



Backstage Pass

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Letter from the Editor

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This article was written as part of the curriculum for the Bachelor of Music in Music Management and the Bachelor of Science in Music Industry Studies at University of the Pacific. Each student conducted research based on his or her own areas of interest and study. To learn more about the program, visit: go.pacific.edu/musicindustry
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Welcome to the second issue of University of the Pacific's student published music industry journal, *Backstage Pass*. In the year since our first issue was published, articles written by Pacific students have been downloaded more than 1,692 times by readers in 69 countries. Our readers are primarily students and scholars with 83% of the downloads going through academic portals. The bulk of remaining readers are industry professionals. These numbers validate the belief that Pacific faculty had when *Backstage Pass* was first conceived: that the caliber of critical thinking and writing being done by Pacific students was worth sharing with a broader audience.

This issue is packed with twenty-six articles penned by eighteen student authors that cover a wide spectrum of the music and entertainment industry. There are eleven concert or album reviews spanning legacy artists such as Guns N' Roses' record-setting reunion tour to recent chart toppers such as ASAP Rocky and Childish Gambino. A similar number of students weigh in with their opinions and analysis considering topics such as music censorship, gender inequality within the industry, industry profiteering from musician's drug use, copyright infringement, and the emerging trend of artists releasing shorter and shorter songs to benefit from the new economics of streaming royalties.

Three Curiosity Projects created as part of our Music Industry Forum curriculum, investigate how to maximize artist promotion using Instagram, explain just what a Music Supervisor does, and recount the history of social activism through music from the 1950s until the present day. This issue features an interview with Pacific Music Management alumnus, Denny Stilwell, president of Mack Avenue Music Group, one of the most successful jazz record labels in the business.

Kudos to our hard working student editorial team, Nicole Wasnock, Axel Tanner and June Benoit. Without their long hours spent editing and shaping the collected works, there would be no *Backstage Pass*. And thanks to Michele Gibney, Digital Services Coordinator for University Libraries, who has been a continued source of advice and ideas to improve our finished product. Dean Peter Witte of the Conservatory of Music, and University Librarian, Mary Somerville, have both provided support and encouragement for this student-led scholarly journal.

I hope you enjoy reading and thinking about some of the issues addressed by our students. I believe it's safe to say there are a number of future leaders developing in the program who will soon be bringing their sense of values, fair play, and bold new ideas to our industry.

Keith Hatschek
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