



## Backstage Pass

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### Letter from the Editor-in-Chief

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After a 25-plus year in the music industry as a performer, engineer, producer and music executive, [Keith Hatschek](#) became a full time educator, directing the Music Management program ...[Read More](#)

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](https://go.pacific.edu/musicindustry)

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## Letter from the Editor-in-Chief

### Backstage Pass Volume 4, Issue 1

It was impossible to imagine how *Backstage Pass* might evolve four years ago when I sat down for my first meeting with the person who would become our Pub Manager, Michele Gibney, and a few days later pitched our students on the benefits of signing up to be an editor for the imagined publication. Since those early meetings, the journal has grown its readership globally to 171 countries and the content within its first three Volumes has been downloaded more than 48,000 times by 2,426 institutions!

Our first volume was comprised entirely of essays and reviews and now, four volumes later, our contributors have embraced not only the written word, but also have begun publishing audio-video media files that demonstrate the breadth of scholarship that is occurring at Pacific. Six video presentations and two podcasts demonstrate how our students are embracing contemporary communication media to share their ideas, information and what our authors judge to be pressing concerns with the world. Two pieces address the impact of the global pandemic on the entertainment industry, two tackle issues of racism and exclusion, while protest music of the 1960s, the roots of electronic music production, and music censorship all receive critical analysis. With COVID continuing to interrupt many aspects of the music industry, our contributors bring real world voices to the journal by interviewing four Industry Insiders: Grammy-recognized music producer Teak Underdue; music licensing guru and founder of Seven Seas Music, Brooke Wentz; Tour Manager, *tour de force*, Lisa Policaro; and artist manager and She Rocks Award co-founder and producer, Bonnie Gallanter. Throw in a few music reviews, a guide to social media marketing, and an op-ed that asks tough questions about whether or not

revisions to copyright laws have truly benefitted the common good, an incredible composition piece – our first! – with video and score, and we have another engaging and informative collection of critical thinking and creative insights.

While there are literally dozens of well-regarded academic music journals that draw together music criticism, analysis, reviews and new ways of understanding music and arts, only a handful are written, edited and published by undergraduate students. In fact, there appear to be only five, including this journal. In 2019, our *Backstage Pass* editorial team started sharing the story of how the journal came to be with other educators, first at the California Chapter of the Music Library Association (thanks, Stanford, for hosting us!); then at the 2020 Music and Entertainment Industry Educators Association Summit and most recently as one of the “Best of Chapters” Award recipients by the Music Library Association at their 2021 annual conference (thanks, U of Cincinnati College-Conservatory for welcoming us!). Such recognition is rewarding and fuels the desire to keep the journal growing and evolving as the music business itself continues to evolve.

When this issue is put to bed, it will be my last as I will be stepping down as Editor-in-Chief due to my retirement from Pacific this month. It’s been a privilege to lead the team responsible for its publication. The editorial staff, particularly Senior Editors Nicole Wasnock and June Benoit, have been the mainstay of what has helped us succeed. Area editors over the years, including Axel Tanner, Jennifer Morrow, Rachel Hawkes, Jada Macias, Elizabeth Shearrow and Dylan Bliss, have put in the time and effort to ensure that the journal is worth reading. Our Marketing Coordinator, RJ Bagus, pushes out relevant social media blasts to let the

world know of our author's work. My colleague and friend, Veronica Wells, deserves credit for mentoring many of our authors in research, writing and critical thinking via her many in-class workshops and one-on-one student meetings. Music Management Program Director, Benom Plumb, and other faculty including Jeff Crawford, Joshua Smotherman, and Sandra Swanfeldt also deserve shout outs for mentoring our student authors. Finally, Publication Manager, Michele Gibney, has been indefatigable in solving every type of file formatting, glitch-causing, and page spacing issue with humor and kindness. I couldn't imagine bringing *Backstage Pass* to life without her steady guidance. Thanks to Deans Peter Witte, Edie Sparks and Mary Somerville for supporting the journal and providing the digital platform on which it is distributed.

Looking ahead into 2022 and beyond, I'm excited about the pending restart of the music industry, as well as continuing to watch out for the new ideas and thinking that the authors and editors of *Backstage Pass* will be bringing to the world. Thanks for taking the time to explore the journal and I hope you'll share it with colleagues and come back again in the future to learn more about what our students find most interesting about the ever-changing music industry.

Keith Hatschek  
Editor-in-Chief  
Stockton, CA  
May 2021