MICHIGAN STATE UNIVERSITY

The African e-Journals Project has digitized full text of articles of eleven social science and humanities journals. This item is from the digital archive maintained by Michigan State University Library. Find more at: http://digital.lib.msu.edu/projects/africanjournals/

Available through a partnership with

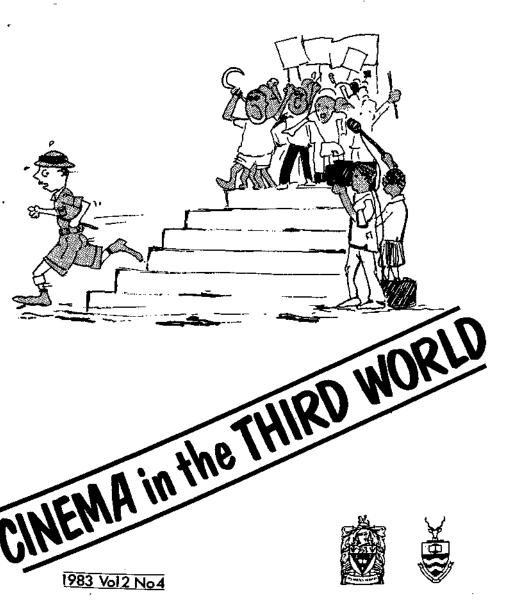




LIBRARIES

Scroll down to read the article.

CRITICAL ARTS <u>A Journal for Media Studies</u>



CRITICAL ARTS

EDITOR

Keyan G Tomaselli Contemporary Cultural Studies Unit, University of Natal.

ASSOCIATE EDITORS

Susan Gardner Dept of Anthropology, Rhodes University Johan Muller Dept of Education, Witwatersrand University Ian Steadman School of Dramatic Art, Witwatersrand University Ruth Tomaselli Freelance Editor and Researcher

EDITORIAL CONSULTANTS

Eve Bertelsen Dept of English, University of Cape Town David Coplan CHIC Programme, State University of New York **Tim Couzens** African Studies Institute, Witwatersrand University Harriet Gavshon Freelance Film Maker Trish Gibbon Dept of English, University of Durban-Westville Tom Guback Institute of Communication Research University of Illinois **Richard Haines** Institute of Management and Development Studies. University of Transkei Temple Hauptfleisch Centre for SA Theatre, HSRC Graham Hayman Dept of Journalism and Media Studies, Rhodes University Peter Horn Dept of German, University of Cape Town Wilhelm Liebenberg Dept of Afrikaans, Rhodes University

Ntongela Masilela

Dept of Communication Technical University of Berlin David Maughan Brown Dept of English, University of Natal Nhlanhia Ngcobo, Hammarsdale KwaZulu Education Department Njabulo Ndebele Dept of English, University of Lesotho Don Pinnock Dept of Journalism and Media Studies, Rhodes University Robert Stam Dept of Cinema Studies, New York University **Clifford Shearing** Institute of Criminology, Toronto University Les Switzer Dept of Communication, University of Houston

ADVERTISING MANAGER Alex Holt

Contemporary Cultural Studies Unit University of Natal

PRODUCTION EDITOR

Eric Louw Contemporary Cultural Studies Unit, University of Natal

Published by: Critical Arts Projects of the Universities of Natal, Rhodes and the Witwatersrand.

Typeset by University of Natal

Printed by the Multicopy Centre University of Natal, King George V Ave, Durban IS

ISSN 0256-0046

Copyright is vested with the Editors and individual authors

Contents

GUEST EDITOR: ROBERT STAM Vol 2 No 3 1983
Editorial Robert Stam and Keyan Tomaselli i
ARTICLES
The Economics of Racism Ruth Tomaselli and Keyan Tomaselli 1
Racism in the Cinema: Proposal for a Methodological Investigation Louise Spence and Robert Stam in col- laboration with Pat Keeton, Charles Musser, Richard Porton, Susan Ryan, Ella Schochat and Ed Simmons
Levels of Intervention in Films made for African Audiences in South Africa Harrist Gavishon
Egypt: Cinema and Revolution Ella Shochat 22
State Patronage and India's New Cinema Mira Binford 32
Blacks in Brazilian Cinema: An Essay in Comparative Kethodology Robert Stam
Film Across the Border: The Interaction of the Mexican and American Motion Picture Industries Susan Ryan 54
BOOK REVIEWS
The American Movie Industry by Göran Kindem and Brazilian Cinema by Randal Johnson and Robert Stam. Reviewed by Keyan Tomaselli
Call for Papers: English Studies in Transition 70
* * * * * *
Cover design by Melanie Cullum. Typing assisted by Wendy Dickson. Production by Ruth Tomaselli and the Rhodes University Print Unit. Printed by the Rhodes University Print Unit.

* * * * *

Critical Arts: A Journal for Media Studies is published two or three times a year. Articles in the Journal are indexed in Film Literature Index and Marxism and the Mass Media: Towards a Basic Bibliography.

Manuscripts intended for publication should be sent in triplicate to the Editor, or Guest Editor, as the case may be. Contributors are asked to adhere to the *Critical Arts* referencing system.

.

Editorial

This issue marks the first time that Critical Arts has been edited outside of South Africa. It conforms to our editorial policy of studying the South African situation in the context of a wider set of relations, namely the relationship between the colonized and neo-colonized peoples of Asia, Africa and Latin America (the Third World) and the bourgeois capitalist nations (the First World). No country - and hence no media can be successfully considered in isolation. Our purpose here is to present a truly "tricontinental" approach to the study of the cinema by grouping a series of contextual studies of the major film industries located in the Third World. Ruth and Keyan Tomaselli explain the economic and political context within which these cinemas operate. Louise Spence and Robert Stam propose a methodological model for dealing with the contextual dimension of the films made by whites for South African blacks is examined by Harriet Gavshon. Ella Shochat explores the consequences of the 1952 revolution for the Egyptian film industry. Mina Binford details the particularities of the situation, and the filmic representation, of blacks in Brazil vis-a-vis North American Cinema. Finally, Susan Ryan documents the strong influence on Mexican cinema of its not always benevolent "neighbour to the North".

Robert Stam and Keyan Tomaselli

Notes on Contributors

Louise Spence, Susan Ryan, Ella Shochat, Richard Porton and Charles Musser are doctoral candidates in the Department of Cinema Studies at New York University. Musser is the author of a film on ES Porter.

Harriet Gavshon is a graduate of the School of Dramatic Art of the University of Witwatersrand. She has made a number of independent films and is presently an MA student in the New York University Department of Cinema Studies. Ed Simmons is a graduate student in the same Department doing research into the representation of blacks in American cinema.

Mira Reym Binford has made documentary films for and about India. She lived there for 8 years and is a doctoral candidate at the University of Wisconsin-Madison

Robert Stam teaches in the Department of Cinema Studies at New York University. He is the author of the Portuguese language The Interrupted Spectacle, co-author of Sazilian Cinema and is on the editorial boards of Cineaste, Jump Cut and Critical Arts.

Critical Arts Vol 2 No 4