

# Amanda Marie Martínez

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## Academic Appointment

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2022-2023 Postdoctoral Fellow, James Weldon Johnson Institute for the Study of Race and Difference, Emory University

## Education

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2022 Ph.D. in History, University of California, Los Angeles  
Dissertation: “‘The Industry is Playing the People Cheap’: Race and the Country Music Business From Nixon to 9/11”  
Committee: Eric Avila, Robin D.G. Kelley, Robert Fink, Charles L. Hughes

2018 M.A. in History, University of California, Los Angeles

2012 B.A. in History, University of California, Berkeley

## Publications

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### Peer-Reviewed Articles

2021 "Suburban Cowboy: Country Music, Punk, and the Struggle Over Space in Orange County, 1978-1981," *California History*, Vol. 98, No. 1, February (Spring) 2021  
• *Winner of California History's Richard J. Orsi Prize for the best article published in its journal in 2021*

2020 “Redneck Chic: Race and the Country Music Industry in the 1970s,” *Journal of Popular Music Studies: Uncharted Country Special Issue*, Vol. 32, Issue 2, June 2020  
• *Special issue the winner of Ruth A. Solie Award, given annually by American Musicological Society for a collection of musicological essays of exceptional merit*

### Other Essays

2021 “Why Do We Need Dolly to Be a Saint?” NPR (August 20, 2021)

2021 “As Country Music Faces a Racial Reckoning, a New Question: Where Are the Latino Artists?” *Los Angeles Times* (June 28, 2021)

- 2021 “The Crossroads Facing Country Music After Morgan Wallen’s Use of a Racist Slur,” *Washington Post*, “Made by History” Series (February 17, 2021)
- 2020 “Country Music Needs to Stare Down Its Racist Past and Take Note,” *The Tennessean* (July 21, 2020)

### Book Reviews

- 2020 Review of *The Devil’s Music: How Christians Inspired, Condemned, and Embraced Rock ’N’ Roll*, by Randall J. Stephens. *Register of the Kentucky Historical Society* Vol. 118, No. 1 (Winter 2020): Appalachia Special Issue.

### Fellowships, Grants, and Awards

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- 2022-2023 James Weldon Johnson Institute for the Study of Race and Difference Post-Doctoral Fellowship, Emory University
- 2021-2022 Diversity Dissertation Fellowship, Middle Tennessee State University
- 2020-2021 Doris G. Quinn Foundation Fellowship
- 2020 OAH Mellon Foundation Graduate Student Travel Grant
- 2019 Wilson Library Dissertation Research Fellowship, UNC–Chapel Hill
- 2019 Department of History Research Travel Stipend, UCLA
- 2019 Graduate Division Doctoral Student Travel Grant, UCLA
- 2019 AHA Council Annual Meeting Travel Grant
- 2018 Department of History Research Travel Stipend, UCLA
- 2016 The Herman and Celia Wise Fellowship, UCLA
- 2015-2020 Department of History Fellowship, UCLA
- 2015-2017 Graduate Dean’s Scholar Award, UCLA

### Presentations

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#### Conferences and Workshops

- 2022 “Sound Studies Caucus: Musicality of Place, Locality of Sound: Musicking as Placemaking in the Changing City” (Panelist and Session Organizer), American Studies Association Conference, New Orleans, Louisiana.
- 2022 “Exploring New Directions in Latinx History: Music Cultures” (Panelist and Session Organizer), Organization of American Historians Conference, Boston, Massachusetts.
- 2021 “When New York City Went Country: Race and the Country Music Audience in the 1970s” (Panelist and Session Organizer), Urban History Association Conference, Detroit, Michigan. (cancelled due to coronavirus)
- 2020 “Redneck Chic and the Racial Contradictions of Country Music in the 1970s,” Organization of American Historians Conference, Washington, D.C. (cancelled due to coronavirus)

- 2020 “Suburban Struggle: Conflict Between Punks and Urban Cowboys in Early 1980s Costa Mesa, California,” Museum of Pop Culture Music Conference, online presentation.
- 2020 “‘The Industry is Playing the People Cheap’: Race and the Country Music Audience in the 1990s,” International Country Music Conference, Nashville, Tennessee. (cancelled due to coronavirus)
- 2019 “‘Billy Sherrill’s Imaginary 40-year-old Housewife’: Women’s Role as Country Music’s Most Coveted Listeners,” Southern Historical Association Conference, Louisville, Kentucky.
- 2019 “The Rise of Urban Cowboy: Gender, Race, and the Country Music Craze at the Dawn of the Reagan Era, 1978-1982,” LA History & Metro Studies Group, The Huntington Library, San Marino, California
- 2019 “The Country Audience and the Fragility of Country’s Whiteness in the 1970s,” International Country Music Conference, Nashville, Tennessee.
- 2019 “Rethinking Country’s Mid-Eighties Death Sentence,” (Panelist and Session Organizer) Museum of Pop Culture Music Conference, Seattle, Washington.
- 2018 “Night Out Music for Stay-at-Homes: Privatized Vice and the Consumption of Racial Otherness in Postwar Suburban Music Listening,” Museum of Pop Culture Music Conference, Seattle, Washington.

#### **Invited Panels, Talks, and Guest Lectures**

- 2021 “Country Music, Who *Are* You?,” panelist, International Association for the Study of Popular Music Conference, online presentation.
- 2021 “South Gotta Change: Southern Music in the Age of Transformation,” panelist, Museum of Pop Culture Music Conference, online presentation.
- 2021 “Race, Class, and Gender,” panelist, Old-Time Music in the 21st Century Un-Conference, The Center for Popular Music, Middle Tennessee State University, online presentation.
- 2020 “Black Country in America’s Mainstream: A Conversation,” panelist, Country Soul Songbook Summit, online presentation.
- 2019 “‘Redneck Chic’: Race and the Country Music Audience, 1969-1978,” Wilson Library Research Forum, University of North Carolina at Chapel Hill.
- 2018 “The Sounds of Whiteness: Race and Country Music,” HIST M151C, “Understanding Whiteness in American History and Culture,” Professor Eric Avila, University of California, Los Angeles.
- 2018 “Mass Culture in the Gilded Age,” HIST 13B, “History of the U.S. and Its Colonial Origins: 19th Century,” Professor Stephen Aron, University of California, Los Angeles.
- 2017 “The Roots of Contemporary U.S. Conservatism,” HIST 13C, “History of the U.S. and Its Colonial Origins: 20th Century,” Professor Peter Hudson, University of California, Los Angeles.

## Teaching and Research Interests

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Race and Ethnicity; Cultural History; History of Capitalism; Business and Labor History; Political History and U.S. Conservatism; Twentieth Century U.S. History; Popular Culture; Popular Music Studies; Urban/Suburban History; Gender and Sexuality

## Teaching Experience

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### *Courses Taught at Middle Tennessee State University:*

Spring 2022 Instructor of Record, From Old Time Music to Old Town Road: Race and the Country Music Industry From the 1920s to the Present  
Fall 2021 Instructor of Record, History of Country Music (online)

### *Courses Taught at University of California, Los Angeles:*

Fall 2020 Teaching Fellow, History of Inequality: The Era of Neoliberalism (online)  
Summer 2020 Teaching Fellow, History of the United States: 20th Century (online)  
Spring 2018 Teaching Associate, Understanding Whiteness in American History and Culture  
Winter 2018 Teaching Associate, History of the United States: 19th Century  
Fall 2017 Teaching Associate, History of the United States: Colonial Origins  
Spring 2017 Teaching Assistant, History of the United States: 20th Century  
Winter 2017 Teaching Assistant, Civil War and Reconstruction  
Fall 2016 Teaching Assistant, Intro to Western Civilization, 1715-Present

## Research Assistantships

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### *Department of History, University of California, Los Angeles*

2016 Assistant to Professor Eric Avila for research on *American Cultural History: A Very Short Introduction* (Oxford and New York: Oxford University Press, 2018).

## Public Engagement/Media Interviews

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2022 *For Love & Country: Country Music Has Always Been Black Music*, Amazon Prime Video, featured historian (April 2022)  
2022 “Country Music Almanac 2022: Learn the Past, Know the Present,” *Nashville Scene* (January 20, 2022)  
2021 Vox’s *Explained* (Netflix series), “Country Music,” featured historian (October 8, 2021)  
2021 “Diversity in Country Music,” From Nashville: Music Talks with Hunter Kelley, 92nd Street Y programming (May 19, 2021)  
2021 Color Me Country with Rissi Palmer podcast, Apple Music (February 28, 2021)  
2021 “El Country (También) es Negro,” *El Periódico* (Barcelona) (February 21, 2021)  
2021 “Morgan Wallen and Racism in Country Music,” The Ringer Music Show podcast (February 9, 2021)

- 2021 “How the Wives of Country Music Stars Created Their Own Powerful — Sometimes Controversial — Instagram Empires,” *Washington Post* (February 1, 2021)
- 2020 “Country Music’s Reckoning: Black Women Forge Their Own Path in Whitewashed Industry,” NBC News (October 15, 2020)
- 2020 “The Mavericks Are Back, This Time ‘En Español,’” NPR (August 21, 2020)
- 2020 “Why Haven’t We Had a Black Woman Country Star?” *Nashville Scene* (August 6, 2020)
- 2020 “Country Music Reckons with Racial Stereotypes and Its Future,” Associated Press (June 26, 2020)

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### **Public History**

- 2014 Cataloger, John Lomax III Archives, Nashville, Tennessee
- 2014 Archival Assistant, Arhoolie Records, El Cerrito, California
- 2012 Cataloger, Country Music Hall of Fame and Museum, Nashville, Tennessee
- 2012 Music Division Intern, Library of Congress, Washington, D.C.

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### **Professional Service**

#### **Manuscript Review**

*Interdisciplinary Humanities*

#### **Pop Conference**

2022 Conference Committee Member

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### **Professional Affiliations**

Organization of American Historians  
American Studies Association  
American Historical Association  
Southern Historical Association

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### **References**

Professor Eric Avila  
Department of History and Chicano Studies  
University of California, Los Angeles  
[eavila@ucla.edu](mailto:eavila@ucla.edu)

Professor Robin D.G. Kelley  
Department of History  
University of California, Los Angeles  
[rdkelley@history.ucla.edu](mailto:rdkelley@history.ucla.edu)

Professor George Lipsitz  
Department of Black Studies  
University of California, Santa Barbara  
[glipsitz@blackstudies.ucsb.edu](mailto:glipsitz@blackstudies.ucsb.edu)