



S2 E24: Top HBO Executive, Jay Roewe (COM'79), on the Importance of Staying Hungry

Guest host: Rukia Magege (COM'20)

Leaving the field to take a corporate job at HBO wasn't an easy decision for Jay Roewe (COM'79). Looking back on it today, he says it was one of the best decisions he's ever made. Jay graduated from BU's College of Communication in 1979 with a degree in television. Today, he serves as Senior Vice President for West Coast Productions at HBO and is a driving force behind some of the network's most groundbreaking and successful shows. On this episode of the podcast, Jay sits down with Rukia Magege (COM'20) to talk shop and explore the future of the entertainment industry.

About our guest host: Rukia Magege (COM'20) just graduated from BU with a degree in film and television. During her time as a student, she was an integral part of the team working behind the scenes to produce Proud to BU. We are so grateful for all the work that Rukia put in to make the podcast a success and we wish her the best of luck as she embarks on her next chapter.

Podcast Transcript:

Jeff Murphy

Before we dive into today's episode, a quick note for all of our listeners, this is going to be the final episode of our second season. I want you to know that hosting Proud to BU is one of the best parts of my job. And over the past two years, my colleagues and I have had the chance to speak with 49 incredible alumni from all walks of life in all corners of the world. My hope is that in bringing you these conversations, you might find yourself inspired by their stories and proud to be part of this incredible Boston University alumni network. As our second season comes to a close, I'd really like to hear your thoughts on the podcast. What have you enjoyed? What do you wish we did differently? And amidst all of the podcasts you could have been listening to why did you choose Proud to BU? Send me an email at jtmurphy@bu.edu and whether you provide your feedback or not, please know how grateful we all are to have you as a listener. Now, let's get on with the show.

From Boston University and BU Alumni Relations, welcome to Proud to BU: Around the World. I'm your host Jeff Murphy and this season, we're taking the podcast on the road to meet some of our most interesting and accomplished alumni navigating life and careers in cities across the globe. Today, it's my pleasure to welcome guest host Rukia Magege to the podcast. Rukia just graduated from the College of Communication with a degree in film and television. During her time at BU she worked with us here in the alumni office helping produce the Proud to BU podcast, and we're so grateful for the opportunity to bring her out from behind the scenes. Rukia, thanks for hosting today's interview take it away.

Rukia Magege

Today my guest is Jay Roewe. Jay graduated from the College of Communication with a degree in television in 1979. After his time at BU, Jay built a distinguished career in the world of entertainment, and since 1994, he has been a driving force behind HBO's groundbreaking film, miniseries, and television productions. Today he is the Senior Vice President of West Coast Productions at HBO, overseeing the physical production of the global programming that many of us know and love. He joined me on the podcast to reflect on his storied career and share a few insights as an industry

insider on the future of entertainment. So I was wondering if you could tell me a little bit about where you grew up. Were you interested in entertainment as a child?

Jay Roewe

Yes, I grew up in Wilmington, Delaware. My father worked for DuPont. I was actually born in Pasadena, California, but my father got transferred back and so ended up literally from kindergarten up through 12th grade group in Wilmington, Delaware. And I grew up very much as a musician along with all of my regular schoolwork. And did you get exposed a little bit to some television. I'll never forget, in sixth grade, the school district we were in, had a closed circuit television studio, and I was playing a little band and they invited our band down to the TV studio. And I just was so impressed that day with these cameras and this little TV studio, and then two weeks later, they played the performance back in our classroom and it was just, it seemed magical to me, and I think that was quite influential. And in fact, I'll never forget I wrote a paper, we had a really, really wonderful teacher in sixth grade and had us in our class write down who am I? And you know, what did we think we would grow into? And what our first choices were. And the first choice in sixth grade, I really wanted to be an airline pilot. But my second choice in sixth grade was, I hope I grow up to be a television executive. And I pulled it out a couple times, like, how did I even understand what a television executive was in sixth grade, and so on and so forth. But clearly going into that TV studio left a strong impression on me.

Rukia Magege

Yeah, that's incredible that you knew so early what you wanted to do.

Jay Roewe

I think it was more of a guess. But somehow, you know, once I found that piece of paper, I was like, oh, my goodness, I guess I saw into the future.

Rukia Magege

So from Delaware, how did you end up at BU? What was your decision process like when it came to choosing a college?

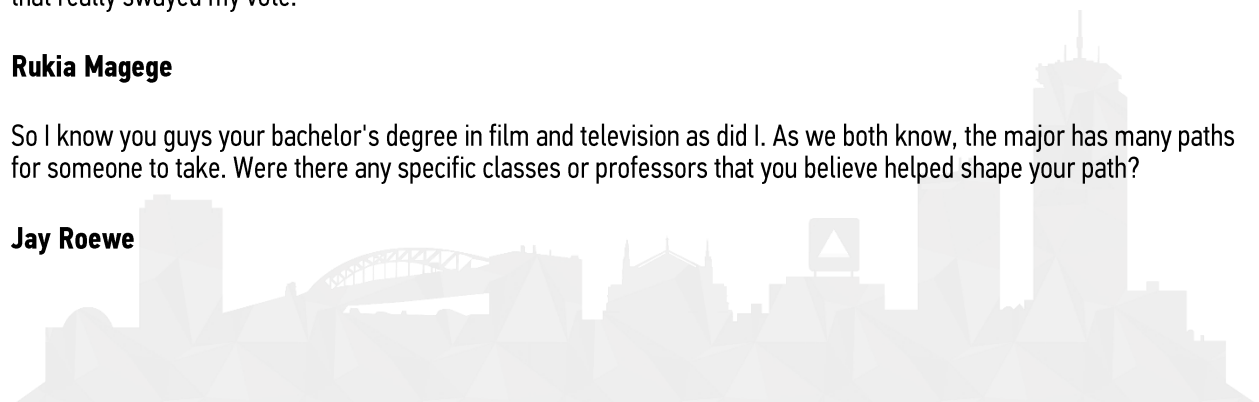
Jay Roewe

it was pretty clear. I decided I wasn't going to become a professional musician, but I wanted to go to a school that had a good music program because I wanted to continue to at least study it or be involved with it. But I clearly wanted to go to a communication school. The northeast was my focus not really traveling beyond that. So I went up to Syracuse, I went up to Ithaca and went to BU. And I'll never forget the day I drove in, I was looking at all three schools and visited them. And I drove into Boston and literally before I even got to the campus, it was like, I want to go to school in this town, it just went off in me. And I was just like, I definitely want to go to school here. Of course, if I can get in and get accepted, and so on and so forth. I don't think I even applied to Syracuse because it was just felt like a little bit in the middle of nowhere. Ithaca was intriguing to me as a school and I did get in, but it was unquestionably it was the idea of being in Boston. And then, you know, traveling around and looking at the campus and so on being kind of inside of a city. And again, having a great music program in a very, very good at the time, school of public communications as it was called, that really swayed my vote.

Rukia Magege

So I know you guys your bachelor's degree in film and television as did I. As we both know, the major has many paths for someone to take. Were there any specific classes or professors that you believe helped shape your path?

Jay Roewe



There are three people two whose name I remember and the other person I can't remember his name, but he's still very strong impression. There's unquestionably there was a gentleman named Dr. Murray Yeager, who is to this day one of the top professors that ever taught at the school and I had the fortune of actually being an assistant to him, a production assistant and he unquestionably changed my outlook on my career in my life. And I just feel like I had a mentor and a teacher that I got extremely lucky about. He also won the, every year they give out top teacher awards across the university and happened to be the year that I graduated, he won that won that award. He'd also done his doctorate on Edward R. Murrow, and he taught a lot of different classes and I, we go to one lecture after another after another, all these classes that he taught, so I feel like I got kind of an education on steroids getting a chance to work with him. Number two, there was a professor named Tim Kohane. And I'll never forget, because he was my journalism, one of my journalism professors, and I was scared to death of him. And he made us write, and write copy for newspapers and magazines, and he was ruthless. And to this day, if I misspell a word, I can hear his voice. If, if things aren't, the grammar isn't correct. I can hear him, you see him slashing across the paper. There's a little book called Elements of Style, and if they still use it there, but I still have copies of it. And to this day, even when I write a memo to somebody, I can hear his voice, you know, questioning why I'm writing it or what do I really mean to say etc. So those are probably the two within the School of Communications that unquestionably to this day, leave very, very strong impressions. And then there was a third professor, I don't remember his name, but it was a class in aesthetics. And so what was so unique about this class is the professor taught us, a Bach, took a Bach invention, he took an architectural class, excuse me, an architectural building, I believe we took a screenplay, and there was one other aspect of literally of life. And he talked about aesthetics, and how form and substance and how things are designed, and how they all kind of relate to the world. And it was one of the most esoteric classes I've ever taken. And to this day, the idea that there's something about architecture and a Bach prelude or invention have something in common because of its artistic design and structure and so on was just absolutely, it's just left this indelible points and ideas in my mind. Literary about creativity and practicalness and, art and so on. So just one of those classes you just kind of like that's what you go to college for somebody to stretch your mind. And he most certainly did. And uh you know Murray Yeager told me he goes you should you have an extra elective here take this class and just incredibly inspiring.

Rukia Magege

Yeah, that class sounds really interesting. I wish I could have taken it. It also sounds like your professors were incredibly influential for you.

Jay Roewe

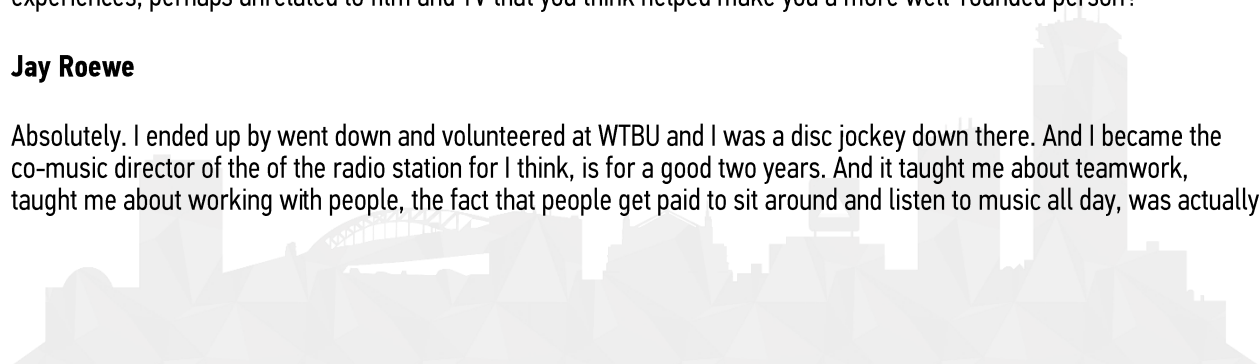
They were and then the the only class that to this day, I do think about is I loved economics. And I didn't know why I liked economics, and I never really thought I liked economics. But I took those economics classes and I always said to the professor, I said, I really enjoyed this class. I don't know why I like this class. And I'm still trying to understand exactly what you're teaching me but I find it really interesting. So you know, that aspect of economics and business which obviously is a big part of what I do now, I fully credit BU for planting the seed of me that you know to understand business and management and so on. Along with a couple of other good classes on screenplays and screenwriting, which, I'm not a good writer in that realm, but it certainly taught me how to appreciate good screenwriting and structure from that standpoint.

Rukia Magege

Absolutely. So along the lines of your economics class that you really enjoyed, were there any other college experiences, perhaps unrelated to film and TV that you think helped make you a more well-rounded person?

Jay Roewe

Absolutely. I ended up by went down and volunteered at WTBU and I was a disc jockey down there. And I became the co-music director of the of the radio station for I think, is for a good two years. And it taught me about teamwork, taught me about working with people, the fact that people get paid to sit around and listen to music all day, was actually



kind of mind blowing to me. It did speak to me the fact that if you can be, then actually, if you can somehow take something you're passionate about, and somehow turn it into your job or some aspect of your job, that's pretty special. And so, you know, we were the little engine that could. We were just closed circuit. But we got all the record service from all the record companies in those days college radio, and still to a degree now, but even more so then. I mean, little they would break acts on college radio. So literally, we would get every single release every reason every week, I'd have homework of have to get to go home and I have to go listen to 10 albums this weekend. That sounds like hard work, huh? And then obviously, when the bands and music musical acts came through town, they're always giving us free tickets. So I saw all kinds of people at the Paradise and again, sounds like a tough job. Yeah, I had a blast.

Rukia Magege

I also found wtbu to be an invaluable experience so it's great to hear what your time there was like and that you enjoyed just as much as I did.

Jay Roewe

Yeah, yeah. Well, that's, I say that to people that you go there, you're not only you're in an incredible town of Boston, but you know, it's your extracurricular activities, which is, you know, you meet new people, you get introduced to new situations, you just get exposed to things outside the classroom and people have heard me say this before, but you know, when I look at somebody's resume, I expect that they did well in class, but I really look at those extracurricular activities and what they did you know, are they making movies on the weekend? Did they belong to clubs because those are the you know, they are driven people or people they get involved with a lot. So and that's important early in our business.

Rukia Magege

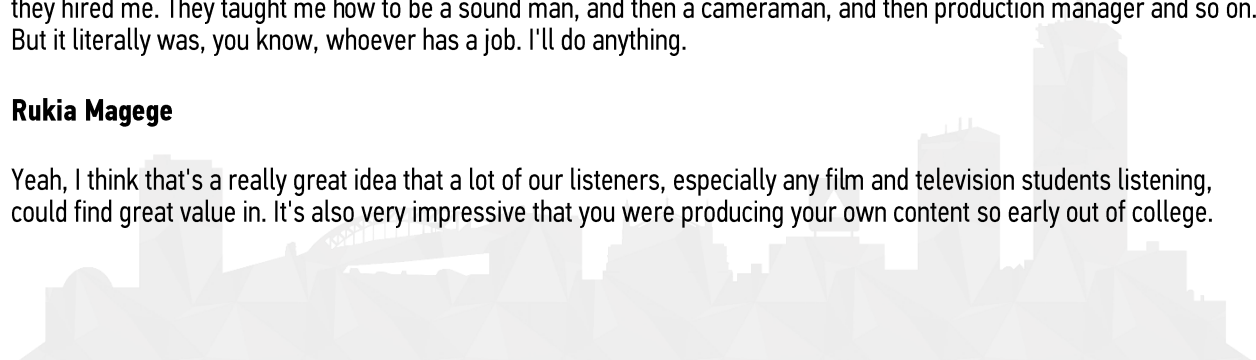
So switching gears slightly, after you graduated from BU, and we're looking to break into the industry. How did you decide what you wanted to do? What was your first post grad job and how did you get it?

Jay Roewe

Well, I decided I needed to get a job in the business. And so that was kind of the goal like okay, how do I get a job in this business now? And so I ended up actually The summer I graduated I think I worked on two or three different scenarios, projects that I all did for no pay. I worked for a television personality there, guy named Rex trailer who was kind of like a Mr. Rogers of Boston. And he had a actually in a workshop that he ran in the evenings and he needed somebody to run the camera. So I did that he didn't pay me but, you know, I was around him and got some experience as a cameraman. I put together my own music television show. When cable TV, I took some of my my friends from college and we would go and shoot bands around Boston. We bring them into the studio and we had a I think it's every other week music show from Warner Cable in Somerville, Massachusetts. So I got a producing credit. And, you know, we just, we did it with the gear, they gave it to us, and it was it was there for the credit. And then at the end of the summer, there was a big fundraiser of the light parade. It was a big fundraiser for Boston. And I helped the producer put it together. And through that I met a couple of freelance cameraman and they were so impressed with how hard I work because I literally I was working 24 seven for about three weeks. I never figured I ended up sleeping on the producers for a couple times because we were working so hard. And they said, you know, are you interested in a job? I said, Yes, I am. And so I, they hired me. And that was, you know, they hired me to answer their telephone. And that's what I did. And they hired me. They taught me how to be a sound man, and then a cameraman, and then production manager and so on. But it literally was, you know, whoever has a job. I'll do anything.

Rukia Magege

Yeah, I think that's a really great idea that a lot of our listeners, especially any film and television students listening, could find great value in. It's also very impressive that you were producing your own content so early out of college.



Jay Roewe

Well, I think that's what it is, is that you can you know, as you with your friends, you can go produce, you can write, you can direct, you can do that, whatever. And is anybody going to pay me a lot of money to direct right out of college? Probably not unless I have a lot of directing credits. But, you know, within a couple of years working at this company called Multivision, they actually let me direct something. And I was like, okay, well, I've done directing a little bit, and here's a new opportunity. So I think you need to be really resourceful but of course, they didn't pay me to direct the day I walked in, they paid me to answer the telephone. But you know, they said, well, what do you want to do? And you know we have this job and it was a small company and was very busy. So whatever came in the door, they would sit around so who's going to do this? Somebody has to produce this and he has to direct this who's going to do it. So I felt very lucky from that standpoint, but you know, you gotta be you got to be hungry and willing to do anything that is kind of thrown at you. That's been a theme song through most of my career.

Rukia Magege

So looking back on your career and how you got to where you are now, do you think that there was a singular decision that changed the course of your career?

Jay Roewe

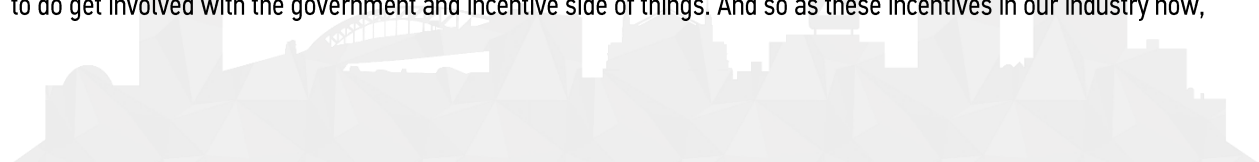
Unquestionably. And as I look back at it, the decision to actually take a staff job at HBO, without question was the fork in the road. And I was hesitant to take the fork. But in hindsight, was probably the best thing I ever did. And I think what was significant about it was I really enjoyed being out in the field in the same way that one plays music with musicians, there's an energy comes around that I really enjoy the creative energy of being on a set and being like, right in the midst of working with creative people. But this opportunity for the job to be the head of production of the film's group at the time, came up. And I'd been literally traveling around the world for almost a decade, just over a decade, and never really wanted a corporate job. My father worked for DuPont and didn't really enjoy the politics. And everything else associated with it. So I was very hesitant to do it. But my wife and I had our first son, and it was like, well, I'll try this job out for a year or two and kind of see what happens. And, you know, I spent the better part of my career at HBO. It's allowed me to have a family life and an incredible work life and also to be involved with some of the some of the best quality programming and productions of the last couple decades.

Rukia Magege

In your current role as Senior Vice President of West Coast productions at HBO, what does a typical day look like for you if that even exists? Is there anything unexpected about your job that others might not be aware of?

Jay Roewe

I think a typical day for me is just that it's not typical. And so that's one of the reasons I like it. I don't do the same thing day in and day out. And because there are so many things that come up and challenges that kind of keeps it interesting. I'm really really, rarely bored. I think from the the standpoint of what what has happened for me is that my job has evolved and continues to evolve. And most people presume you get a job, here's your job responsibilities, and you go do it every day. And it's, I mean, I've spent the better part of my 25 plus years at HBO, figuring out well, what is my job this week? What is my job this month? What is my job this year, because the company continues to evolve. And so therefore, I've had the great fortune of being able to evolve with it. And for people to give me opportunities as things come up. And and I think that that's what's kept it interesting. I think if it was the same job that I took 25 plus years ago, I don't think I would still be an HBO I would have moved on to something else because you know, you want to be challenged, you want to be stimulated and as much as there's anxiety with that, that's what kind of keeps me motivated. For sure. So, um, you know, cut to now, I mean, certainly running the production groups for a while still involved with some projects. But about 10 years ago, as we were starting up Game of Thrones, they needed somebody to do get involved with the government and incentive side of things. And so as these incentives in our industry now,



which they're almost 100, around the world have grown, it became part of my job. And so all of a sudden, besides just worrying about productions, I'm talking to different government leaders. I'm talking to people inside the government. I'm talking to mayor's I'm talking to economic people, I'm talking to governor's, I'm talking to prime minister's, so that's been kind of a fascinating journey, which I never expected. And then, literally, about three weeks ago in the middle of this crisis and a woman I work for, says, Jay, we need you to, you know, help run and figure out this back to work. How are we going to get everybody back up and working again, coming out of the pandemic right now? So, um, you know, the virus wasn't even around a few months ago. And now, it's literally 80% of my time on a daily basis right now. So that's kind of what production is what comes along, you have to put the hat on, you got to figure it out. And it's part of the fun and the challenge, and I've had a few sleepless nights, but you know what, that's what I get to do.

Rukia Magege

You mentioned the COVID-19 pandemic, and I wanted to hear your thoughts about how you think this will affect television production in the next year or so. Do you anticipate any long-term impacts on the industry?

Jay Roewe

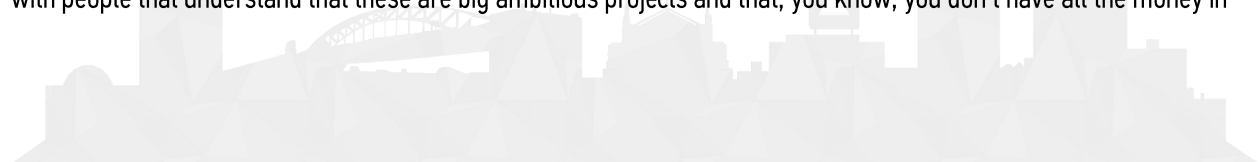
Well, television production is moving forward. Right? You're watching things on television, you're watching the news. You're watching some talk shows that have come back and variations on that. You're seeing things like the Disney sing-a-long and you're seeing concerts being put together and on television, you're seeing people perform out of their living rooms, etc. Doing shows from their homes and houses and dens and front yards. So that's something you know, again, we're creative people and so when obstacles come up really creative people, you figure a way around them through them or working with them. So I think that because this virus is going to be around for a while, that we are we will have to adjust to the virus. And so we will be working in different ways. And yet, you know, obviously, we have a product to put out we want to make content and so on and so forth. But it is going to, it's going to make all of us have to think differently. And the idea of coming to work in a mask and gloves to have to be tested, potentially. These things are with us now for a while. And so we're gonna have to figure out how to do production, which by its nature tends not to be something that it's easy to self-distance in, and by the, you know, creative collaborative process, you work very closely with people, right? Very often in tight rooms, in studios. actors have to, you know, be close to each other on order to perform even the crew does. And so we're gonna have to figure out how to do those things in this new world. And you're gonna see a lot of creative people come up with creative ideas and solutions.

Rukia Magege

So speaking of creative ideas, I want to go back to HBO for a bit getting a series produced for HBO is very likely a goal for many of our students and alumni. Are there specific project details that you look for when it comes to developing a new series at HBO?

Jay Roewe

Well, again, to be clear, I don't pick the ideas. But I work with the people that do pick the ideas and I think that in this day and time, you know, there are two or three things and immediately jump to mind. One is that the product is a very high quality And by that nature, that it's written very well, or if it hasn't been written yet, that you're gonna have very high quality people involved with it. And certainly on the creative side, when people come and pitch us things, you know, the innate sense of who's involved is very, very important. People tend to have very strong track records, and have just very, very strong creative instincts. Because we, you know, you want to be, you want to be something, do something, that's literally shooting for the stars, and you need people who tend to have a lot of experience and having gone down that path somewhat before or certainly elements of that. Usually what we look for is something that on the creative side, either the showrunner or the writer or the director, one of those or potentially cast are something that's really going to drive the creative process and also then drive the marketing and distribution because people will want to tune into it or look at it because so-and-so is involved. And then on the production side, you know, ideally, you're working with people that understand that these are big ambitious projects and that, you know, you don't have all the money in



the world we'd like to, we certainly like to give people a fair amount of money and for people to do it well. But there's a limit to everything. And so the idea of, you know, working hand-in-hand with production, just makes it a lot easier all the way around. So that as obstacles come up, that creative people are willing to embrace the obstacles and we're here to help and solve them, but to work with them and not against them. And the reality is, these projects now become very, very large. And the reality of shooting for 100 or 150 days for months on end, with, you know, large crews of anywhere from, you know, 100 to 500 people. These are giant operations and so, the idea of having everybody work together and in sync is extremely, extremely important. And I really do believe at the end of the day, that creative people that understand that production process and work with the production process, by and large, it just makes for a better product. I think there's two projects immediately that come to mind both Game of Thrones, and something, maybe, you know, smaller scale, Curb Your Enthusiasm. But both, you know, people, David and Dan, that ran Game of Thrones, and even Larry David, these are people that are incredibly gifted, creative people. But they also understand that, you know, you need a large crew, and you need to tell them what to do and how to work with them and be sensitive to them. And I think that, to have people like that, that you get to work with it motivates the people on the crew, it brings people together. And I think in the long run, that's really what makes for a great creative product.

Rukia Magege

Very well said. There's a lot of advice out there about what it takes to make it, quote, unquote, in the entertainment industry, in your opinion, are the necessary traits or skills that you think are keys to success and television.

Jay Roewe

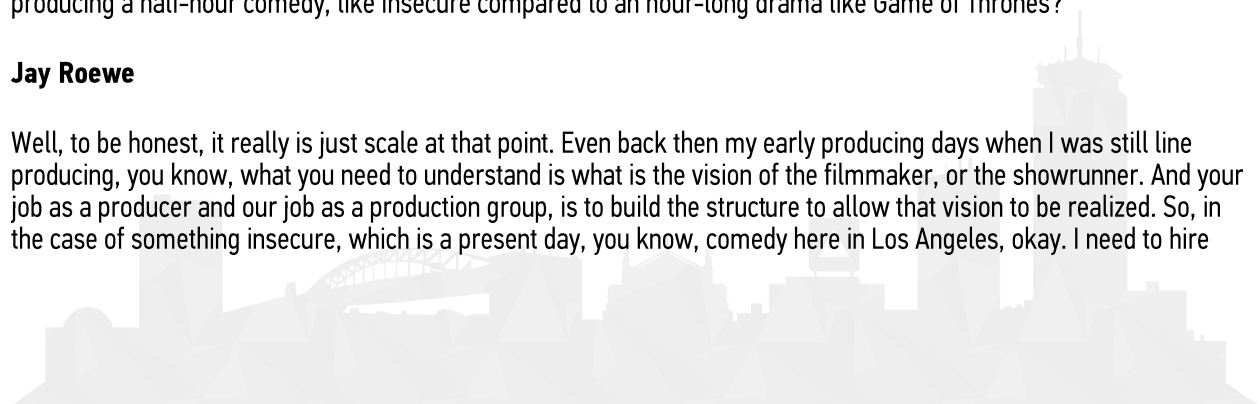
Yeah, there's two or three that come to mind. One, I think you need to be motivated, you need to be a self-starter, you need to be driven. You need to get up in the morning and not necessarily expect to have somebody telling you exactly what to do. That is a really, really, really important as a driving influence. Number two, I think the ability to work with people and collaborate is also extremely important. Because yes, maybe the writer, or the, the artist kind of has to go off into a room by themselves and maybe the editor on occasion, you know, you have to do things on your own. So again, that's where the motivation comes in. But at the end of the day, the, and it's kind of also what attracted me to the television side of things and production side, you know, the idea of getting hundreds of people working together in sync is pretty spectacular if you can make it happen. But that is a giant collaboration. And so people have got to understand how to work together and you need to know your part. You need to know how to communicate with people, you need to understand how to listen to people, all of those things, you know, those are skills in and of themselves, be able to listen to people being able to communicate with people, effectively and clearly. So, you know, those are probably the two things that I think are most important is that certain sense of drive and you know, as much as I would jokingly say, in sixth grade, I knew what I wanted to do, I actually really didn't I mean, it's funny that that happened to be some connecting point that I discovered after all those years, but I certainly didn't go through high school or even college saying I wanted to grow up to be a TV executive. I didn't know what a TV executive was, I kind of made that up. And so you have to be okay with not necessarily knowing the answer, but still moving forward. But doing it in a way that's collaborative that makes people want them to be around you and you to be around them.

Rukia Magege

I think that is very helpful advice and something our listeners could definitely benefit from hearing. So you spoke about the large scale collaboration of the programs you oversee, in your view, what would you say is different about producing a half-hour comedy, like Insecure compared to an hour-long drama like Game of Thrones?

Jay Roewe

Well, to be honest, it really is just scale at that point. Even back then my early producing days when I was still line producing, you know, what you need to understand is what is the vision of the filmmaker, or the showrunner. And your job as a producer and our job as a production group, is to build the structure to allow that vision to be realized. So, in the case of something insecure, which is a present day, you know, comedy here in Los Angeles, okay. I need to hire



people who understand how to find locations in LA, how to cast LA you need to find the right kind of crew to support Issa Ray, and what she's trying to do. As opposed to David and Dan's vision for Game of Thrones, which was a period piece. And so we needed to hire the right people and shoot in the right location. I'm not going to shoot Game of Thrones in Los Angeles, right? I need to go to where it's best suited, right? Which was, because it wasn't a true story, that world didn't even exist. So where, whereas a location or an environment where it can, it's going to play to that? So all of those decisions, go into creating the right infrastructure. And that's really what we're trying to do. We're trying to create the structure around the vision of the filmmaker. And so it's by talking to them and understanding and, you know, and sometimes you in the case of TV series, sometimes you don't have a lot of scripts, so you just need to understand what the vision is and then build the structure in and around that. And that's part of the anxiety and the fun.

Rukia Magege

Yeah. think that's a really interesting framework to look at producing. It's great to hear it broken down like that. So you've had a very successful career in the industry. Was there ever a moment when you knew that this was the right path for you?

Jay Roewe

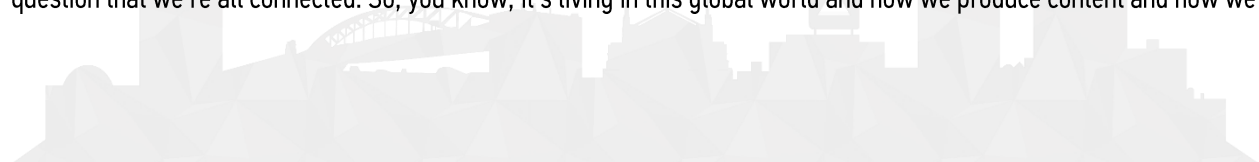
Yeah, I think there were. I think there were moments. When I've had things where I kind of said, this really feels like a special moment. I remember when I was still in Boston, one of the last things I ever did with a group in Boston was at the time, Barbara Walters had a very famous interview show and she interviewed Walter Cronkite down in Martha's Vineyard, and we all traveled down there. And that was a really, at the time Walter Cronkite was still alive. And Barbara Walters was an extremely important person and I felt like this is this is pretty cool. Plus, I was working with people from LA in New York and I was like, these are the kind of people I want to work around. So that was that was certainly a moment for me. I think getting to work with Madonna on "Truth or Dare" was another moment for me a sense of being utilizing my music background, my documentary background, my feature background, and all of those things kind of coming together, and understanding how to work with musicians and how to do music and shoot music. And it was it was a great utilization of all these different kinds of productions I had done. And then finally, I think Game of Thrones without question, to work on something of that kind of scale, which, again, you start every show and every project, wanting it to be something that's, in a sense, going to be really good, right? But to realize that I had an opportunity to work on something that, you know, just impacted television the way that it did, that people around the world saw it. I mean, to this day, you can pretty much go anywhere in the world while we were doing that show and people have seen it or heard about it, just to be part of their process. I just feel very honored to have been able to contribute to something like that. So those are all moments that kind of stand out as just being pretty special. And I feel just lucky to be here, to be a part of that.

Rukia Magege

So we've spent the majority of the episode talking about your past. But now I want to look towards the future. What do you think the next five to 10 years will look like for you?

Jay Roewe

Well, I've had to do this, my entire career is like, what's our business gonna be like in five to 10 years. And so, right now, it's the pandemic is certainly affecting the way we do things. And so that's gonna jolt us in some ways into the future. I think we're more reliant on technology than ever. HBO now being part of Warner media being part of AT&T. So going from working for HBO with 3000 people to a company of 300,000 people is kind of a jolt, but to be working for a media company, at this time and age. Just absolutely fascinating and how this all plays out in the streaming world HBO Max obviously will be launching later this month and to see how that plays out. And to to really, in the way that almost this, the virus has connected us all globally, not that we weren't connected before. But there's no question we're now all connected. I think the virus has brought us together in one way. But now from a technology standpoint, there's no question that we're all connected. So, you know, it's living in this global world and how we produce content and how we



communicate with each other and how we all work with each other. And, you know, how does my job fit into that? So, it's been fascinating the last few weeks, literally having to call people that I know around the world to find out how they're doing production, to be able to pick up a phone and realize I'm, you know, one phone call away from somebody in almost every country that I can get information has been fascinating. I had those connections, but I didn't really have to utilize them the way that I have over the last couple months. And then just to see how I'm using technology doing this podcast today. I feel like this is almost normal. I've been on so many webinars and zoom calls and team meetings and podcasts and so on. It's like second nature now, I don't even think about it. So I feel and I, you know, in some ways, it's, easier isn't the right word, but it's certainly making communications easier on some level of me, as opposed to me having to travel to Boston to sit in a room with a group of students. We did a zoom meeting a couple weeks ago, I was like, I'm talking to everybody and they're kind of spread around the world. It was no big deal. I think it was, it was no big deal. You know, even today, making the getting the podcast together. We had a little technical thing at the top and it's like, you know, what, take a couple minutes clicking a couple buttons, and it's gonna work. And I think we're all in a new mindspace that way. So, you know, where that leads me? Don't know, but I like the search. And I like the journey. And it's going to be fascinating. you know, so I think more global production is of great interest to me. I just, I like figuring things out in different countries, I like working with different cultures, and working with people in that shape. So I would, I would hope that I can be more involved with more global production. So that's the way I'd like to finish my career.

Rukia Magege

Speaking of finishing your career, is there anything else that you're still striving to achieve?

Jay Roewe

Maybe enjoy the journey just a little bit more? And not, you know, this is a stressful business and there's a lot of anxiety around it and so on and so forth. And, you know, that's part of the drive, but I think to simply enjoy things and enjoy working with people and appreciate the people I get to work with, certainly is a big component of it. And again, you know, early my career did a lot of traveling, when I was at HBO for the better part of it with a family, I didn't do a lot of traveling. I'm a traveler once in a while, but both my boys now are out in the working world and the ability to go out and work on these productions and, and get through the virus and get back out there and traveling and help people out on productions around the world I think would certainly be a fun thing to continue doing.

Rukia Magege

I think that is a great way to wrap up the episode. Jay, I can't thank you enough for being on the Proud to BU podcast today and sharing your thoughts and advice with me. It was great talking with you.

Jay Roewe

Thank you so much and BU left an indelible imprint on me and my career and what it's done for me. And I like to give back and I hope this inspires a few people to, you know, to push ahead with their career and make something happen.

Rukia Magege

Absolutely. I think it will.

Jay Roewe

Excellent.

Rukia Magege



Thanks again to Jay Roewe for being on the podcast. As a recent COM graduate. I really appreciate it. his advice for alumni who hope to break into the industry. And as a huge fan of shows like Insecure I know we're all looking forward to seeing what you produce next.

Jeff Murphy

Great job Rukia. And thank you so much for all of your excellent contributions to this podcast. My thanks to Jay as well for being our guest. And for all the guidance he offers BU in several leadership roles. And again, that's a wrap on season two of Proud to BU. If you have any feedback to share with us. I'd love to hear it. So send me a note at jtmurphy@bu.edu. And to all of our listeners, we wish you a safe and healthy summer. On behalf of everyone on the BU Alumni Relations team thanks so much for listening to Proud to BU. If you enjoyed this episode, please be sure to subscribe rate and review our podcast wherever you find your episodes. I'm Jeff Murphy. And no matter where your path takes you be proud to BU. The Proud to BU podcast is produced by Boston University Alumni Relations, our themes from Jump and APM music to learn more about Proud to BU, visit bu.edu/alumni/podcast.

