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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 racism in the cinema. The ideological and industrial 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 present-day film industry in India. Robert Stam compares the situation, and the filmic representation, of blacks in Brazil *vis-à-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 *Brazilian Cinema* and is on the editorial boards of *Cineaste*, *Jump Cut* and *Critical Arts*.