

Brian Neve: Curriculum Vitae

Current: Visiting Fellow, University of the West of England, Bristol (2019-25; renewed for three years, March 2025).

Previous: Reader in Politics and Film, Department of Politics, Languages and International Studies, University of Bath (2013-2015); (Senior Lecturer, 2001-2013). Previously Lecturer, various departments.

Qualifications:

M.A. in United States Politics, University of Essex, 1972; B.A. Politics and Economics, University of Reading, 1970

Main Publications: Books:

The Many Lives of Cy Endfield: Film Noir, the Blacklist, and Zulu (Madison, Wisconsin: University of Wisconsin Press, 2015), pp. 277.

"Un-American" Hollywood: Politics and Film in the Blacklist Era (New Brunswick: Rutgers University Press, 2007), (edited with Steve Neale, Frank Krutnik, and Peter Stanfield), pp. 416.

Elia Kazan: The Cinema of an American Outsider (London and New York: I. B. Tauris, 2009), pp. 252.

Film and Politics in America: A Social Tradition, (London and New York: Routledge, 1992), pp. 296. (Also, Taylor & Francis e-Library edition, 2005, and Kindle edition, 2013).

Cinema, Politics and Society in America, Manchester University Press and St. Martin's Press (Manchester and New York, 1981, 1986), (jointly edited with Philip Davies). pp. 266.

Selected Articles:

'Thorold Dickinson and *Secret People* (1952): Popular Front to Cold War and After.' *Historical Journal of Film, Radio and Television*, 45/3, September 2025.
<https://doi.org/10.1080/01439685.2025.2530819>

'Romanticism, Realism and the Blacklist: An Interview with Abraham Polonsky', with an introduction, *Cineaste*, vol. 47, no. 1, December 2021, pp. 12-20.

Inventory (with Eden Endfield), Cy Endfield archive, prior to the donation of Endfield's papers to Margaret Herrick Library (Academy of Motion Picture Arts and Sciences), Beverly Hills, California, 2024-25.

"'What Happened to the Four Freedoms?': John Huston, Richard Brooks, Humphrey Bogart and *Key Largo* (1948) as a Parable of Post-War Hollywood Liberalism", *Historical Journal of Film, Radio and Television*, vol. 41, no. 4, December 2021, pp. 738-758.

'A Face in the Crowd in the Trump era', *Film Criticism*, 44, 4 (2020).
<https://quod.lib.umich.edu/f/fc/13761232.0044.413?view=text;rgn=main>

'Populism and Politics in Robert Penn Warren's and Robert Rossen's *All the King's Men*, *Cineaste* (web exclusive), vol. XLIII, no. 2 (Spring 2018), <https://www.cineaste.com/spring2018/populism-politics-all-the-kings-men>

"Working-Class Noir in the Blacklist Era: The Making of Cy Endfield's *The Sound of Fury* (1950)," *Cineaste*, XL, 2 (Spring 2015), pp. 23-29.

'Inflation (1943) and the blacklist: the disrupted film career of Cy Endfield', *Historical Journal of Film, Television and Radio*, 30: 4 (October 2010), pp. 515-528.

'Elia Kazan's First Testimony to the House Committee on Un-American Activities, Executive Session, 14 January 1952', *Historical Journal of Film, Radio and Television*, 25, 2 (June 2005), 251-272.

'The Hollywood Left: Robert Rossen and Post-war Hollywood', *Film Studies, An International Review*, 7 (Winter 2005), pp. 54-65.

'A Cy Endfield Dossier', *Film Studies, An International Review*, 7, (Winter 2005), pp. 116-27.

'Frames of Presidential and Candidate Politics in American films of the 1990s', *Javnost/The Public, Journal of the European Institute for Communication and Culture*, VII, 2 (2000), pp.19-32.

'Red Hollywood', *Historical Journal of Film, Radio and Television*, 19, 1 (March 1999), pp. 129-135.

"Cinema, the Ceasefire and 'the troubles'", *Irish Studies Review*, 20, (Autumn 1997), pp. 2-8.

'Fred Zinnemann: A Past Master of His Craft', *Cineaste*, 23, 1 (1997), pp. 15-19.

Chapters in Books (selected):

'Our Daily Bread and the limits of thirties political imagining', in Iwan Morgan and Philip John Davies, (eds.), *Hollywood and the Great Depression: American Film, Politics and Society in the 1930s* (Edinburgh: Edinburgh University Press, 2016).

'Introduction: Political Hollywood', in Yannis Tzioumakis and Clare Molloy, eds., *The Routledge Companion to Cinema and Politics* (London and New York: Routledge, 2016).

'The Politics of Film Noir', in Andrew Spicer and Helen Hanson, eds., *A Companion to Film Noir* (Chichester: Wiley-Blackwell, 2013), pp. 175-192.

'Morality, politics and self-interest: framing the Hollywood Blacklist', in Jacqui Miller, ed., *Film and Ethics: What Would You Have Done?* (Newcastle upon Tyne: Cambridge Scholars Press, 2013), pp. 67-81.

'Hollywood and Politics in the 1940s and 1950s', in Steve Neale, ed., *The Classical Hollywood Reader* (London and New York: Routledge, 2012), pp. 389-398.

'Independence and the "Art film": *Baby Doll* and After', in Lisa Dombrowski, ed., *Elia Kazan Revisited* (Wesleyan University Press, 2011), pp. 75-86.

“The “Picture Man”: the cinematic strife of Theodore Roosevelt’, in Iwan Morgan ed., *Presidents in the Movies: American History and Politics on Screen* (London and New York: Palgrave Macmillan, 2011), pp. 65-86.

‘Adaptation and the Cold War: Mankiewicz’s *The Quiet American*’, in James M. Welsh and Peter Lev, eds., *The Literature/Film Reader, Issues of Adaptation* (Lanham, Maryland: Scarecrow Press, 2007), pp. 235-244.

‘HUAC, the Blacklist and the Decline of Social Cinema’, in Peter Lev, ed., *Transforming the American Screen, 1950-1959* (Cinema History Project) (New York: Charles Scribner’s Sons, 2003, and Berkeley: University of California Press, 2006).

“The Personal and the Political: Elia Kazan and ‘*On the Waterfront*’”, in Joanna E. Rapf, ed., *On the Waterfront* (Cambridge: Cambridge University Press, 2003), pp. 20-39.

‘From Exile to Expatriate: Class and Genre in Joseph Losey’s Early British Films’, in Peter Wagstaff, ed., *Border Crossings, Mapping Identities in Europe* (Oxford: Peter Lang, 2004), pp. 207-24.

‘Fellow Traveller’, *Sight & Sound*, 59, 2 (Spring 1990), pp. 117-119.

‘The Immigrant Experience on film: Kazan’s “*America America*”’, *Film & History*, 17, 3 (September 1987), pp. 62-68.

‘Government and Film Policy in Britain: A New Era?’, *Political Quarterly*, 56, 1, (January March 1985), pp. 85-89.

‘The Screenwriter and the Social Problem Film, 1936-38: the case of Robert Rossen at Warner Bros.’, *Film & History*, 14, 1, (1984), pp. 2-13.

Presentations/Conference Papers etc. (recent, selected):

Introduction, and (with Eden Endfield), Q&A, screening of *The Sound of Fury/Try and Get Me* (Cy Endfield, 1950), Watershed Media Centre, Bristol, April 27, 2023.

Presentation, ‘Hollywood and the Great Depression: *Our Daily Bread* (1934)’, Eccles Centre, British Library, London, November 15, 2016.

Introductions to film showings, ‘Sound and Fury: the films of Cy Endfield’, UCLA Film and Television Archive, Billy Wilder Theatre, Hammer Museum, UCLA, Los Angeles, January 9, 10, 16, 17, 2016. (Also: introductions, Cy Endfield series, Anthology Cinema Archives, New York, November 20-December 8, 2016). ‘The disrupted cinema of Cy Endfield’, Film Studies Department, University of Wisconsin, Madison, October 19, 2015.

Introduction and Q & A: public showing of *Zulu* (Cy Endfield, 1964). Wisconsin Cinematheque, Madison, Wisconsin (October 20, 2015).

‘Jews, Radicals and Race: Cy Endfield and the 1950 Hollywood agenda,’ Conference on “Blacks, Jews, and Social Justice in America,” Brandeis University, U.S.A., June 10-12, 2014.

'The Crowd as Spectacle in Cold War America: Cy Endfield's *The Sound of Fury*', 'Film and Media 2013', The Third Annual London Film and Media Conference, Institute of Education, University of London, June 28, 2013.

University of Wisconsin-Madison; Anthology Cinema Archives, New York; UCLA Film and Television Archive, Los Angeles: consultant on Endfield film retrospective, September 2015 – January 2016.

Membership, Editorial Board, *Journal of American Studies* (Cambridge University Press), (2012-2016).

'I Jornadas Internacionales Comité Activistas AntiAméricas', Congress/Symposium on McCarthyism, the Blacklist and Anti-Americanism, University Complutense Madrid, Madrid, December 2006. Adviser and member, Scientific Committee to organise first Congress, and second Congress, also in Madrid, in March 3-7, 2008.

Invited to Aimiens Film Festival, Discussant and advisor, retrospective of the films of Cy Endfield, November 2008. My work is acknowledged in Michael Henry, 'Cy Endfield: Dans L'ombre de la liste noire', *Positif*, no. 574, December 2008, and also in the Festival catalogue.

Introduction to *East of Eden*, National Gallery, London, August 12, 2006.

Associate editor, *Cineaste*, (quarterly of 'the art and politics of cinema'), published in New York, 1999-2006.

External Examiner for MA in Film and European Cinema Studies, School of Art and Design, University of West of England. 1999-2004.

Contributions to Radio 4, New York Public Radio (film and American politics), BBC Radio Scotland (a live two-way discussion with Andrew Sarris in New York on the Hollywood Blacklist), Radio 5 Live (McCarthyism).

Brian Neve; last revised, August 25, 2025