

# Curriculum Vitae

## ROBERT A. ROSENSTONE

### GENERAL INFORMATION

Position: Professor Emeritus of History, California Institute of Technology  
Address: Humanities/Social Sciences, 101-40, Caltech, Pasadena, CA 91125  
Telephone and FAX: (310) 459\_6041 Email: rr@hss.caltech.edu  
Education: PhD in History, University of California, Los Angeles: 1966

### FELLOWSHIPS, GRANTS

University of California Regents Fellowship: 1963-64  
University of California University Fellowship: 1964-65  
Old Dominion Fund (full salary grant): 1969-70  
American Philosophical Society (travel grant): 1970  
Fulbright- Hays Senior Teaching Fellowship - Japan: 1974-75  
National Endowment for the Humanities Summer Fellowship: 1977  
National Endowment for the Humanities, Senior Fellowship: 1981-82  
Fellow, East West Center, Honolulu: 1981-82  
National Endowment for the Humanities, Senior Fellowship: 1989-90  
National Endowment for the Humanities, Summer Fellowship: 1994  
Fulbright-Hays Senior Teaching/Research Fellowship - Spain: 1994  
Humanities Center Visiting Scholar: University of Georgia, 1997  
Distinguished Visiting Fellow, University of Manchester, 1997  
Fulbright Chair, European University Institute, Florence: 1998  
Getty Scholar, Getty Research Institute, 2002-2003

### AWARDS / HONORS

Silver Medal Award, 1975 - Commonwealth Club of California: *Romantic Revolutionary: A Biography of John Reed*  
Book of the Year 1995 - *Visions of the Past* - Awarded by *Film Historia*  
Barnes and Nobel Discover Great New Writers, 2003 - for *King of Odessa*

### TEACHING

Teaching Assistant: University of California, Los Angeles, 1961\_63  
Assistant Professor: University of Oregon, 1965\_66  
Asst., Associate, Full and Emeritus Professor of History California Institute of Technology, 1966\_  
Visiting Professor: Kyushu and Seinan Gakuin Universities, Japan, 1974\_75  
Visiting Professor: UCLA, Fall 1988  
Visiting Professor: University of Barcelona, Fall 1994  
Visiting Professor: University of Laguna, Tenerife, Canary Islands, Dec. 1994  
Visiting Professor: University of Manchester, 1997  
Visiting Lecturer: European Humanities Research Center, Oxford University, 1997  
Fulbright Professor: European University Institute, Florence 1998  
Visiting Professor, University of St. Andrews, Scotland, Oct 2010

### BOOKS

*Crusade of the Left: The Lincoln Battalion and the Spanish Civil War*. N.Y.:Pegasus, 1969.  
Republished: Washington, D.C.: University Press of America, 1980.  
New Brunswick, N.J: Transaction Publishers, 2009 (With a new introduction)

*Los cantos de la conmocion: Veinte años de rock.* Barcelona: Tusquets, 1974. Co-author with Marcel Covian. (essays from journals translated into Spanish)

*Romantic Revolutionary: A Biography of John Reed.* New York: Knopf, 1975.

Paperbacks: New York: Vintage, 1981; Cambridge: Harvard, 1992.

Quality Paperback Book Club Selection, 1982

Awarded: Silver Medal, Commonwealth Club of California, 1975

Translations, Foreign Editions:

*John Reed: rivoluzionario romantico.* Rome: Editori Riuniti, 1976.

*John Reed: le romantisme revolutionnaire.* Paris: Maspero, 1976;

Republished: Editions de Seuil, 1977.

*John Reed: Un revolucionario romantico.* Mexico, D.F.: Ediciones Era,

*Romantic Revolutionary: A Biography of John Reed.* London: Penguin, 1982

*Romantikus Forralmor: John Reed Elete.* Budapest: Kossuth, 1983

*John Reed Pyeongjeon.* Seoul: Agora, 2007

*Mirror in the Shrine: American Encounters in Meiji Japan.* Cambridge: Harvard, 1988,

Paperback: Cambridge: Harvard, 1991.

History Book Club Selection: 1988.

Translations:

*Hearn, Morse, Griffis no Nihon.* Tokyo: Heibonsha, 2000.

*Lo Specchio e il Santuario.* Milan: Feltrinelli, 2001.

*Visions of the Past: The Challenge of Film to Our Idea of History*

Cambridge: Harvard, 1995

Award: 1995 Book of the Year, *Film Historia* (Barcelona)

Translations:

*El pasado en imáenes: El desafío del cine a nuestra idea de la historia.*

Madrid: Ariel, 1997.

*King of Odessa.* Evanston, IL: Northwestern University Press, 2003.

Paperback: Northwestern University Press, 2007

*The Man Who Swam Into History: The (Mostly) True Story of my Jewish Family.* Austin:

University of Texas Press, 2005.

*History on Film / Film on History.* London and New York: Pearson, 2006.

Second edition with a new introduction: 2012. Third edition: 2018

Third edition with a new introduction and an added chapter: London: Routledge, 2018.

Translations:

*A historia nos filmes / Os filmes na historia.* Sao Paulo: Paz e Terra, 2010.

*La Historia en el cine / El cine sobre la historia.* Madrid: Rialp, 2014.

*Red Star, Crescent Moon.* Washington DC: NAP, 2010.

E edition: Kindle, Nook, and other eformats: 2012

*Cine y visualidad: Historizacion de la imagen contemporaneo.* Santiago, Chile: Ediciones

Universidad Finis Terrae, 2013. (a selection of essays from journals translated into Spanish)

*Do People Look Up at the Moon Anymore?* Pacific Palisades, CA: Sharq Press, 2015.

*Adventures of a Postmodern Historian: Living and Writing the Past.* Bloomsbury: London and

New York, Sept. 2016

*Sharq Art: East/West – West/East.* (with Nahid Massoud). Pacific Palisades, CA: Sharq Press, 2019.

## EDITED BOOKS, ANTHOLOGIES, COLLECTIONS

*Protest from the Right*. Beverly Hills: Glencoe - Macmillan Co., 1968, 2nd Edition, 1970.

*Seasons of Rebellion: Protest and Radicalism in Recent America*. New York: Holt, 1972.

Republished: Washington D.C.: University Press of America, 1980.

*Revisioning History: Filmmakers and the Construction of the Past*. Princeton, N.J.: Princeton University Press, 1995.

Translation:

*Young\_hwa, Yuck\_sa; Young\_hwa wa sero\_oun gwagur eimannam*.

Seoul: Sonamoo Publishing Union, 2002

*Experiments in Rethinking History*. Co-editor with Alun Munslow. New York and London: Routledge, 2004.

*A Blackwell Companion to Historical Film*. Co-editor Constantin Parvulescu. Oxford: Blackwell-Wiley, 2013

## JOURNALS \_ GUEST EDITOR

"Protest in the Sixties," *The Annals of the American Academy of Political and Social Sciences*, 382 (March 1969).

"The Historical Film," *Film Historia*, 5 (March 1995).

## ARTICLES / ESSAYS / CHAPTERS IN BOOKS (selected)

"The Men of the Abraham Lincoln Battalion," *Journal of American History* 54 (September 1967) 327\_338.

"The Kingdom of Good: A Look at the Radical Right Today" *Engineering and Science* 31 (March 1968) 24\_28.

"American Commissars in Spain" *South Atlantic Quarterly* 67 (Autumn 1968) 688\_702.

"The Times They are a\_Changin': The Music of Protest" *The Annals of the American Academy of Political and Social Sciences* 382 (March 1969) 131\_144.

Reprintings:

*Reflections*, IV (No. 6, 1969) 17\_37

Peter I Rose, ed. *The Study of Society*. New York: Random House (1970), 915\_928

Joyce Gelb and Marian Palley, eds.. *The Politics of Social Change*, New York: Holt, Rinehart and Winston (1970) 242\_254

Nils I. Bateman and David M. Peterson, eds. *Targets for Change: Perspectives on an Active Sociology*. Waltham: Xerox (1971) 197\_208

Alfred de Grazia, Eric Weise and John Appel, eds., *Old Government, New People*.

Glenview: Scott, Foresman (1971) 96\_110

Irving G. Hendrick and Reginald Jones, eds. *Student Dissent in the Public Schools*. Boston: Houghton-Mifflin (1972) 48\_62

Francis and Ludmila Voekler, *Mass Media: Forces in Our Society*. New York: HBJ. 1972.

George H. Lewis, ed. *Side\_Saddle on the Golden Calf: Social Structure and Popular Culture in America*. Pacific Palisades, CA: Goodyear (1972) 290\_304

Alan Casty, ed. *Mass Media and Mass Man*. New York: Holt, Rinehart and Winston (1973) 110\_118

Alvin E. Winder, ed. *Adolescence: Contemporary Studies*. New York: D. Van Nostrand (1974) 210\_228

Gary Gumpert and Robert Cathcart, eds., *Intermedia: Interpersonal Communication in the Media World*. New York: Oxford (1979) 484\_500.

Translation:

Los Tiempos estan cambiando: la musica de protesta,” in Covian and Rosenstone, eds., *Los cantos de la conmocion*. Barcelona: Tusquets (1974) 219\_246.

“Manchester Boddy and the L.A. Daily News,” *California Historical Quarterly*. 49 (Dec. 1970) 291\_307.

“Mr. Jones, the Professors and the Freaks: The Philosophical Implications of Rock,” *Popular Music and Society* 2 (Fall 1972) 56\_61.

Translation:

Mr. Jones, los profesores y los freaks (o todo hombre su propio filosofo supremo): las implicaciones filosoficas del rock.” Covian and Rosenstone, eds., *Los cantos de la conmocion*, 247\_262.

"John Reed, "in John Garraty, ed., *Encyclopedia of American Biography*. New York: Harper & Row (1974), 896-97.

“The Counter Culture in America” *The American Studies Newsletter* (published by the Japanese Association for American Studies, Tokyo), No. 37 (May 1975) 1\_7.

Translation: “Amerika no kaunta karucha.” *Mita Bungaku* 62 (Nov. 1975) No. 11, 42\_57.

"Steinbeck's America: Myth and Reality," *Kyushu American Literature*, 17 (Sept. 1976), 85-87.

“The Mysterious Flavor of Cultural Radicalism” in Joseph Boskin, ed., *Issues in American Society*. Encino: Glencoe\_Macmillan, (1978) 319\_329.

“Reflections: On the Spanish Civil War.” *The Progressive* 42 (May 1978) 20\_21.

“Mabel Dodge: Evenings in New York,” in Peter Quennell, ed. *The Genius in the Drawing Room: The Salon in Europe and America from the 18th to the 20th Century*. London: Weidenfeld and Nicolson (1980) 131\_151.

Reprinting:

*Affairs of the Mind*. Washington, D.C.: New York: New Republic Books , 1980, 131\_151.

“Learning From Those 'Imitative' Japanese: Another Side of the American Experience in the Mikado's Empire,” *American Historical Review*. 85 (June, 1980) 572\_595.

“Reds Distorts American Radicalism,” *OAH Newsletter*, 10 (May, 1982) 13\_14.

“Reds as History,” *Reviews in American History*, 10 (September, 1982) 299\_310.

Republished:

*The Guardian* (February 27, 1982) 11.

Alan Rosenthal, ed. *Why Docudrama: Fact-Fiction on Film and TV*. Carbondale, IL: Southern Illinois, 1999, 296-310.

Translations:

“Reds e la storia,” *Cinemasessanta* (March, 1982);

“Un heros communiste selon Hollywood,” *La nouvelles litteraires* (April 4, 1982);

“Reds: Historia, Mistificacion y peligros de fama,” *El Viejo Topo* (May, 82), 54-60

- “Radicalism and the Limits of Reform: The Case of John Reed,” in George Pozetta and David Colburn, eds., in *Reform and Reformers the Progressive Era: Essays in Honor of George Mowry*. Westport, Conn.:Greenwood, 1983, 133\_52.
- “International Brigades,” “Abraham Lincoln Battalion,” “Volunteers,” “British Battalion,” “Commune de Paris Battalion,” and “Mackenzie\_Papineau Battalion.” In James W. Cortada, ed., *An Historical Dictionary of the Spanish Civil War*. Westport, Conn.: Greenwood, 1983. 5\_7, 94, 133, 267\_69, 308, 475\_76.
- “The Empire of History,” *Humanities in Society*. 3 (Fall, 1980) 327\_333.
- “What is History on Film,” *Humanities Guide, Hawaii International Film Festival*. Honolulu: Hawaii Committee for the Humanities (1983), 13-15.
- “The Power of the Other: Edward S. Morse and the Challenge of Japan,” in *Discovering the Other: Humanities East\_West*, Malibu, Calif.: Undena, (1984) 63\_83.
- “Griffis in Fukui,” *Ploughshares* 10 (September, 1984) Nos. 2 & 3, 28-51.
- “Genres, History and Hollywood: A Review Article,” *Comparative Studies in Society and History*, 27 (April, 1985) 367\_75
- “Romania, Rumania, Roumania,” *Michigan Quarterly Review*, 25 (Winter, 1986) 63\_75.
- “Chaim Baer,” *Partisan Review*, 53 (July, 1986) 389\_99.
- “The 50\_Year Wound in the Heart \_\_Reliving the Spanish Civil War,” *Michigan Quarterly Review* 27 (Spring, 1988), 342\_54.
- “History, Memory, Documentary: 'The Good Fight,'” *Cineaste*, 17 (No. 1, 1989), 12\_15.
- “History in Images / History in Words: Reflections on the Possibility of Really Putting History on Film,” *American Historical Review* 93 (Dec. 1988), 1173\_1185.
- Republished:  
Marnie Hughes-Warrington, ed, *The History on Film Reader*. London: Routledge, 2009, 30-41.
- Translations:  
“Geschichte in Bildern / Geschichte in Worten: Uber die Moglichkeit, Geschichte wirklich zu verfilmen,” in Rainer Rother, ed., *Bilder schreiben Geschichte: Der Historiker im Kino*, 65-83.  
“Historia em imagens, historia em palavras: reflexoes sobre as possibilidades de plasmar a historia en imagens, *O Olho da historia; Revista de historia contemporanea*, Vol. 1, No. 5 (1998), 105-116  
“Historia w obrazach/historia w slowach: rozważania nad mozlioscia przedstawienia historii na tasmie filmowej,” in Iwona Kurz, ed., *Film i historia*. Warsaw: University of Warsaw Press, 2008, 93-116.  
“Gerçek Tarih Olarak Tarihsel Film,” *Sinecine* (Spring 2018), 160-181. Translated by Ceviri Yalcin Luleci.
- “Introduction to Film Reviews,” *American Historical Review*  
94 (Oct. 1989), 1031\_1033  
95 (Oct. 1990), 1115\_1117;  
96 (Oct. 1991), 1114\_1116.  
97 (Oct. 1992), 1138-1141.
- “Revisioning History: Contemporary Filmmakers and the Construction of the Past,” *Comparative Studies in Society and History*, 32 (Oct. 1990), 822\_837.

"What You Think About When You Think About Writing a Book on History and Film," *Public Culture*, 3 (Fall, 1990), 49\_66

"Walker: The Dramatic Film as Historical Truth," *Film Historia*, 2, No. 1, (1992), 3\_12.

"JFK: Historical Fact/Historical Film," *American Historical Review*, 97 (April, 1992), 506\_11.

Republished:

*The Times Higher Education Supplement* (UK), August 21, 1992, 13-15

Don Kunz, ed., *The Films of Oliver Stone*. Lanham, Md. & London: The Scarecrow Press, 1997, 199-206

Alan Rosenthal, ed. *Why Docudrama?* Southern Illinois, 1999, 333-339.

"Experiments in Writing the Past \_\_ Is Anybody Interested?" *Perspectives* (Dec. 1992), 10\_20.

"Like Writing History With Lightning: Historical Film/Historical Truth," *Contention*, 2 (Spring 1993), 191\_203.

"Experiments in Narrating Histories," (with Bryant Simon and Moshe Sluhovsky), *Perspectives*, 32 (Sept. 1994), 7-10.

"The Historical Film: Looking at the Past in a Post\_Literate Age," in Lloyd Kramer, ed., *Learning History in America: Schools, Cultures, and Politics* Minneapolis: University of Minnesota (1994) 141\_160.

Reprinted Marcia Landy, ed., *The Historical Film: History and Memory in Media* (New Brunswick, N.J.: Rutgers University Press, 2000), 50-66.

Translations: Haim Bresheeth et al, eds, *Cinema and Memory: A Dangerous Relationship?* (Jerusalem: Zalman Shazar Center for Jewish History, 2004), 13-32. (Hebrew)

"El cine historico common cine real," *Cine y visualidad: Historization de la imagen contemporanea*, 35-66. Santiago, Chile: Universidad de Finis Terrae, 2013.

"John Reed," in Buhle and Kaye, eds., *The American Radical* (New York: Routledge, 1994), 143\_150.

"War and Revolution: The Reporting of John Reed," introduction to *The Collected Works of John Reed* (New York: Modern Library, 1995).

"Film Historique/Verité Historique," *Vingtième Siècle*, No. 46 (April\_June 1995), pp. 161\_175.

"La Historia en la Pantalla," M. Antonia Paz and Julio Montero, eds., *Historia y Cine* (Madrid: Complutense, 1995), pp. 15-33.

"The Future of the Past: Film and the Beginnings of Postmodern History," in Vivian Sobchack, ed., *The Persistence of History: Cinema, Television, and the Modern Event* (New York and London: Routledge, 1996), 201-218.

Translation:

"Die Zukunft der Vergangenheit: Film und die Anfänge postmoderner Geschichte" in Eva Hohenberger and Judith Keilbach, eds., *Die Gegenwart der Vergangenheit: Dokumentarfilm Fernsehen, und Geschichte* (Berlin: Verlag Vorwerk, 2003), 45-64.

"The Crisis of History / The Promise of Film," *Cinema, Past and Present*, Media International Australia, No. 80 (May, 1996), 5-11.

"Editorial," *Rethinking History*  
1 (Winter 1997), 227-234

Reprinted: *World History Bulletin*, 13 (Fall, 1997), pp. 16-19.  
2 (Summer 1998), 139-142  
3 (Spring 1999), 1-5  
4 (Summer 2000), 123-125  
5 (Summer 2001), 193-94  
7 (Summer 2003), 119-121

“Representing the Past: The Crisis of History / The Promise of Film,” Jeff Doyle et al eds., *Writings on Cinemas' Histories* (Canberra, Australia: NFDA / AFDA, 1998), pp. 23-40.

“Rethinking History: Theory, Practice, and New Ways of Telling the Past,” *Perspectives*, 36 (April 1998), 21-25.

“Reflections on Reflections on History in Images / History in Words,” *Screening the Past* (online publication - April 1999).

“Reel History – With Missing Reels?,” *Perspectives*, 37 (Nov. 1999), 19-22.

“Oliver Stone as Historian,” in Robert Toplin, ed. *Oliver Stone's USA* (Lawrence: University Press of Kansas, 2000), 26-39.

Translations:

“Oliver Stone: un storico,” *Contemporanea*, 3 (Oct. 2000), 701-14.

“Oliver Stone: historiador da America recente,” J Novoa et al eds, *Cinematografo: olhar sobre a história* (Salvador, Sao Paulo EDUFBA/Editora UNESP, 2009), 393-408.

“Olive Stone jako historyk,” Piotr Witek and Marek Wozniak, eds, *Swiat Z Historia* (Lublin: Uniwersytet Marii Curie-Sklodowskiej, 2010), 13-26.

“A History of What Has Not Yet Happened,” *Rethinking History: The Journal of Theory and Practice*, 4 (Summer, 2000), 183-192.

Reprinted; Marina Kostova and Blagova Kunovski, eds., *Rain: The World About Milcho Manchevski's 'Before the Rain'* (Skopje: Museum of Contemporary Art, 2004), 132-35,

“Introduction to the Japanese edition,” *Hearn, Griffis, Morse no Nihon* (Tokyo: Heibonsha: 2000), 9-17.

“October as History,” *Rethinking History: The Journal of Theory and Practice*, 5 (No.1, Summer 2001), 255-74.

Translation:

“Ottobre fra cinema e storia,” *Intersezioni*, 20 (No. 3, Dec. 2000), 319-342.

“Introduction to Italian edition,” *Lo Specchio e il Santuario*. Milan: Feltrinelli, 2001, 17-21.

“Introduction” to “Experiments in Narrative,” *Rethinking History: The Journal of Theory and Practice*, 5 (No.3, Winter 2001), 411-16,

“Film, Television, and Historical Knowledge,” Sarah Maza and Lloyd Kramer, eds., *The Blackwell Companion to Historical Thought* (Oxford: Blackwell, 2002), 466-481.

“To Leningrad,” *Antioch Review*, 60 (No. 1, Winter 2002), 141-149,

Translation: “Rumo a Leningrado,” *Revista O Olho da Historia*, [olhodahistoria.ufba.br](http://olhodahistoria.ufba.br)

“Izzy the Red,” *Michigan Quarterly Review*, 61 (No. 4, Fall 2002), 569-579.

“Does a Filmic Writing of History Exist?” *History and Theory*, 41 (No. 4, Dec. 2002), 134-44.

"Spaseeba, Tricky Dick," *Antioch Review*, 61 (Summer, 2003), 525-534.

"Historical Film / Historical Thought," *South African Historical Journal*, 48 (May, 2003). 10-22.

"The Reel Joan of Arc: Reflections on the Theory and Practice of the Historical Film," *The Public Historian*, 25 (No. 3, Summer 2003), 61-78.

"Comments on science in the visual media," *Public Understanding of Science*, 12 (July, 2003), 335-339.

"Confessions of a Postmodern (?) Historian," *Rethinking History: The Journal of Theory and Practice* 8 (No. 1, March 2004), 149-166.

Reprinted in: Alun Munslow, ed., *Authoring the Past: Writing and Rethinking History* (London and New York: Routledge, 2013), 127-141.

"Inventing Historical Truth on the Silver Screen," *Cineaste*. 29 (No. 2, Spring 2004), 29-33.

Translation:

"Inventando la verdad historica en la gran pantalla," Gloria Camarero et al eds., *Una Ventana Indiscreta: La Historia Desde el Cine*. Madrid: Universidad Carlos III, 2008, 9-18.

Reprinted:

J.E. Smyth, ed, *Hollywood and the American Historical Film* (New York: Palgrave-Macmillan, 2012), 183-191.

"Introduction," "Prologue," and "The Man Who Swam," from *The Man Who Swam Into History*, Keith Jenkins and Alun Munslow, eds, *The Nature of History Reader* (London and New York: Routledge, 2004), 155-170.

"Introduction: Practice and Theory," in Robert A. Rosenstone and Alun Munslow, eds., *Experiments in Rethinking History* (New York and London: Routledge, 2004), 1-7.

"Writing Odessa," *Hogtown Creek Review*, 5(Fall 2004), 30-31.

"The Real Red Menace," *Michigan Quarterly Review*, 44 (No. 2, Spring 2005), 223-235.

"My Wife, the Muslim," *Antioch Review*, 63 (No.2, Spring 2005), 234-46.

"La audiencia modela la historia," in Julio Montero and Jose Cabeza, ed.s, *Por el precio de una entrada* . Madrid: Ediciones Rialp, 2006, 351-362,

"In Praise of the Biopic," *Lights, Camera, History: Portraying the Past in Film*. Texas A&M University Press, 2007, 11-29.

Translation: "Elogio de la pelicula biografica," in Roberto Marafioti, ed, *Signos en el tiempo: Cine, historia, y discurso* (Buenos Aires: Universidad Nacional de Moreno, 2013), 13-38.

"Epilogue: The Promise of History on Film," Leen Engelen, ed., *European Perspectives on History and Film* (Ghent: Academia Press, 2007), 255-64.

"Space for the Bird to Fly," in Sue Morgan et al eds., *Manifestos for History* (New York: Routledge, 2007), 11-18.

"A Historian in Spite of Myself," *Rethinking History*, 11 (No. 4, Dec. 2007), 589-95. A response to five scholars on a Forum devoted to my book *History on Film / Film on History*.

"My Wife, Their Sister," *Antioch Review*, 66 (Winter 2008), 62-74,



“Edward Sylvester Morse: Scientist and Japanologist,” *America Asia and the Pacific: The Edward Sylvester Morse Collection*. Marlborough: Adam Matthew digital, 2008.

“Dokumentarni Film,” *Illuminace: Casopis Pro Teorii, Historii, a Estetiku Filmu*, Vol. 20. No. 3 (2008), 107-122. Czech translation of Chapter 4, *History on Film / Film on History*, “Documentary.”

“What's a Nice Historian Like You Doing in a Place Like This?,” *Rethinking History*, 13 (No. 1, March 2009), 17-25.

“Introduction to the Transaction Edition” *Crusade of the Left: The Abraham Lincoln Battalion in the Spanish Civil War*. New Brunswick, N.J: Transaction Publishers, 2009, xi-xviii.

“Guess Who's Coming to the AHA Film Festival,” *Perspectives*, 47, No. 8 (Nov. 2009), 13-14.

“The Man Who Swam Out of History: Spain,” *Reviews in American History*, 37 (Dec. 2009), 641-658.

“Buried in a Footnote, *Rethinking History: The Journal of Theory and Practice*, 14 (Jan 2010), 58-64.

“The Only Jew in Jinat,” *Antioch Review*, 68 (No. 4, Fall 2010), 642-654.

“Zobaczyc przeszlosc,” in Ewy Domanskiej, pod, *Teoria Wiedzy O Przeszlosci Na Tle Wspolczesnej Humanistyki*. Poznan: Wydawnictwo Poznanskie, 2010, 319-350. (“To See the Past,” Polish translation of Chapter 1 from *History on Film / Film on History*. Ewa Domanska, ed., *Theory of knowledge about the past and the contemporary human sciences*.)

“Oliver Stone: Hollywood Historian.” Cynthia Lucia et al eds., *The Wiley - Blackwell History of American Film*. Vol 4. *1976 to the Present*. Oxford: Wiley - Blackwell, 2010, 235-54.

“Mediterranean Encounters in Rabat: Rencontres mediterraneennes cinema et droits de l’homme,” in Dina Iordonova and Leslie Torchin., eds, *Film Festival Yearbook 4: Film Festivals and Activism* (St Andrews: St Andrews Film Studies, 2012), 157-64.

“Making the Familiar Strange: *El Perro Negro* and the Spanish Civil War,” in Guy Wood, ed., *Cine-Lit VII: Essays on Hispanic Film and Literature* (Corvallis: Cine-Lit Press, 2012, 267-72.

Translation:

“Tornando estranho o familiar: El Perro Negro e a Guerra Civil Espanhola,” in Patricia Rebello and Rafael Sampaio, eds., *Peter Forgacs: Arquitetura da memoria* (Sao Paolo: Centro Cultural Banco . De Brasil, 2012), 34-38

“Introduction” and “The History Film as a Mode of Historical Thought,” in Robert A Rosenstone and Constantin Parvulescu, eds, *A Blackwell Companion to Historical Film* (Oxford: Wiley - Blackwell, 2013), 1-5, 71-87.

“La pelicula historica como campo, como modo de pensamiento (historiar), y un Monton de malas jugadas que le hacemos a los muertos,” in Angel Luis Hueso and Gloria Camarero Gomez, eds, *Hacer historia con imagines*. Madrid: Editorial Sintesis, 2014, pp 19-30

Also in Rosenstone, *Cine y Visualidad: Historization de la imagen contemporanea*, 35-66. Santiago, Chile: Universidad de FinisTerae, 2013.

“Hitler and Hollywood,” *Reviews in American History*. Vol. 43, no. 1 (March, 2015). 43-48.

“Reflections on What the Historical Filmmaker Does (to History).” In Fearghal McGarry and Des Bell, eds, *Film, history and public memory*. (Basingstoke: Palgrave Macmillan, 2015), 183-95.

Translation into Japanese: Michihiro Okamoto, ed. *Shooting History: Linguistic turn, Cultural History, Public History and National History*. Tokyo: 2015: 57=77.

“A Muslim – Jewish Pilgrimage,” *Antioch Review*. Vol 74, No. 1(Winter 2016), 29-43.

“Confessions of a Postmodern Historian: Japan,” *Rethinking History*, Vol 20, No. 1 (Marchi 2016), 2-38.

“Why Does a Historian Write a Memoir? On Writing *Adventures of a Postmodern Historian*.” *Los Angeles Review of Books* Blog, March 20, 2017. (<http://blog.lareviewofbooks.org/essays/historian-write-memoir-writing-adventures-postmodern-historian/>)

“*Seediq Bale (Rainbow Warriors)* as History.” Keui Fen Chiu ed, *Taiwan Cinema, International Reception and Social Change*. London: Routledge, 2017, 134-45.

“Why Does a Historian Write a Memoir?: The Adventures of a Postmodern Historian.” *Public Seminar*, Sept. 27, 2017 (<http://www.publicseminar.org/2017/09/why-does-a-historian-write-a-memoir/#.WdPV1mhSw2w>)

“John Reed, Romantic Revolutionary: The persistent timeliness of the poet and activist.” *Public Seminar*, Nov. 7, 2017. (<http://www.publicseminar.org/2017/11/john-reed-romantic-revolutionary/#.Wgn1G8anE2w>)

“The Two Octobers,” in Carol Leonard and Daniel Orlovsky, *The Russian Revolution of 1917: Memory and Legacy* (Routledge Forthcoming).

“New Introduction” to third French edition of *Le romantisme revolutionnaire* (Paris: Nada, forthcoming).

“What’s a Nice Historian Like Me Doing at a Conference Like This?”, *Rethinking History* (forthcoming).

## TRANSLATIONS:

### French

*John Reed: le romantisme revolutionnaire*. Paris: Francois Maspero, 1976;

Republished: Editions Seuil, 1982.

New edition: Paris: Editions Nada, forthcoming.

“Un hero communiste selon Hollywood,” *La nouvelles litteraires* (April 4, 1982);

“Film Historique/Verité Historique,” *Vingtième Siècle*, No. 46 (April\_June 1995), 161\_175.

### Spanish

“Los Tiempos estan cambiando: la musica de protesta” and “Mr. Jones, los profesores y los freaks (o todo hombre su propio filosofo supremo): las implicaciones filosoficas del rock,” in Marcel Covian and Robert Rosenstone, eds., *Los cantos de la conmocion: Veinte años de rock*. Barcelona: Tusquets, 1974

*John Reed: Un revolucionario romantico*. Mexico, D.F.: Ediciones Era, 1979

“Reds: Historia, Mistificacion y peligros de la fama,” *El Viejo Topo* (May, 1982) 54\_60.

“La Historia en la Pantalla,” M. Antonia Paz and Julio Montero, eds., *Historia y Cine*. Madrid: Complutense, 1995, pp. 15-33.

*El pasado en imagenes: El desafio del cine a nuestra idea de la historia*. Madrid: Ariel, 1997.

“La audiencia modela la historia,” in Julio Montero and Jose Cabeza, eds., *Por el precio de una entrada* (Madrid: Ediciones Rialp, 2006), 351-362.

“Inventando la verdad historica en la gran pantalla,” Gloria Camarero et al eds., *Una Ventana Indiscreta: La Historia Desde el Cine* (Madrid: Universidad Carlos III, 2008), 9-18.

“Elogio de la pelicula biografica,” in Roberto Marafioti, ed, *Signos en el tiempo: Cine, historia, y discurso* (Buenos Aires: Universidad Nacional de Moreno, 2013), 13-38.

*Cine y visualidad: Historizacion de la imagen contemporaneo*. Santiago, Chile: Ediciones Universidad Finis Terrae, 2013. (a selection of essays from journals translated into Spanish)

“La pelicula historica como campo, como modo de pensamiento (historiar), y un monton de malas jugadas que le hacemos a los muertos,” 74-83. *Modelos de interpretación para el cine histórico* (CD: ISBN: 978:84-695-9423-4 - University of Santiago de Compestela: 2013), 74-83

*La Historia en el cine / El cine sobre la historia*. Madrid: Rialp, 2014.

### **Italian**

*John Reed: rivoluzionario romantico*. Rome: Editori Riuniti, 1976.

“Reds e la storia,” *Cinemasessanta* (March, 1982);

“Oliver Stone: un storico,” *Contemporanea*, 3 (Oct. 2000), 701-14.

*Lo Specchio e il Santuario*. Milan: Feltrinelli, 2001.

“Ottobre fra cinema e storia,” *Intersezioni*, 20 (No. 3, Dec. 2000), 319-342.

### **German**

“Geschichte in Bildern / Geschichte in Worten: Über die Möglichkeit, Geschichte wirklich zu verfilmen,” Heraus gegeben von Rainer Rother, ed., *Bilder schreiben Geschichte: Der Historiker im Kino*, 65-83. (Berlin: Klaus Wagenbach, 1991.

“Die Zukunft der Vergangenheit: Film und die Anfänge postmoderner Geschichte” in Eva Hohenberger and Judith Keilbach, eds., *Die Gegenwart der Vergangenheit: Dokumentarfilm Fernsehen, und Geschichte* (Berlin: Verlag Vorwerk, 2003), 45-64.

### **Japanese**

“Amerika no kaunta karucha.” *Mita Bungaku* 62 (November 1975) No. 11, 42\_57.

*Hearn, Morse, Griffis no Nihon*. Tokyo: Heibonsha, 1999.

“Reflections on What the Historical Filmmaker Does (to History)”. Michihiro Okamoto, ed. *Shooting History: Linguistic turn, Cultural History, Public History and National History*. Tokyo: 2015: 57=77.

### **Hungarian**

*Romantikus Forralmor: John Reed Elete*. Budapest: Kossuth, 1983

### **Korean**

*Young\_hwa, Yuck\_sa; Young\_hwa wa sero\_oun gwagur eimannam*. Seoul: Sonamoo Publishing Union, 2002.

John Reed Pyeongjeon. Seoul: Agora, 2007.

### Portuguese

“Historia em imagens, historia em palavras: reflexoes sobre as possibilidades de plasmar a historia en imagens, *O Olho da historia; Revista de historia contemporanea*, Vol. 1, No. 5 (1998), 105-116.

“Rumbo a Leningrado,” *O Olho da historia*, [www.oohodahistoria.ufba.br](http://www.oohodahistoria.ufba.br)

“Oliver Stone: historiador da America recente,” J Novoa et al eds, *Cinematografo: Um olhar sobre a história* (Salvador, Sao Paolo: EDUFBA/Editora UNESP, 2009), 393-408.

*A historia nos filmes / Os filmes na historia*. Sao Paolo, Brazil: Paz e Terra Ltda, 2010.

“Tornando estranho o familiar: El Perro Negro e a Guerra Civil Espanhola,” in Patricia Rebello and Rafael Sampaio, eds., *Peter Forgacs: Arquitetura da memoria* (Sao Paolo: Centro Cultural Banco de Brasil, 2012), 34-38.

### Hebrew

“Looking at the Past in a Post Literate Age,” Haim Bresheeth et al, eds, *Cinema and Memory: A Dangerous Relationship?* (Jerusalem: Zalman Shazar Center for Jewish History, 2004), 13-32

### Czech

“Dokumentarni Film,” *Illuminace: Casopis Pro Teorii, Historii, a Estetiku Filmu*, Vol. 20. No. 3 (2008), 107-122.

### Polish.

“Historia w obrazach/historia w slowach: rozwazania nad mozlitoscia przedstawienia historii na tasmie filmowej,” (translation of “History in Images, History in Words”), in Iwona Kurz, ed., *Film i historia*. Warsaw: University of Warsaw Press, 2008, 93-116.

“Olive Stone jako historyk,” Piotr Witek and Marek Wozniak, eds, *Swiat Z Historia* (Lublin: Uniwersytet Marii Curie-Sklodowskiej, 2010), 13-26.

Zobaczyc przeszlosc,” in Ewy Domanskiej, pod, *Teoria Wiedzy O Przeszlosci Na Tle Wspolczesnej Humanistyki*. Poznan: Wydawnictwo Poznanskie, 2010, 319-350. (“To See the Past,” Polish translation of Chapter 1 from *History on Film / Film on History*. Ewa Domanska, ed., *Theory of knowledge about the past and the contemporary human sciences*.

### Turkish

“Gercek Tarih Olarak Tarihsel Film,” *Sinecine* (Spring 2018), 160-181. Translated by Ceviri Yalcin Luleci.

## EDITORIAL

*California History*, Editorial Advisory Board: 1987-88

*Film and History*, Editorial Advisory Board: 1984 \_

*American Historical Review*, Corresponding Editor: 1989\_1994.

*Film Historia* (Barcelona), Associate Editor: 1994

*Rethinking History: The Journal of Theory and Practice*, U.S. Editor: 1997 - 2003; Founding Editor, 2003; US Editor, 2003-2009; Editorial Board, 2009 -

New Academia Publishing, Editorial Board, 2004 -

*Reviews in American History*, Editorial Board, 2009 -18

*Frames*, Advisory Board, 2012 -

## BOOK AND FILM REVIEWS

More than forty in the following publications: *American Historical Review*, *The Annals*, *Common Knowledge*, *Historical Journal of Film, Radio, and Television*, *Journal of American History*, *Journal of Interdisciplinary History*, *Journal of Oriental Studies*, *Reviews in American History*, *New Republic*, *The Progressive*, *New York Times*, *LA Times*, *Washington Post*, *Cineaste*.

## FILM AND TELEVISION

### Academic:

Hawaii International Film Festival: Advisor to Planning Committee, 1981 - 1985.

Eric Barnouw Award Committee, OAH Annual Award for Best Work of History on Film, 1986\_88 (Chair 1987)

Film and History Committee, American Historical Association, 1987 -

National Board of Advisors, Media Alternatives Project, 1991 - 1993

International Advisory Board, Centre of Film Studies, University of St. Andrews, Scotland, 2005-

Juror, International Documentary Festival: Academia Film Olomouc 2008. Olomouc, Czech Republic, April 15-20, 2008.

Speaker and Panelist at the film festival *Encontre Meditteraneenes: Cinema et les droits de l'homme*, Rabat, Morocco, Nov. 12 - 15 2009.

Judge, John O'Connor Film Award Committee of the AHA, 2012 -2014 (chair 2014)

### Production:

1972\_82: *Reds*. Dramatic feature film. Historical Consultant.

1978: *The Spanish Civil War*, CBS Television Documentary. Commentator, Script Adviser.

1983: *The Good Fight: The Abraham Lincoln Brigade in the Spanish Civil War*. Documentary. Narration Writer; Historical Advisor.

1991. *Darrow*. Dramatic feature. Historical Advisor. Funded by the NEH, PBS, American Playhouse

1993. *Tango of Slaves*. Documentary on the Warsaw Ghetto. Consultant to director Ilan Ziv.

1993 *Screening Histories: The Filmmaker Strikes Back*. BBC Documentary. Co- narrator, talking head, host

1999: *Rebels*. CBC Documentary. Talking head.

2004 *Emma Goldman: A Troublesome Presence*. Talking head.

2010 *God and Daring: The Life of Josemaria Escriva*. PBS Documentary. Script consultant; Academic Advisory Board.

2013 *King of Odessa* optioned by European Film Service Corporation.

## ACADEMIC CONFERENCES, SEMINARS

Paper: "The Men of the Lincoln Battalion," Organization of American Historians Convention, Cincinnati, April 1966.

Paper: "The Artistic Renaissance in America, 1890\_1940," English Literature Society of Japan, Beppu, October 27, 1974.

Paper: "The Counter Culture in America," Japanese American Studies Association, Annual Conference, Kyoto, April 5, 1975.

Paper: "Steinbeck's America: Myth and Reality," Kyushu American Literature Society, 21st annual seminar, Fukuoka, May 10, 1975.

Session chair: "Asia and Film," Asian Studies on the Pacific Coast, annual conference, Anaheim, June 10, 1978.

Paper: "Learning From Those 'Imitative' Japanese: Edward S. Morse and the Civilization Mikado's Empire," Organization of American Historians, New Orleans, April 13, 1979.

Paper: Luce Foundation Faculty Seminar: Humanities in East Asia and Western Cultures (invited participant), University of Southern California, September 1979 \_ January 1980.

Comment: "The Death of the Soviet Dream," OAH Convntion, San Francisco, April, 1980.

Comment: "History, Biography and Narrative," in conference on "Forms and Functions of Narrative: Theory and Practice." Sponsored by Center for the Humanities, University of Southern California, May 7\_8, 1981.

Seminar: "Americans in Meiji, Japan," Culture Learning Institute of East\_West Center, Honolulu, Hawaii, Dec. 3 & 10, 1981.

Session chair: "The Bohemian Tradition," American Historical Association Convention, Los Angeles, Dec. 29, 1981.

Seminar: "John Reed and the American Radical Tradition," Doshisha University (Kyoto), April 28, 1982.

Paper: "What is History on Film," presented to "International Understanding through Film: an East\_West Center Conference in the Humanities," Honolulu, November 21\_23, 1982.

Panelist: "Biography \_\_ the Integrated Form," Modern Language Association Convention, Los Angeles, Dec. 27, 1982.

Panelist: "Film and National Identity," an East\_West Center Symposium, November 13\_20, 1983, Honolulu.

Session chair: "History and the Feature Film," American Historical Association Convention, San Francisco, December 30, 1983.

Session chair: "The Good Fight: The Abraham Lincoln Brigade in the Spanish Civil War." Screening and Discussion, OAH Convention, Los Angeles, April 6, 1984.

Paper: "Real to Reel: California History on Film," Panelist, California Historical Society Symposium, San Francisco, March 17, 1984.

Panelist: "Books Into Film," Claremont Graduate School Humanities Colloquium, Claremont, California, April 7, 1984.

Panelist: "Film and Television as Interpreters of History," Conference on "The Historian and the Moving Image," sponsored by the American Historical Association, Historians Film Committee, Washington, D.C., April 30\_May 2, 1984.

Organizer and panelist: "Second International Symposium on O\_Yatoi," Fukui, Japan, October 5\_7, 1985.

Seminar and panelist: "The Historian and the Filmmaker: A Workshop on History and Film," Neighborhood Film Project, International House of Philadelphia, November 8\_9, 1985.

Seminar: "Mirror in the Shrine: Americans in 19th Century Japan," delivered to History, Asian and International Studies Departments, University of Oregon, Eugene, April 8, 1986.

Paper: "History, Memory, Documentary: 'The Good Fight' Fifty Years After." Symposium on "The Abraham Lincoln Brigade and the Spanish Civil War," Smithsonian Institution, Washington, D.C., December 6, 1986.

Chair and panelist: "Abraham Lincoln Brigade Fiftieth Anniversary Symposium." Sponsored by UCLA, Department of History, and Southern California Research Library, February 14, 1987.

Paper: "History on Film/History in Words: Reflections on the Possibility of Really Putting History on Film (or what a historian begins to think about when people start turning his books into movies)," OAH Convention, Philadelphia, April 3, 1987.

Paper: "History in Images/History in Words: The Challenge of Film to Our Idea of The Past," Western Humanities Conference, UCLA, Oct. 8, 1988.

Comment: "Writing History: Experiments in Narrative," AHA Convention, New York City, Dec. 28, 1990.

Panelist: "Historical Scholarship and the Discipline of History Today," part of Erna H. Thompson Lectureship program, Pomona College, February 12, 1991.

Paper: "Historical Films and Historical Understanding," conference on How We Learn History: The Past, the Classroom, and Society. University of North Carolina, Chapel Hill. April 11\_14, 1991.

Seminars: "Revisioning History: The Challenge of the Visual Media to Our Idea of the Past." Interdisciplinary Humanities Center, University of California, Santa Barbara, April 5, 6, 19, 20, 1991.

Paper: "*Walker* as History," Society for Cinema Studies, Annual meeting, May 25, 1991, USC.

Panelist: "History as Fiction, Film as Truth: A Cross\_Disciplinary Examination." UCLA Film and TV Archive, April 4, 1992.

Paper: "The Dramatic Film as (Postmodern) History." American Studies Association annual convention, Costa Mesa, CA., Nov. 7, 1992.

Paper: "Postmodern History / Postmodern Film." Society for Cinema Studies meeting, New Orleans, Feb. 12, 1993.

Session Chair: "Documentary Practices in American Media: Representations of Ethnicity, Class, and Gender." Organization of American Historians annual meeting, Anaheim, April 15, 1993.

Keynote speaker and panelist: "Telling the Story: The Media, the Public, and American History." National Conference sponsored by the New England Committee for Humanities. Boston, April 23\_24, 1993.

Seminar: "History and Postmodern Film." Ethnohistory Workshop. University of Pennsylvania, Ethnohistory Program, Oct. 21, 1993.

Organizer and panelist: "Narrating Histories: A Workshop." Caltech, April 8\_9, 1994.

Panelist: "The Humanities and the New Media" \_\_ workshop of the California Council for the Humanities Conference, USC, June 9\_10, 1994.

Paper: "Historia y Cine," delivered to Primera Jornadas de Historia y Cine, Departamento de Historia de la Comunicacion Social, Universidad Complutense de Madrid, Nov. 21, 1994.

Seminar: "Visions of the Past: The Challenge of Film to Our Idea of History," Centre Parisien d'Etudes Critiques and L'Institut d'Histoire de Temps Present (University of Paris) Dec. 14, 1994.

Paper: "American Encounters in Meiji Japan," conference, Bringing Japan to America, Phoenix Art Museum, April 21\_22, 1995.

Keynote speaker: "The Crisis of History / The Promise of Film." Australia Conference in History and Film. National Film Archive, Canberra, November 30\_December 2, 1995.

Keynote speaker: "The Future of the Past," Conference on "Authorizing the 20th Century," University of Colorado, Oct. 17-19, 1996.

Speaker: The James Beveridge Annual Lecture: "The Crisis of History / The Promise of Film." York University, Toronto, Oct. 28, 1996.

Speaker / Lecture Series: "The Historical Film as History," University of Manchester, April 12, 19, 26, 2007.

Speaker: "Looking at the Past in a Postliterate Age – or, Is Oliver Stone a Historian," The British Academy, May 9, 1997.

Speaker: "*Reds*, John Reed and the Russian Revolution," St. Anthony's College, Oxford University, May 13, 1997.

Speaker / Lecture Series: "The Historical Film: An Introduction," European Humanities Research Center, Oxford University, May 14, 21, 1997.

Moderator and paper: Conference/Workshop "Film and History: The Conflict of Interpretations," Robert Schuman Center, European University Institute, Florence, April 27-29, 1998.

Organizer and Keynote speaker: Conference / Workshop - "One Film - Many Histories: *Before the Rain*." European University Institute, Florence, April 22, 23, 1999.

Plenary Speaker: "Film and Historical Understanding," Conference on History, Media, and Representation. Graduate School of Social and Culture Studies, Kyushu University, Fukuoka, Japan. Sept. 18, 2000

Plenary Speaker: "Learning from the Japanese." 21<sup>st</sup> Annual Meeting of the Fenollosa Society of Japan. Shiga University, Otsu, Japan. Sept. 23, 2000.

Organizer and chair: "Experiments in Narrative." American Historical Association convention. Boston. (Jan. 6, 2001.)

Plenary Session Speaker: "History and Film." Society for Cinema Studies annual conference. Washington DC. (May 25, 2001.)

Invited Commentator: "Perception and Representation of Science in Literature and Fiction Film." Conference at the Center for Interdisciplinary Research, Bielefeld University. June 15-16, 2002.

Keynote Speaker: "Historical Film / Historical Thought," 1<sup>st</sup> Africa Conference on Film and History. University of Capetown, South Africa, July 6-8, 2002.

Panelist: "Biography on Film." Getty Research Institute. Sept 12, 2002.

Organizer / Moderator: "Experiments in Biography," Getty Research Institute, March 14, 2003.

Organizer - Moderator: "Nat Turner: A Troublesome Property," Getty Institute, June 4, 2003.

Invited Speaker and Writer-in-Residence: Fairfax Country Book Fair, George Mason University, Sept. 16-23, 2003.



Speaker: "In Praise of the Biopic: the Case of *Frida*." Humanities Institute Series on Life Stories, Scripps College, Jan. 29, 2004.

Speaker: "Inventing Historical Truth on the Silver Screen," Ernest C. Watson Lecture Series, California Institute of Technology, March 3, 2004.

Lecture series / conference devoted to "The Fictional Film as History," *Cine de Ficción e historia*, University of Tolima, Ibagué, Colombia. April 12-16, 2004.

Invited speaker: "Existe una escritura fílmica de la historia?" National University of Colombia, Institute of Studies in Communication and Culture, April 17, 2004.

Keynote Speaker: "The Fictional Film as History," Coloquio Internacional: "Imagen y Ciencias Sociales:" *Repensando investigación y sociedad in Latinoamérica*, University of Buenos Aires, April 19-21, 2004.

Lecture Series: *Commemorating 10 Years of the Office of Historia*, Federal University of Bahia, Salvador, Brazil. "Representing Social Struggles in the United States and Russia in Reds"; "Oliver Stone as Historian," and "History as Represented by Historians and Filmmakers," April 28-30, 2004.

Speaker and reading from *King of Odessa*: "In Celebration of Isaac Babel," ALOUD, Los Angeles Central Library, June 17, 2004.

Guest Speaker: "The Filmmaker as Historian: Oliver Stone," Master Class for PhD candidates, Universities of Leuven and Ghent, Leuven and Ghent, Belgium, Oct. 27-28, 2004.

Keynote Speaker: "In Praise of the Biopic." Symposium on Biography on Film. Film Museum, Amsterdam, Nov. 1, 2004.

Keynote Speaker: "The Audience Shapes History," 5<sup>th</sup> Biennial Jornadas de Cinema, University of Madrid, Complutense, Nov. 12, 2004.

Speaker: "In Praise of the Biopic," 40<sup>th</sup> Annual Walter Prescott Webb Lecture Series, University of Texas, Arlington, March 10, 2005.

Speaker: "Film and the Fiction of Reality." Workshop on Reenactment and the Question of Realism. Caltech. May 9-10, 2005.

Moderator: Panel on "El Perro Negro." The Flaherty Seminar, an international symposium on documentary film. Claremont College. June 15, 2005.

Panelist, "Big Social Science History through Documentary Film." Social Science History Association Annual Meeting. Portland, Oregon, Nov. 4, 2005.

Speaker: "From History to Autobiography." Center for the Study of Autobiography, University of Navarre, Pamplona, Spain, Nov. 15, 2006.

Keynote Speaker: "Oliver Stone: Historian of the Vietnam War," 6<sup>th</sup> Biennial Jornadas de Cinema, University of Madrid, Complutense, Nov. 16, 2006.

Panelist: "Film and History Studies 2007: Overviews by Major Scholars." American Historical Association Annual Meeting. Atlanta, Jan. 7, 2007.

Invited Speaker: "Innovative Historical Writing." Past Tense Seminar, Huntington Library, March 27, 2007.

Speaker: "Inventing Historical Truth on the Silver Screen." Big Problems Series. Franke Institute for the Humanities, University of Chicago, May 21, 2007.

Keynote speaker: "The Historical Documentary in the Vortex of Postmodernism." Academia Film Olomouc 2008. April 17, 2008. Palecky University, Olomouc, Czech Republic.

Keynote speaker: "History and Film," meeting on Visual Resources and Historiography, International Center for Japan Studies, Kyoto, Sept. 26, 2008.

Speaker: "Shooting History: Visions of the Past," International Studies Group, Toyo University, Tokyo, Oct. 4, 2008.

Keynote Speaker: "What Does the Historical Documentary Document?" International Conference: When Clio Claims the Documentary. University of Bourdeaux, Nov. 6-8, 2008.

Host and Discussion leader: Screening of *Walker*, American Historical Association meeting, New York City, Jan 2, 2008.

Plenary Session Panel: "The Pleasures of Imagination." American Historical Association annual meeting, New York City, Jan. 2, 2008. New York City.

Speaker: "Why Directors Invent the Past to Tell the Truth," Lecture Series of the Baron Fund for Ethics in Education, San Diego State University, May 4, 2009.

Speaker: "Cinema and Current History." Faculty of Letters, Mohammed V University, Rabat, Morocco, Nov. 11, 2009.

Speaker and Panelist: "Cinema and the University Curricula," and "Cinema and History," as part of the international film festival *Encontre Meditteraneenes: Cinema et droits de l'homme*, created by the Consultative Council for Human Rights, Rabat, Morocco, Nov. 12 and 13, 2009.

Honored Guest: History on Film / Film on History: A symposium with Robert Rosenstone. St. Andrew's University, Scotland. Oct. 10, 2010.

Speaker: "The Historical Film as History, a Field, and a Pack of Tricks We Play Upon the Dead," St Andrews University, Scotland, Oct 12, 2010. Aberdeen University, Scotland, Oct. 14, 2010.

Panelist: "Making the Familiar Strange: *El Perro Negro* and the Spanish Civil War," panel on Spanish Cinema and the Civil War, CineLit VII. Portland, OR, Feb. 25, 2011.

Chair: "North African and Ethiopian Jews on the Screen," Western Jewish Studies Conference, San Diego, April 11, 2011.

Presenter: "Red Star, Crescent Moon: A Muslim - Jewish Love Story," Panel on Creative Expressions, Western Jewish Studies Conference, San Diego, April 11, 2011.

Keynote speaker: "The Historical Film as a Field, a Mode of Thought, and a Pack of Tricks We Play Upon the Dead." III Congreso Internacional Historia-Cine: *Modelos de interpretación para el cine histórico*," Santiago de Compostela, Nov. 1, 2011.

Chair: "Film and French Colonialism," Society for French Historical Studies, LA, Mar 24, 2012.

Keynote Speaker: “What does the Filmmaker Historian do (to History?),” VI Jornadas Internacionales de Teoría y Filosofía de la Historia: Que hace el historiador al historiar? Aug. 28, 2013, Adolfo Ibanez University, Vina del Mar, Chile.

Speaker and workshop director: “Inventado verdades historicas en la Pantalla de Cine.” Universidad de Finis Terrae, Santiago, Chile. Sept. 3-5. 2013.

Speaker and workshop host: “What Does the Historian Filmmaker Do (to History).” Re-presenting the Past: New Methods of Historical Interpretation in the Arts and the Media, a Research Center at Palacky University, Czech Republic, May 12-14, 2014.

Speaker: “Inventing Historical Truth on the Motion Picture Screen,” Charles University, Prague, May 15, 2014.

Keynote speaker: “Creating Prosthetic History, Memory, Identity on the Motion Picture Screen,” Conference on Identity and Social Cohesion, West University, Timisoara (Romania), May 21, 2014.

Keynote speaker: “What's a Nice Historian Like You Doing in a Place Like this?” International Association of Media Historians Annual Conference. University of Indiana, Bloomington. June 17, 2015.

Keynote speaker: “Reflections on the History Film and on Med Hondo as Historian.” Conference on “The Indocile Image: A Retrospective and a Symposium on the Cinema of Med Hondo.” Carlton University, Ottawa, Canada. Feb. 26-27, 2016.

Keynote speaker: Conference on “National and International Images of History: China and Ireland, from Celluloid to New Media.” University College, Cork (Ireland). Sept. 15-16, 2016.

Presentation of *Adventures of a Postmodern Historian* the Institute for Historical Research, London, UK, Sept. 29, 2016.

Presentation of *Adventures of a Postmodern Historian*, St. Mary's University, Twickenham, UK. Sept. 30, 2016.

Panelist on the film, *Finding Babel*. American Jewish University, Bel Air, CA. Dec. 4, 2016.

*Adventures of a Postmodern Historian*, Seminar at George Mason University, April 20, 2017.

*Adventures of a Postmodern Historian*. Writing History Seminar. Columbia University. April 28, 2017.

“This Class Struggle Plays Hell with Your Poetry,” lecture on John Reed as part of *Ten Days that Shook the World*, a program on the centenary of the Russian Revolution. Beyond Baroque Literary Arts Foundation, Venice, CA, Oct. 22, 2017.

“Brisket for Ramadan,” reading for Connecting Cultures, Eighth Annual Reading sponsored by Poets & Writers, Beyond Baroque Literary Arts Foundation, June 28, 2018.

“Hayden Beyond the Disciplines.” Paper for memorial conference for Hayden White. Wesleyan University, April 2-3, 2020.

“Screened History.” Chair for panel at conference of International Network for Historical Theory. Puebla, Mexico. May 5-8, 2020.

## UNIVERSITY / PUBLIC LECTURES: US

Agnes Scott College; University of Akron; Art Center College of Design; University Center of Atlanta; Beyond Baroque Literary Arts Foundation (Los Angeles); Boston University; California Polytechnic University; University of California, Los Angeles; University of California, Santa Barbara; University of Chicago; University of Colorado; Claremont Graduate School; East-West Center (Hawaii); Emory University; George Mason University; George Washington University; University of Georgia; Getty Research Institute, University of Hawaii; Honolulu Academy of Arts; John Carroll University (Cleveland); Kenesaw Mountain University; Los Angeles County Museum of Art; Los Angeles Jewish Library; Los Angeles Public Library, Main Branch; Lihue Public Library (Hawaii); Long Beach State University; University of Michigan; Mount St. Mary's College; Neighborhood Film and TV Center, Philadelphia; Occidental College; Oberlin College; Pepperdine University; Phoenix Museum of Art; Pomona College; Portland Central Library; Redlands University; Reed College; Rutgers University; University of Oregon; San Diego Jewish Book Festival; San Diego State University; San Gabriel Valley Jewish Book Festival; University of North Carolina; University of Ohio (Athens); University of Pennsylvania; Reed College; University of Southern California.

## UNIVERSITY / PUBLIC LECTURES: ABROAD

Adolfo Ibanez University, Vina del Mar, Chile; American Centers in Fukuoka, Nagoya, Osaka, and Tokyo, Japan; University of Barcelona; Bielefeld University (Germany); University of Buenos Aires; British Academy (London); Catholic University of Leuven (Belgium); Centre Parisienne d'etudes critiques (France); Charles University, Prague; Consultative Council for Human Rights (Rabat, Morocco); Doshisha University (Kyoto); Film Museum, Amsterdam (Netherlands); University of Ghent (Belgium); European Humanities Research Center, Oxford University; European University Institute (Florence); Fluminense Federal University, Niteroi (Brazil); Finis Terrae University, Santiago, Chile; Gakushuin University, Tokyo; University of Granada (Spain); Hebrew University (Jerusalem); International Center for Japanese Studies, Kyoto; Kyoto University (Japan); Kyushu University (Japan); University of La Laguna (Canary Islands); University of Madrid, Complutense; Mohammed V University, Rabat (Morocco); National Film and Sound Archive (Australia); National University of Colombia (Bogota); St. Antony's College, Oxford; Palacky University, Olomouc (Czech Republic); Salvador de Bahia Federal University, Bahia, (Brazil); Shiga University (Japan); Tolima University (Colombia); Toyo University, Tokyo; University of Aberdeen (Scotland); University of Manchester (UK); Universidad de Navarra (Pamplona, Spain); Universidad de Santiago de Compostela (Spain); University of St. Andrews (Scotland); University of Paris III; University of Technology (Sydney); West University, Timisoara, Romania; York University (Toronto).

## PROFESSIONAL, COMMUNITY:

1985	James Harvey Robinson Award Committee, American Historical Association
1986-88	Eric Barnouw Award Committee, OAH Annual Award for Best Work of History on Film, 1986_88 (Chair 1987)
1986-98:	Academic Advisory Board: Pacific Asia Museum, Pasadena
1987	Film and History Committee, American Historical Association
1989-93	Board of Governors, Beyond Baroque Literary Arts Foundation, Venice, CA
1989-92	Academic Advisory Board, Media Alternatives Project, New York University
1995 -	Academic Advisory Board: H-Film
1999	Judge, PEN West Literary Awards - Creative Non Fiction
2003	Writer in Residence (Non-fiction) - Fairfax County, VA, Book Festival
2005-6	Judge, <i>Los Angeles Times</i> Annual Book Prizes - Biography
2008-9	2010 Program Committee and Organizer OF AHA Film Festival, American Historical Association Annual Meeting, Jan 2010 San Diego
2012-14	John O'Connor Film Award Committee, AHA, 2012 -2014 (chair 2013).
2017	Facilitator, Workshop on "Life Writing," Beyond Baroque Literary Arts Foundation, Venice, CA. April-May; October-November

## CALTECH

Interim Director, 1976\_77, and Chairman, Governing Board of Baxter Art Gallery, 1976\_81.  
Curator, "In Search of Four Women/Four Cultures," Baxter Art Gallery, Oct-Nov. 1976  
Director of Fine Arts, curricular and extra\_curricular, 1978\_81.  
Executive Officer, Division of Humanities and Social Sciences, September, 1983\_ June 1986.  
Chair, President's Committee on Institute Art, 1988 - 2004

**Courses:**

Twentieth Century U.S.  
American Intellectual History  
American Radicalism  
Alienation and Modern Man  
The Outsider in History and Literature  
Psychohistory  
Japan: History and Culture  
The Irrational in Modern Culture  
The Tradition of Bohemia  
Modernism: The Life and Death of a Culture  
History on Film: Japan, Soviet Union, Germany, the United States  
The Historical Film  
The Modern Age: Politics and Culture  
Cinema and Society  
Ethnic Visions  
The Science Fiction Film as History  
Biography on Film  
Postmodern History

**Institute:**

Institute Committee on Art (chair)  
Curriculum Committee  
Faculty Committee on Programs  
Faculty Committee on Affirmative Action  
Bookstore Committee (chair)  
Art Program Committee

**Humanities and Social Sciences Division:**

Research Committee  
Committee on the Freshman Year (chair)  
Division Policy Committee (chair)  
Humanities Seminar Committee (chair)  
Dreyfuss Chair Committee  
Mellon Advisory Committee (chair)  
Committee on the Humanities and Social Science Requirement (chair)  
Division Chairman's Advisory Committee  
Chairman's Search Committee (three times)  
Promotion and Tenure Review Committee  
Executive Officer, HSS

May 2020