

LANDON PALMER

Assistant Professor
Department of Journalism and Creative Media
College of Communication and Information Sciences
University of Alabama
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ACADEMIC APPOINTMENTS

University of Alabama

2020-present Assistant Professor, Department of Journalism and Creative Media

University of Tampa

2019-2020 Professor of Instruction I, Department of Communication

2018 Visiting Assistant Professor, Department of Communication

2017-2019 Adjunct Faculty, Department of Communication

RESEARCH INTERESTS

Film and media history; media industries; popular music and film; stardom and media performance; labor and production studies; film, video, and sound technologies; African American cinema; documentary

EDUCATION

Indiana University, Bloomington

Ph.D., Film and Media Studies, 2017

Department of Communication and Culture; Ph.D. Minor: Music, The Jacobs School

New York University

M.A., Cinema Studies, 2009

University of Southern California

B.A., Critical Studies at the School of Cinematic Arts, 2007 (cum laude)

PUBLICATIONS

Book

2020 *Rock Star/Movie Star: Power and Performance in Cinematic Rock Stardom*. New York: Oxford Univ. Press.
○ reviewed in *Studies in Musical Theatre* and *Journal of Popular Music Studies*

Peer-Reviewed Journal Articles

2022 “Between the Movie and the Money: Packaging the 1970s Motion Picture Tax Shelter,” *Media Industries Journal* 9, no. 2, 19 pages

2022 “From Freedom Dreams to Boomer Nostalgia: Licensing the Cinematic Meanings of Motown,” *Journal of Popular Music Studies* 34, no. 4, 85-108

2022 “Do the Loud Thing: The Boombox and Urban Space in 1980s American Cinema,” *JCMS: Journal of Cinema and Media Studies* 61, no. 5: 59-85

2018 co-authored with Jimi Jones, “A Record for Your Television: The Capacitance Electronic Disc’s History of Failure,” *The Moving Image* 18, no. 2: 103-131

- 2016 “The Portable Recording Studio: Documentary Filmmaking and Live Album Recording, 1967-1969,” *iaspm@journal: Journal of the International Association for the Study of Popular Music* 6, no. 2: 49-69
- 2015 “‘And Introducing Elvis Presley’: Industrial Convergence and Transmedia Stardom in the Rock ‘n’ Roll Movie,” *Music, Sound, and the Moving Image* 9, no. 2: 177-190
- 2013 “Re-collecting David Bowie: *The Next Day* and late-career stardom,” *Celebrity Studies* 4, no. 3: 384-386

Refereed Book Chapters

- 2023 “A Star is Imagined: The ‘Unproduction’ of Elvis Presley’s Film Career,” in *Rethinking Elvis*. ed. Mark Duffett. New York: Oxford Univ. Press (invited/forthcoming)
- 2022 “I’m an American, Just Like You: *The Room* and American Cinema, Identity, and Masculinity,” in *You’re Tearing Me Apart, Lisa!: A Year’s Work on The Room, the Worst Movie Ever Made*, ed. Adam M. Rosen. Bloomington, IN: Indiana Univ. Press. 174-184 (invited)
- 2021 “Strategies of the Popular Music Documentary’s Recovery Mode,” in *Reclaiming Popular Documentary*, eds. Christie Milliken and Steve Anderson. Bloomington, IN: Indiana Univ. Press. 259-276
- 2021 “Everybody Wants to Be a Cat: Jazz Culture and Disney Animation in the 1960s,” in *Musicals at the Margins: Genres, Boundaries, Canons*. eds. Julie Lobalzo Wright and Martha Shearer. New York: Bloomsbury Academic. 172-186
- 2020 “The Soundtrack in Transition: The Many Objects of Paul Simon’s *One-Trick Pony*,” in *The Soundtrack Album: Listening to Media*. eds. Laurel Westrup and Paul Reinsch. New York: Routledge. 21-37
- 2019 “The Disembodied Fry: William S. Burroughs and Vocal Performance,” in *William S. Burroughs Cutting Up the Century*, eds. Alex Wermer-Colan and Joan Hawkins. Bloomington, IN: Indiana Univ. Press. 97-111 (invited)
- 2018 “*King Creole*: Michael Curtiz and the Great Elvis Presley Industry,” in *The Many Cinemas of Michael Curtiz*, eds. Murray Pomerance and R. Barton Palmer. Austin, TX: Univ. of Texas Press. 171-184 (invited)
- 2012 “From Culture to Torture: Music and Violence in *Funny Games* and *The Piano Teacher*,” in *The Cinema of Michael Haneke: Europe Utopia*, eds. Benjamin McCann and David Sorfa. New York: Columbia Univ. Press. 179-191 (invited)
- 2011 “Gender, Regional Identity, and the Civil War: Politics of the North and South in *Sweet Home Alabama* and *Junebug*,” in *Southerners on Film: Essays on Hollywood Portrayals Since the 1970s*, eds. Andrew Leiter. Jefferson, NC: McFarland Press. 89-105

Other Publications

- 2021 “MTV Video Stardom as Media Power: Madonna’s (Moving) Image Control,” *Film Criticism* 45(3) <<https://journals.publishing.umich.edu/fc/article/id/1786/>> (invited)
- 2019 Contributing Editor, *William S. Burroughs Cutting Up the Century*, eds. Alex Wermer-Colan and Joan Hawkins. Bloomington, IN: Indiana Univ. Press.
- 2018 “Thelma Schoonmaker,” in *Hollywood Heroines: The Most Influential Women in Film History*, ed. Laura L.S. Bauer. Santa Barbara, CA: ABC-CLIO. 147-149 (invited)

Public Scholarship

- 2022 “‘Mr. Smith Goes to Washington’ still shapes the filibuster debate. That’s a problem.,” *The Washington Post*, January 27 <<https://www.washingtonpost.com/outlook/2022/01/27/mr-smith-goes-washington-still-shapes-filibuster-debate-thats-problem/>>
- 2021 “Beyond Black Woodstock,” forum on *Summer of Soul* for *Docalogue*, December (invited) <<https://docalogue.com/summer-of-soul/>>
- 2017 “Echoes of Ian Curtis: Film and the Punk Voice,” *Sounding Out!*, March 27 <<https://soundstudiesblog.com/>>
- 2015 “‘Some Things That Just Aren’t Done’: James Bond vs. the Beatles,” *In Media Res*, November 10 <<http://mediacommons.futureofthebook.org/imr/>>
- 2015 “Rocking the Transmission: Vulgar Spontaneity in Live Television Music,” *In Media Res*, August 11 <<http://mediacommons.futureofthebook.org/imr/>>

Book Reviews

- 2018 Review of *Popular Music as Promotion: Music and Branding in the Digital Age* by Leslie M. Meier, *Media Industries Journal* 5, no. 2: 159-162 (invited)
- 2017 Review of *The Encyclopedia of Film Composers* by Thomas S. Hischak, *Music, Sound, and the Moving Image* 11, no. 1: 119-123 (invited)
- 2016 Review of *Back to the Fifties: Nostalgia, Hollywood Film, and Popular Music of the Seventies and Eighties* by Michael D. Dwyer, *Music, Sound, and the Moving Image* 10, no. 1: 77-82 (invited)
- 2014 Review of *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* by Timothy D. Taylor, *Music, Sound, and the Moving Image* 8, no. 2: 223-227
- 2011 “Cultures of Configurability,” review of *Mashed Up: Music, Technology, and the Rise of Configurable Culture* by Aram Sinnreich, *Cultural Studies* 25, no. 6: 935-937

COMPETITIVE GRANTS, HONORS & RECOGNITIONS

Research

- 2022 Summer Stipend, National Endowment for the Humanities (\$6,000)
- 2017 Departmental Nominee, Outstanding Dissertation Award, University Graduate School, Indiana University
- 2017 Research Fellowship, Rock and Roll Hall of Fame Library and Archives, The Center for Popular Music Studies at Case Western Reserve University (\$2,000)
- 2015-2016 College of Arts and Sciences Dissertation Year Research Fellowship, Indiana University (\$20,000)
- 2014 Graduate Research Travel Award, College of Arts and Humanities Institute, Indiana University (\$1,314)
- 2014 Research Grant, James O. Naremore Graduate Student Fund, Dept. of Communication and Culture, Indiana University (\$250)

Teaching

- 2014 Lambda Pi Eta Associate Instructor Teaching Award, Kappa Alpha chapter, Indiana University (awarded by the departmental student body)

2013 Outstanding Teaching Award for an Upper-Level Undergraduate Course, Dept. of Communication and Culture, Indiana University (awarded by faculty)

Service

2016, 2018 Service Award for Leadership & Special Initiatives, Dept. of Communication and Culture, Indiana University (for research assistance to Prof. Joan Hawkins)

2009 Tom Hopkins Award for Departmental Service in Cinema Studies, New York University (for archival and departmental assistance)

Conference Travel

2017 Media Industries Scholarly Interest Group Travel Grant, Society for Cinema and Media Studies Conference (\$100)

2016 Graduate and Professional Student Government Travel Award, Indiana University (\$500)

2015 Modern Language Association Graduate Student Travel Grant (\$400)

2014 College of Arts and Sciences Travel Award, Indiana University (\$500)

2012, 2015 Dept. of Communication and Culture Travel Award, Indiana University (\$300)

2008 Travel Grant, New York University Graduate School of Arts and Science (\$500)

CONFERENCE PAPERS & PRESENTATIONS

Panels Organized

2023 “Popular Music Stardom in Transition,” Society for Cinema and Media Studies Conference, Denver, CO, April 12-15 (co-chair with Eric Harvey; forthcoming)

2021 “Production Companies: Industry, Culture, Power,” Society for Cinema and Media Studies Conference, virtual, March 20 (sponsor: Media Industries Scholarly Interest Group)

2017 “Beyond MTV: Mediating Music on Screen,” Society for Cinema and Media Studies Conference, Chicago, IL, March 22 (co-chair with Andrea Kelley)

2015 “Historicizing Music and Transmedia,” Society for Cinema and Media Studies Conference, Montréal, QC, March 28 (sponsors: Sound Studies and Radio Studies Scholarly Interest Groups)

Papers Presented

2023 “Diana Ross is Billie Holiday: The Biopic as Reputation Management in *Lady Sings the Blues*,” Society for Cinema and Media Studies Conference, Denver, CO, April 12-15 (forthcoming)

2023 “When Motown Went West: A History of Motown Productions,” Business History Conference, Detroit, MI, March 16-18 (forthcoming)

2022 “Lust for Licensing: Managing Iggy Pop for the Moving Image,” Music and the Moving Image Conference, virtual, May 28

2021 “The Sonic Invention of Everyday Life: Motown and Three Film Soundtracks,” International Association for the Study of Popular Music Conference (US branch), virtual, May 21

2021 “When a Recording Company Becomes a Film Company: The Case of Motown Productions,” Society for Cinema and Media Studies Conference, virtual, March 20

- 2020 “What Was the Motown Soundtrack?” Music and the Moving Image Conference, virtual, May 29
- 2019 “The Many Voices of Sadie Benning,” The Modern Language Association International Symposium, Lisbon, Portugal, July 24
- 2018 “*Who’s That Girl*: Madonna at the Beginning and the End of Hollywood Screen Stardom,” ‘Stars & Screen’ Film and Media History Conference, Glassboro, NJ, September 28
- 2018 “‘Vicariously Being There’: New Media and Music Performance in *The T.A.M.I. Show*,” Visible Evidence XXV, Bloomington, IN, August 10
- 2018 “Lust for Licensing: Managing Iggy Pop for the Small Screen,” Society for Cinema and Media Studies Conference, Toronto, ON, March 14
- 2017 “Motown and ‘the 60s’ in the *Nothing But a Man* and *The Big Chill* Soundtracks,” American Studies Association Conference, Chicago, IL, November 9
- 2017 “The Great Elvis Presley Industry: Transmedia Stardom in Postwar Hollywood,” New Perspectives on Elvis: A One-Day International Conference, Memphis, TN, August 21
- 2017 “The Great Elvis Presley Industry: Transmedia Stardom in Postwar Hollywood,” ‘Always on their Mind’: Elvis Presley and Consumer Culture, Canterbury, UK, June 3
- 2017 “A Record for Your Television: Music and SelectaVision During the Format Wars,” Society for Cinema and Media Studies Conference, Chicago, IL, March 22
- 2016 “The Portable Recording Studio: Documentary Filmmaking and Live Album Recording, 1967-1969,” Cinesonika 5, Muncie, IN, October 1
- 2016 “Living in the Fantastical Gap: The Sounds of Sadie Benning’s Pixel-Visions,” Console-ing Passions, Notre Dame, IN, June 18
- 2016 “The Elvis Western and the Problem of the Soundtrack,” Music and the Moving Image Conference, New York, NY, May 29
- 2016 “Bebop, Foley, and Mugwumps: Collage and Collaboration in Beat Sound Recording and Beyond,” Modern Language Association Conference, Austin, TX, January 8
- 2015 “D.A. Pennebaker and The Toronto Rock and Roll Revival: The Disseminated Documents of a Music Festival,” Visible Evidence XXII, Toronto, ON, August 22
- 2015 “All Together Now: The Beatles, United Artists, and Transmedia Conglomeration,” Society for Cinema and Media Studies Conference, Montréal, QC, March 28
- 2015 “Voicing the Machine: Beatboxing as Embodied Pedagogy of Configurable Music,” International Association for the Study of Popular Music Conference (US branch), Louisville, KY, February 21
- 2014 “And Introducing Elvis Presley’: Industrial Convergence and Transmedia Stardom in the Rock ‘n’ Roll Movie,” Midwest Popular Culture Association Conference, Indianapolis, IN, October 4
- 2014 “Bill Lee’s Voice: Performing Burroughs,” The Burroughs Century Symposium, Bloomington, IN, February 8
- 2013 “Pre-existing Film Music as Traveling Text: The Case of *2001: A Space Odyssey*,” Society for Cinema and Media Studies Conference, Chicago, IL, March 6
- 2012 “Everybody Wants to Be a Cat: Jazz Music and Disney Animation,” Music and the Moving Image Conference, New York, NY, June 1

- 2012 “Stardust Onscreen: David Bowie and the Manufacturing of the Popular Musician as Movie Star,” Society for Cinema and Media Studies Conference, Boston, MA, March 21
- 2010 “Gender, Regional Identity, and the Civil War: Politics of the North and South in *Sweet Home Alabama* and *Junebug*,” Society for the Studies of Southern Literature Conference, New Orleans, LA, April 10
- 2009 “The Semiotics of Film Dialogue: Language in the Language of Cinema and Soderbergh’s *Schizopolis*,” NYU Cinema Studies Graduate Student Conference, New York, NY, February 21
- 2008 “Condensing Time and Interrogating Doctrine: Ellipsis, Juxtaposition, and Time Travel in *Simón del desierto*, *La Voie lactée*,” Film & History Conference, Chicago, IL, November 1
- 2008 “An Examination of the Red State and Blue State Divide in Bush-Era American Films and 3rd Wave Feminist Characters,” 17th Women & Society Conference, Poughkeepsie, NY, October 24
- 2008 “Music and Non-Music in the Cinema of Michael Haneke,” Screen Studies Conference, Glasgow, UK, July 5
- 2008 “Alternative Approaches to Fiction and Non-Fiction in *F for Fake*,” NYU Cinema Studies Graduate Student Conference, New York, NY, February 16

Invited Presentations

- 2022 Roundtable on music and media industries studies, Media Industries Scholarly Interest Group, Society for Cinema and Media Studies, virtual, December 2
- 2022 “Pop Ubiquity: The Management of Transmedia Rock Stardom,” All I Gotta Do is Act Naturally: Pop, Personae and Stardom in Transmedia Symposium, Potsdam, Germany, April 7

Book Talks

- 2021 “David Bowie,” Popular Music Books in Process web series, virtual, June 22
- 2021 *Musicals at the Margins* book launch roundtable, virtual, May 20

TEACHING APPOINTMENTS & EXPERIENCE

University of Alabama, Department of Journalism and Creative Media, 2020-present

Undergraduate

JCM 112: Motion Picture History and Criticism
 JCM 311: Critical Study of Television
 JCM 312: International Cinema
 JCM 412/512: Seminar in American Cinema

Graduate

CIS 610: Foundations of Doctoral Study

University of Tampa, Department of Communication, 2017-2020

COM 224: Media and Society
 COM 225: Media Writing
 COM 232: Visual Literacy
 COM 260: American Cinema
 COM 261: World Cinema

COM 300: The Documentary Tradition
 COM 335: Survey of Independent Video/Film
 COM 436: Communication and Media Ethics
 COM 470: Communication Research Methods

Indiana University, Department of Communication and Culture, 2010-2015

C121: Public Speaking
 C190: Introduction to Media

C202: Media in the Global Context
 C315: Advertising and Consumer Culture

Guest Lectures

- 2022 CIS 605: Cultural and Critical Theory in Communication, University of Alabama, September 7 (discussion of my research and book)
- 2021 CIS 610: Foundations of Doctoral Study, University of Alabama, January 28 & October 21 (discussion of my research methods and scholarly agenda)
- 2021 CINE-UT 404: Stars - Elvis Presley, New York University, January 12 (discussion of the Elvis chapter of my book)
- 2017 “High Concept and Synergy in 1980s Hollywood,” MSCH-F 291: Hollywood II, Indiana University, March 28 & 30
- 2016 “The Popular Compilation Soundtrack,” MSCH-F 311: Sound and Cinema, Indiana University, October 4 & 6
- 2015 “Regional American Independent Filmmaking and Richard Linklater’s *Slacker*,” MSCH-F 455: American Independent Cinema, Indiana University, November 10 & 12
- 2015 “The Politics of Intellectual Property and Craig Baldwin’s *Sonic Outlaws*,” MSCH-F 394: Experimental Film, Theater, and Performance Art, Indiana University, October 1
- 2014 “Wong Kar-Wai’s Global Hong Kong,” HIS 354G: Global Hong Kong, University of Texas at Austin, April 25

DISSERTATION/THESIS EXAMINATION AND ADVISING

- 2022-present Advisory Committee Member, Joseph Daniel, Ph.D., Communication and Information Sciences, University of Alabama
- 2021 Dissertation Committee Member, Lindsey Eckenroth, “Listen Like This: Audiovisual Argument in Rockumentary” (Ph.D., Musicology, CUNY Graduate Center, May 6)

SERVICE

Professional

- 2022-present Co-chair, Sound and Music Scholarly Interest Group, Society for Cinema and Media Studies
- 2021-2022 Selection Committee, Outstanding Book Award, Media Industries Scholarly Interest Group of the Society for Cinema and Media Studies
- 2020-2022 Graduate Student Mentor, Sound and Music Studies Scholarly Interest Group of the Society for Cinema and Media Studies
- 2020-2021 Selection Committee, Claudia Gorbman Graduate Student Writing Award, Sound and Music Studies Scholarly Interest Group of the Society for Cinema and Media Studies
- 2019-present Editorial Board Member, *Music, Sound, and the Moving Image*
- 2018 Selection Committee, Claudia Gorbman Graduate Student Writing Award, Sound and Music Studies Scholarly Interest Group of the Society for Cinema and Media Studies
- 2017-2018 Research Assistant to Prof. Ryan Powell for *Coming Together: The Cinematic Elaboration of Gay Male Life, 1945-1979* (University of Chicago Press, 2019)
- 2014-2017 Research Assistant to Prof. Joan Hawkins for *William S. Burroughs: Cutting Up the Century* (Indiana University Press, 2019)

2012-2015 Graduate Assistant to Prof. Ted Striphas, Book Review Editor for *Cultural Studies*

Ad Hoc Peer Review

- W.W. Norton (2022)
- *Celebrity Studies* (2022)
- *Television & New Media* (2022)
- *JCMS: Journal of Cinema and Media Studies* (2022)
- Columbia University Press (2022)
- *Imaginaires* (2021)
- *Popular Music History* (2021)
- *iaspm@journal: Journal of the International Association for the Study of Popular Music* (2020)
- *The Journal of Somaesthetics* (2019)
- *Journal for the Society of American Music* (2018)

University

2018 Panel Speaker, Faculty Opportunities in Open Access Publishing, University of Tampa

College

- 2022 Organizer, Creating Your Academic Cover Letter colloquium for Ph.D. students, College of Communication and Information Sciences, University of Alabama, October 12
- 2022-present Planning Committee Member and Accessibility Co-chair, Discerning Diverse Voices Symposium, College of Communication and Information Sciences, University of Alabama
- 2021-present Team Leader, Diversity Speaker Funds Working Group, Diversity, Equity & Inclusion Committee, College of Communication and Information Sciences, University of Alabama
- 2021-2022 Member, 4th Floor Theater Audio/Video Coordination Committee, Institute for Communication and Information Research, University of Alabama

Department

- 2021 Academic Advisor, Department of Journalism and Creative Media, University of Alabama
- 2020-present Member, Undergraduate Curriculum Committee, Department of Journalism and Creative Media, University of Alabama
- 2016 Introduced invited speaker Prof. Dana Polan, The James Naremore Lecture Series, The Media School at Indiana University
- 2013-2014 Head Associate Instructor: advisor of new graduate students teaching C315: Advertising and Consumer Culture, Department of Communication and Culture, Indiana University
- 2012-2016 Invited Speaker, Indiana University Communication and Culture Colloquium Series

Student Organization

- 2023-present Faculty Advisor, The Black Warrior Film Festival, University of Alabama
- 2022 Faculty Co-Advisor, The Black Warrior Film Festival, University of Alabama
- 2022 Juror, The Black Warrior Film Festival, University of Alabama

Community

- 2020 Invited Speaker, Controversies in Communication Lecture Series, University of Tampa (cancelled due to COVID-19)

PROFESSIONAL MEMBERSHIPS

- The Society for Cinema and Media Studies (Member, Scholarly Interest Groups: Sound and Music, Media Industries, Performance and Stardom)
- The International Association for the Study of Popular Music (US branch)

CERTIFICATIONS

- 2021 Diversity Advocate Certification, College of Communication and Information Sciences, University of Alabama
- 2014 Pedagogy Certificate, Department of Communication and Culture, Indiana University

ARCHIVAL, PROGRAMMING, AND TECHNICAL EXPERIENCE

- 2016-2017 Projectionist, Indiana University Cinema
- 2014 Archivist, Media Digitization and Preservation Initiative, Indiana University
- 2013-2014 Director, The Iris Film Festival, Indiana University Cinema
- 2011-2013 Programmer, City Lights Film Series, Indiana University Cinema
- 2007-2009 Archivist/Projectionist/Staff Assistant, The George Amberg Memorial Film Study Center, New York University Department of Cinema Studies

MEDIA APPEARANCES

- “Glorifying Abuse in Media,” *Alice Magazine*, February 2022 <<https://alice.ua.edu/>>
- “Prince film career tale of success and failure,” *Yahoo! News*. 23 April 2016
<<https://www.yahoo.com/news/prince-film-career-tale-success-failure-153706742.html>>

SECOND LANGUAGE

Spanish (reading-translation proficiency)