: Drew Emerson

**D:** And then I have like a, really a more profound, I guess, deeper one, but-

**(Drew Laughs)**

**D:** I almost don't want to share the shallow one-

**J:** Oh, no shame in the game. Go ahead.

**(Jade and Drew Laugh)**

**D:** So, it's always....been since....I don't know where I heard this from either, but it was since like middle school where I want it....I'll measure success when, if I drop a dollar on the floor, it costs me more money to pick up the dollar than just to leave the dollar on the floor.

**J:** Okay.

**D:** That's how I measure success on the financial standpoint, on a very shallow end. Like that, that's always been my, you know, dream and I've calculated the numbers and it is a very substantial amount of, um, you know, financial security that you need to be at to even make that happen. But, you know, that's just one of those things Like, I feel like everybody has a quirk like that. Like, um, I just got done reading, um, the, the history or, or the, by The Autobiography of Bob Iger. And his was-

**J:** Ahhhh. I do enjoy Bob Iger.

**D:** You said what?

**J:** I do enjoy Bob Iger. I think his business acumen and the places he took Disney was fantastic. But go ahead. Go ahead.

**D:** Oh, definitely, definitely. And one of the things that helped him propel, propel him to that is this notion of this thing called, in Japanese, shokunin.



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**D:** Which means, um, the relentless pursuit of perfection. So, he constantly watched, and he said it in his book, he constantly watched this, um, sushi chef um, that's 88 years old, still trying to master his craft, still trying to perfect his craft. Like he would throw out like tons of sushi because the temperature would be off by half a degree. And, you know, that's, that's his quirk. Like he gets...he even said in the book, like his leadership team, you know, goes in, you know, has to watch that, you know, biography of that, um, sushi chef. So, it's, it's always, you know, something. So, that's my thing. But in, in, a deeper sense, um, life, you know, just being in the business where in life, it's always about profit, about, you know, always taking in, um, more than you receive. I will measure success when I am at a deficit, but can still, you know, handle life around me. So, and I'm not talking a deficit in money, but I'm talking to deficit in the amount of resources that I provide for the world. For entertainment. For music. For, you know, my mentees, even for my mentors that are looking for me to, you know, kind of help them out to, you know, continue to perpetuate them. Um, if I can give out more than I take in, on a consistent basis and still be good, that's how I measure success. So, once I get to that point, right now, I'm taking them way more than I'm giving out, but hopefully I can get to a point where that evens out and then it starts to flip. And then, yeah, that'll be when I'm successful.

**J:** Alright. Wonderful. Well, can you tell the people where they can find you?

**D:** Sure. Sure. So, actually I recently started, you know, a new avenue of streaming music production in my spare time, which is very little-

**(Jade Chuckles)**

**D:** But you can find those streams, um, and you know, other, you know, piano covers and stuff like that, um, on my Instagram. @\_imdrewtothis. Um, so, and that's all spelled, you know, regularly. Um, but yeah, that's the main way to, to, to contact me.



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**D:** Um, if you have any questions about entertainment, um, if you have any questions about music, if you have any questions about entertainment, law, or just law in general, or just life, you just liked the sound of my voice, and you think that I'm a cool dude to, to vibe with and chat it up. Like, I'm always, like I said, always trying to turn that into a deficit, so I'm always taking on more mentees than I have mentors. So, you know, feel free to contact me on there. Um, LinkedIn is also Drew Emerson. Um, and then, um, yeah. Yeah, you can just contact me on either one of those platforms and I'll be back in touch with you or just, you know, follow me. Listen to my music.

**'On Their Way' Theme Song composed by Bajio Alvarado**

**J:** And you've just finished listening to the fourth bonus episode of *On Their Way*. *On Their Way* was created, hosted, and edited by me Jade Madison Scott. The theme music was composed by Bajio Alvarado, and the logo was created by Amaka Korie. If you want to financially support us and do some last last minute holiday shopping, you can buy some of our merchandise. We've got mugs, stickers, pins, t-shirts, pillowcases, phone cases, notebooks, etc cetera, etc cetera. Uh, to make a purchase you can go to our website, [wgcpredictions.com](http://wgcpredictions.com), click the store tab, and then boom you'll be right there. If you want to support us and you want it to be free.99, you can come and follow us @withgoodco, @ W I T H G O O D C O on Facebook, Twitter, and Instagram, and Twitter, so you can stay connected and see what we're up to, you know? We like talking to you, slide us a DM. Do what you will. Episode transcripts are available at our website, [wgcpredictions.com](http://wgcpredictions.com), and that is all I have to say. I hope you guys have had a wonderful Hanukkah and I hope you will have a Merry Christmas, and if you don't celebrate I hope you have a great week! Alright, remember to take care of yourselves and also remember to wear your masks.