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Reel Images of War: Reading *Pathé* Newsreels on the Liberation of Manila During Wartime Philippines

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ABSTRACT

This study focuses on the articulation of war-related newsreels captured in the Philippines that are found in the newsreel archival collection of the *British Pathé*. It argues that these *Pathé* war newsreels, particularly those about the liberation of Manila, integrated propaganda techniques and were crucial to the formation of the United States' imagery as "benevolent liberator." This study is guided by the following objectives: 1) to give a brief historical account of the newsreel, 2) to examine the *Pathé* newsreel's relevance to the United States' image of cultural superiority and its image as liberator, and 3) to present how the newsreels contributed to the United States' formation of global supremacy. This study wishes to contribute to the local literature of visual media and media history, fields that seem to ignore the study of newsreels.

Key words: Pathé News, war newsreels, Pacific War, United States, liberation of Manila

Exploring the Newsreel

In 1937, Edgar Dale wrote an article on the need to study newsreels. According to him, although there were already a number of published works on newsreels, these studies generally dealt with the newsreel's "alleged biases, failure adequately [sic] to cover the news, [and] purported emphasis on unimportant and uninteresting item" (122). In response, Dale offers three approaches in studying newsreels: 1) looking at the factors which frame the content, i.e., "a study of all forces impinging upon and influencing the production of the newsreel"; 2) focusing on the newsreel's content per se, involving "classification of the items, measurements of footage, analysis of running commentary, particularly in regard to emotional shadings of approval or disapproval, editorializing, juxtaposition of items"; and 3) centering on the newsreel's effect on the viewers (122).

Seventy years since Dale's article came out, several studies on newsreels have been published, although they are not quite exhaustive. K.R.M. Short states that "newsreels have been largely ignored by historians, except for mining them for documentary television" (289). Newsreels were only known and, unfortunately, seen as supplemental footage to documentaries or commentaries. This was likewise stressed by Nicholas Hiley and Luke McKernan, noting that "newsreels have traditionally been used as a medium of visual illustration, firstly in their own time as visual commentaries illustrating stories which frequently had been established by another medium, newspapers" (197) and "secondly as illustrative material in television documentaries" (Short 289). However, the authors agree that developments in newsreels subsequently took place after the 1970s, and centered on the use of newsreels as historical sources and, most importantly, "through a third form, as written documentation, [that made newsreels] start to speak for themselves" (Hiley and McKernan 197).

The emerging interest was augmented by the creation of several newsreel archives. Since the 1970s, numerous newsreel companies have established their own film archives which possess news footages as early as the 1900s. With the objective of making these more easily distributed worldwide, film archives also digitized their newsreels collections, which were then uploaded online.

British Pathé was one of the pioneer newsreel companies that underwent this radical transformation. Establishing its online film archive in the 1990s, it offers access to different newsreels taken since the 1890s to researchers and filmmakers. Interestingly, the *Pathé* collection holds 107 archival newsreels about the Philippines, dated from the 1920s to the 1990s. These cover footage showing the country's culture, local elections, World War II events, and even beauty pageants.

This study focuses on war-related newsreels captured in the Philippines. It analyzes the newsreels pertaining to the events during the Pacific War of World War II, particularly the liberation of Manila. Using textual and contextual analysis (Navarro 136; Turkoglu 37-8),[1] this paper argues that these war newsreels captured in the Philippines served as propaganda and at the same time were integral and crucial to the formation of the United States' imagery as "benevolent liberator." Following the newsreel guide questions written by Nick Deocampo ("SineGabay" 63-65),[2] this paper likewise claims that war newsreels were also crucial to the creation of the United States' potency, emerging as a post-war global superpower. This study is guided by the following objectives: 1) to give a brief historical account of the newsreel from its emergence until its use in World War II, 2) to examine the newsreel's meanings and relevance to the United States' image of cultural primacy and its role as war liberator, and 3) to present how newsreels were integral to the United States' formation as an imperial power of global supremacy. This study wishes to contribute to the local literature of visual media and media history, fields that seem to ignore the study of newsreels.

News Films, Newsreels: Emergence and Early Developments

The first archetypes of newsreels were said to be the film on the arrival of the delegates to the Congress of the French Photographic Societies by the Lumiere brothers and the opening of the Kiel Canal by Birt Acres (Pronay 97). Both were produced in 1895, during the early years of cinema and were called "news films" (97). Cinematography's emergence coincided with the birth of the newsreel. Subsequently, in 1896, early cinema pioneers Charles Charles Pathé, Emile Pathé, Théophile Pathé, and Jacques Pathé established Société Pathé-Frères ("History"). During the company's early years in France, Pathé-Frères mainly focused on film production and distribution. The company grew successfully in its early years. With its continuation of film distribution, Pathé-Frères also began expanding their theaters throughout the Western world. By the end of the 1910s, it "was clearly the dominant company within the cinema industry in France, and that dominance extended throughout Europe and the rest of the world, including the United States" (Abel 370). It was not until 1908 that Pathé-Frères began experimenting with regular production of compilations of events, later to be called as "newsreels" (Chambers et al. 2).

In the 1890s, actuality films, or actualities and news films, were also part of early film programs, which were widely accepted by audiences. These reels normally contained several individual stories pertaining to topics spanning from royal weddings to fashion shows (Clark 4). However, filming during that period was time-consuming, hence capturing actual events was considered impractical.

Thus, staged shots were typically used. Early cinema pioneers, like Georges Méliès, often combined actualities with fictional shots in producing films (Chambers et al. 2).

With cinemas becoming popular and new films capturing large film-goers, Pathé-Frères issued the first newsreel *Pathé Fait-Divers* in 1908, which was initially distributed in France. "Newsreel" was a term "often loosely applied to mean any kind of cinema film depicting a news story" (McKernan 3316). It was also a "specific form, namely a selection of news stories with a shared topicality, held on a single reel of film, and issued regularly (usually once or twice weekly in cinemas)" (Chambers et al. 2). Considered its pioneer, Pathé-Frères set the standards for newsreels as the form started to spread worldwide. Britain introduced its first newsreel, *Pathé's Animated Gazette*, in 1910 and the United States in 1911, *Pathé's Weekly*; both were newsreel arms of Pathé-Frères and would often share footage with one another ("History"; Mckernan 3316). During its debut, a reviewer of the *Pathé* wrote:

> The *Pathé Journal* makes its debut with a mixed program of foreign and domestic events. The foreign events consist of happenings in England, France, Russia and Germany. We see the scenes and display of military splendour at the unveiling of the monument to Queen Victoria in London; the presentation of the colors to a regiment of French Zouaves at the Hotel des Invalides in Paris; the visit of the German crown prince and his wife in St Petersburg; the highly interesting water jousts at Nizza, France and the big military review of the German troops at Potsdam. Of all the foreign features the last named is easily the most impressive. No amount of printed or spoken description could give us as clear and convincing a picture of Germany in arms as this film. For the first time we understand what is meant by the military prowess of Germany and the splendid physique and perfect drill and discipline of its soldiers. (Pronay 103)

Its impact was remarkable, given its fresh style of delivering the news. Thus, as Scott Althaus states, newsreels were considered "the first" in many aspects: "the first to transmit the same moving images of newsmakers and events to every corner of the world, the first to expose large portions of the world's population to moving images about news of the day, and the first to dish up 'soft news' infotainment" (Althaus 193-94).

It was also during this time that newsreels made their way to the Philippines. With the Lumiére cinematographe's arrival in the country in 1897, several proprietors opened their moving picture exhibitions (del Mundo, Jr. 29). Early short films were mostly foreign-controlled and produced. In the same way, short films and newsreels about the Philippines were also created by two major film producers, the studio of Thomas Elva Edison and American Mutoscope and Biograph Company (Deocampo,

"SineGabay" 68). During the mid-1900s, majority of the films in the archipelago were supplemented by the Pathé-Frères company. This also meant that newsreels were presented during film viewings (Deocampo, "Film" 229). Subsequently, the locals came into the industry, producing actualities during the latter part of the 1910s. Known as the Filipino pioneer director, Jose Nepomuceno also served as a newsreel cameraman and an accredited correspondent of *Pathé* and *Paramount News*, covering the footage of the Great Kanto Earthquake in Japan in 1923 (Tofighian 78).

It must be noted that the popularization of newsreels coincided with the rise of feature films (Chambers et al. 3). Central to this development was newsreel production in America where several companies also issued their own newsreels—*The Vitagraph Monthly of Current Events*, *Gaumount Weekly*, *The Mutal Weekly* and *Kinogram*, among others (Fielding 81-83). Since the 1910s, the film scene witnessed a growing international competition in the production of newsreels and films. It was apparent that large countries in Europe and the United States were able to endure this contest. And with World War I happening in Europe, the American film industry not only dominated the local scene, but also snatched the opportunity to reinforce its position internationally (Chambers et al. 3-4). This paved the way for the United States to fully conquer the international film industry, overcoming its inferiority complex with regard to Europe's cinema pioneers (Stokes 5).[3]

The year 1914 marked the start of World War I. This coincided with the development of film and newsreel production, which resulted in daily transmissions of news footage, making it the "first media war of the twentieth century" (Véray 408; Fielding 109). However, footage during the war was "inadequately recorded from beginning to end by the civilian newsreel industry" (Fielding 115). Most World War I footage was either fake or poor in quality and coverage (116-118). Raymond Fielding notes that the inefficacy in newsreel recording was caused by several reasons, including restrictions due to censorship of military information, battlefield danger faced by cameramen, lack of experience in combat photography, and lack of equipment suitable for battlefield cinematography (124-125). Although it was in its experimental stage, the use of news footage as propaganda during the war also benefited the countries involved.

After the war, the industry witnessed several changes. It was not until 1929 that sound newsreels surfaced. Prior newsreels were silent and commentaries were provided by intertitles (McKernan 3317). The addition of sound provided "a new dimension to newsreel stories, which were now accompanied by a noisy musical score and a high-speed, invisible narrator" (Chambers et al. 4). It was significant as it vastly contributed to the alteration of the spectator's viewership of newsreels and the way the reels presented their contents to the audience.

It was also during this time that newsreels began to grow in demand. Typically, newsreels were screened alongside feature films during regular cinema programs, which film-goers usually enjoyed (Chambers et al. 3). Joseph Clarks states that

> by the mid-1920s, an estimated 85 to 90 percent of the 18,000 cinemas in the United States exhibited one of six widely available national weekly newsreels. Increasingly, exhibitors came to see the newsreel as a necessary part of the motion picture program and sought out brands that their audience would recognize and respect. (4)

Subsequently, newsreels became popular among audiences, compelling film companies to regularly flash newsreels with feature films. As Luke McKernan states, newsreels were "a feature of most cinema programs and benefited … from the general rise in cinema-going" (3316). Because of their popularity among the public, special theaters began film programs exclusively for newsreels throughout America and Great Britain (Althaus 198). During this period, newsreels normally presented less momentous topics—the "latest ladies' fashions were of enduring interest, as were daredevil stunts, oddball technologies, and the latest doings of Hollywood celebrities" and even sports such as horse racing, baseball, and football (Althaus 198-199; Mckernan 3317; Short 292).

On par with the industry developments, several Hollywood studios emerged as newsreel companies. They started to market their names in news footage production globally in the late 1920s (McKernan 3317). These marked the connection of American film studios to the newsreel industry, which eventually led to the domination of the studio system. The early years of the American newsreel industry were characterized by different kinds of independent newsreel companies. However, together with the advent of sound, independent companies became incapable of competing with well-funded studio companies (Clark 26). Hence, the 1930s was marked by the dominance of the so-called "Big Five" of the American studio system—Paramount, Loew's (parent company of Metro-Goldwyn-Mayer), Warner Bros., Fox, and Radio-Keith-Orpheum (RKO) (Clark 27). With the ability to provide theaters, these companies controlled film distribution and newsreel production.

During its heyday, the newsreel industry focused on topics related to entertainment—horse racing, fashion shows, major tragedies, or disasters. *Pathé* newsreel in England, for example, provided its audiences with a variety of entertainment sources like the *Would You Believe* series which showed various unusual things around the world, such as strange animals, bizarre technology, strange things ("History"). It also produced fashion-related newsreels, "covering bathing and hat fashions, hairstyles, and sport of women" in the series entitled *Feminine Pictorialities* ("History"). However, in the beginning of the 1940s when movie-going people searched for war coverage, new themes of newsreels were produced.

Clamor for More: United Newsreel Corporation and Wartime Newsreel Production

In the early 1940s, the majority of newsreel footage released pertained to World War II. The war in Europe produced an average of 21 newsreels from 1940 until 1945, while the Pacific war produced an average of 12 newsreels from 1941 to 1945 (Fielding 290). In the Pacific, the Philippines became a subject of wartime newsreels, with most screenings mainly limited to audiences in the United States mainland (Deocampo, "Film" 380-382). The increase in war newsreel production coinciding with the growing interest of the American audience led scholars to claim that the war greatly contributed to the popularization of newsreels (Fielding 291; Szalay 53). According to Carlton Brown:

> The newsreels very likely reached their peak of effectiveness during the war because they were made and supervised largely by individuals and government agencies genuinely concerned with the tremendous drama of global war. They probably registered their increase in public interest because the majority of Americans, even when they were not looking for individual faces, were far more concerned with world events than they usually are and found the most compelling account of them, for the first time, in the newsreels. (qtd. in Fielding 291)

The war also shifted the focus of newsreels from entertainment to more serious footage. Gerald Sanger, editor of newsreel *British Movietone*, observed that "the contents and form of the newsreel changed with the war. The purely 'entertainment' content became less and less. It became accepted by the public that the newsreels' function was to report the war, and as the war became world-wide, the stream of other items dried up" (169-70). With the growing production of news footage and the expanding audience of the period, it can be argued that the war greatly cultivated the flourishing of the newsreel. The increase in the number of footage and audience also resulted in an intimate relationship between the medium and its audience as the newsreel heightened its audience's sensory experience of the events on the battlefield.

The surprise bombing of the naval base at Pearl Harbor in Hawaii caused major damage to the United States military. It greatly shifted public opinion towards the country's intervention in the war (MacDougall 59). Prior to the event, the United States' participation was limited only to aiding the United Kingdom through the Lend-Lease Act of 1941. Considering the fierce attack on their major naval base, and their position as the only nation capable of battling the Japanese Imperial Army, the United States Congress declared war on Japan on December 8, 1941. Thus, the newsreels became useful in several ways.

According to Philip Stewart, the "manipulation of thought and emotion" during the war was considered necessary because it "generated a high level of morale, commitment, unity, and focus within soldiers, their families, and the 'home front' in general" (38). In response, President Franklin D. Roosevelt developed instruments to facilitate communication with the American population regarding the concrete understanding of the meaning of the war. In 1942, the United States established the Office of War Information (OWI) under Executive Order 9182. In his speech, Roosevelt pointed out six basic themes that were important in comprehending the meaning of the war:

I. The Issues – Why we fight. What kind of peace will follow victory.

II. The Enemy – Whom we fight. The nature of our adversary.

III. The United Nations and Peoples – With whom we are allied in fighting. Our brothers-in-arms.

IV. Work and Production – How each of us can fight. The war at home.

V. The Home Front – What we must do. What we must give up to win the fight.

VI. The Fighting Force – The job of the fighting man at the Front. (United States Office of War Information)

Through the OWI, the government of the United States provided the American audience with details pertaining to the ongoing war. However, through the office, the government was also able to control war information disseminated in radio broadcasts, newspapers, photographs, films, and other forms of media (United States Office of War Information). In other words, the OWI became the propaganda arm of the United States, which focused on motion picture censorship guided by American democratic values. Apart from liaising with the American motion picture industry, the OWI also assisted the former "in its endeavor to inform the American people, via the screen, of the many problems attendant on the war program" (United States Office of War Information). In addition, the newsreel found its way overseas, disseminating war propaganda to allied, neutral, and enemy countries (Stewart 39). Through the OWI, the Government Information Manual for the Motion Picture Industry, films, and newsreels, the United States established its media as the conveyor of themes that centered on promoting the country's war effort and democratic values. These themes were heavily reflected in the visuals of narratives of heroism, sacrifice, unity, and patriotism, which pacified the viewers.

As the United States' participation in the war furthered in the Pacific and Europe, newsreel clamor began to heighten. During the war, in response to the OWI's request, five newsreel companies—Paramount Pictures (*Paramount News*), 20th Century-Fox (*Movietone News*), Universal Studios (*Universal Newsreel*), Hearst Corporation (*News of the Day*) and RKO Radio Pictures *(Pathé News*)—formed an organization called the United Newsreel Corporation (Short 290-91). The request was from Colonel William Mason Wright, head of the Pictorial Branch of the Bureau of Public Relations of the Department of War, who stated:

> I propose the idea of pooling our resources for the duration of the war. If each newsreel company will provide us with two cameramen for each theater of operations, I think we can adequately cover all theaters. The work of all cameramen will be censored and processed by the War Department and the Navy Department, and then distributed to the five newsreel organizations, along with all the work of the Army and Navy cameramen … [W]e feel that this is the only way of bringing the war in film to the American people. (qtd. in Fielding 273-74)

The government-funded organization became the primary source of newsreels during the war, wherein companies exchanged footage with each other. Because of the shared newsreels, companies received virtually identical footage, thereby eliminating the competition among them (Fielding 273-74).

However, before distribution, original footage captured by the military combat cameramen using 35mm cameras was first sent to the War Department for evaluation and censorship (Fielding 273-74). The process of transporting and evaluating these newsreels was greatly time-consuming. Therefore, there was a delay in presenting war-related stories. For instance, the release of the footage on the disaster in Pearl Harbor was delayed for about a year (Short 299), although the public already knew the extent of the damage.[4]

The excessive military censorship of war footage also became problematic because newsreel companies complained of having too many newsreels focused on the same areas (Short 299). Throughout the war, it was estimated that only 20% of war footage was filmed on the reel due to strict military censorships (Short 299); as Short observes, "it would be interesting to calculate what percentage was actually used in the newsreels themselves" (299). It is also important to note that the bloodiest scenes were edited out of the newsreels. The "unsettling images were left to offscreen imaginations" and "the visible world of the newsreel screen appeared ordered, contained, and sanitized" (Doherty, "Documenting"). As far as the opinion and conception of the public regarding the war was concerned, the American government managed what must be presented in the silver screen. In the same

way, war films, which mostly focused on themes of moral-building, patriotism and sacrifice, were also produced to keep the civilian and military assured and to satisfy the in-demand entertainment viewership (Jacobs 21).

Despite having the same set of news footage of the war, the newsreel companies found ways to differentiate themselves from each other. As newsreel scholars Hiley and McKernan write, World War II newsreel companies "imitated the others to a considerable degree, through a mixture of financial caution, suspicion and an implicit acknowledgement that the newsreels thrived through their very homogeneity" (186). Uniqueness of newsreels was not based on what happened, but rather on the company's editing technique—its use of logos, title card, commentary, and voice—which Thomas Doherty claims to be "more editorial than reportorial" ("Projections" 233).

Specific themes were also noted to distinguish each company. According to Short, "*News of the Day* [was] inclined towards sensationalism. *Twentieth-Fox* [had] a policy of never showing a dead person in the reel. *Paramount* [liked] to stress the human angle[,] even if it [brought] in a bit of pathos" (292). Meanwhile, the *Pathé* was described as having "settled upon a formalized but highly effective documentary style of writing and narration" (Meltzer 217). During the war, *Pathé* was noted for its focus on war-related footage on the battlefields of Europe and the Pacific (217).

Other than actual footage of events, several newsreels also featured "additional visual information by showing copious maps, arrows, diagrams, and illustrative graphics" (Szalay 57). The additional visual information helped the audience to have a better grasp of the topic of the newsreels. According to Jessica Szalay, the "newsreels used such visuals to their advantage to make sense of the war because they explained bewildering events on remote atolls and taught geography, military strategy, and international politics to a public conscious of the importance but confused by the complexity" (57). For instance, they provided maps wherein countries like the Philippines were projected and treated as crucial locations of military advancements in Southeast Asia. While clearly serving as additional information, these visual details also "helped newsreel editors fill in holes where they might not have had exciting footage to show" (Szalay 57).

Sound effects were integral to the effectiveness of the medium. One aspect of this was voice narration, which emotionalized war-themed newsreels. This so-called "Voice-of-God" provides the audience, in a striking and theatrical manner, information about the footage shown in the newsreels. It was used by companies "to make the visuals they presented seem both dramatic and encouraging" (Roeder 17-18). For example, a newsreel of *Pathé* states:

> There's trouble blowing for the Japs as Grumman Hellcats and Avengers warm up for the takeoff on one of United States Navy carrier that raided Manila. The American guns crack back on tons of attacking Japs who put their best to put the carrier out of action. The Jap bomb scores a near miss while the United States gunners pump the sky full of ack-ack fire and bring them down one of the enemy planes in a flaming dive into the sea. ("Raid On Manila" 00:00:06-00:00:54)

The dramatic intonation of the narrative was considered an effective medium in relaying the message to the audience. According to Charles Wolfe, the narrator in these newsreels was

> construed as fundamentally unrepresentable in human form, connoting a position of absolute mastery and knowledge outside the spatial and temporal boundaries of the social world the film depicts. Vocal commentary … often serves as the prototype: stentorian, aggressive, assuming a power to speak the truth of the filmic text, to hold captive through verbal caption what the spectator sees. (150)

Since its dawn in the 1920s, the narrative voice greatly changed how people perceived the newsreel. It promptly became the crucial aspect of how newsreels conveyed their content to the viewers. It made a mark not only in news footage but also in the history of documentary making.

The narrative voice was accompanied by a variety of sound effects. Its purpose was clearly to emphasize the emotion of the event displayed in the footage. War footage was accompanied by music made up of different kinds of sound effects, like the blaring of trumpets, which usually intensified and heightened as the narrator dramatically reported the news (Szalay 60). Putting emphasis on specific events, the editors of the newsreel usually incorporated pre-recorded sounds like "the accelerating roar of a divebombing plane, the distinctive explosions from different caliber ordnance, and the trademark 'squish' of the flamethrower" (Doherty, "Projections" 246). In one *Pathé Gazette* episode, Len England stated that "the *Pathé Gazette* contained shots of a destroyer in action; obviously here there could have been no sound equipment and all the explosions and so on had been added later" (171). With these elements, the newsreel was able to heighten the emotion of the audience and indirectly situate them on the battlefield.

Masha Shpolberg, in her study of the role of sound in World War II newsreel, points out that audiences were primed by the newsreel "for what war supposed to sound like" (125). As a result, newsreels were accepted by the audience mostly because of

their "emotional impact[,] made by the presence of sound" (125). However, as stated earlier, news footage and its sound were edited, hence, as Shpolberg claims, "the added effects do not contribute to the viewer's understanding" of the war but were rather, used to simply enhance the viewers' "sensual experience" (126).

From censored footage to edited sound effects, clearly, the newsreel was not genuine and authentic. Contrary to its claim, it did not present actualities. As Newton Meltzer writes, "the motion picture camera in particular is a natural liar; and it lies more artfully with the aid of a willing cameraman or editor" (271). The editorial aspect of the newsreel proved advantageous to and was abused by the United States government, which did not merely monitor the message of the newsreel but also fully controlled how the visual media portrayed the war. With the newsreel came the hidden agenda of imperialism anchored on ideas such as cultural primacy and benevolence, and carried out through propaganda.

Propaganda, Liberation, Benevolence: The American Tutelage

The establishment of the Office of War Information can be considered the embodiment of United States propaganda during World War II. It reflected how the American government took advantage of the visual media in promoting its imperial objectives, emphasizing particular representations of the war. The dispersal of newsreels related to the war was focused on themes which were manipulated in order to generate values that were necessary during the war—high morale, commitment, and unity. More importantly, these newsreels responded to the viewers' curiosity about the war.

The American propaganda was not confined to the aforementioned themes. It also contained images of the United States as the benevolent liberator of war-affected areas such as the Philippines. Subsequently, war stories presented in newsreels were compared to melodramatic episodes and were often sensationalized, "with a distinctively overwrought presentation [of] … good against … evil," wherein the United States, of course, signified the "good force" (Maitland 573). Sumiko Higashi also stresses this point by saying that a careful reading of newsreels as propaganda "will show easily melodramatic conventions" that served "to reinforce color lines, demonize the 'Other', and articulate beliefs that race was an indivisible essence determining cultural traits" (Higashi 41). He even furthers this argument by stating that the newsreel was a "form of Orientalism, [which] commodified and demonized exotic people as spectacle and encouraged self-righteous rhetoric" (39). The newsreel thus conferred to the United States a sense of cultural primacy and assigned to it the task of "liberating" countries from their backwardness.

Interestingly, before the arrival of the United States in the Philippines, visual media had already played a major role in presenting the former's cultural superiority. In 1899, the Edison Company produced short films and newsreels about the Philippines, such as *Advance of Kansas Volunteers at Caloocan* (1899) and *US Troops and Red Cross in the Trenches before Caloocan* (1899). These films "depicted" the events during the Philippine-American War, particularly focusing on the triumph of American soldiers. Obviously, the short films were reconstructed using fake newsreels (Deocampo, "Cinema" 162). These coincided with American colonial expansion, during which they were used to perpetuate the imperial interests of the United States (Tolentino, "Geopolitics" ix). Deocampo also stresses the role of these films as "imperialist fictions," which constructed the colonial imaginary of the United States in the Philippines, anchored on racist ideology (qtd. in Campos 76). Hence, cinematography became an integral instrument in the creation of the United States as an imperial superpower.

These films were presented to the American audience, and, as John Sayles notes: "The American public had no idea what a Filipino looked like (by the end of the official war, American cartoonists usually drew them as coal-black, frizzy-haired savages in grass skirts), so the idea of staging events with bogus stand-ins met little resistance" (qtd. in Campos 77). Obviously, the Filipinos in the films were racially misrepresented, depicted as barbaric and savage people who needed to be civilized (Quintos 61-63; Palis 228). Through the reconstructed actuality films created by the Edison Company, the American audience was able to visualize and grasp the image of the people their country was colonizing, "[confirming and aggravating] the assumption of colonial supremacy" (Deocampo, "Cinema" 160). These racist portrayals created a distinction between Americans and Filipinos and depicted the latter as the Other. This depiction continued throughout the American occupation until World War II, when "Filipinos would become, to use William Howard Taft's language, "'little brown brothers' fighting alongside their US compatriots for the common cause of freedom" (Fojas 4).

This interventionist trend was reflected in several newsreels. Newsreels were the audience's window to the war. Their primary role was to report information to the American public and ally countries on the status of the war, no matter how sensationalized the footage was. Their visual potency was instrumental in the United States' mission of constructing its image and ideals. This was crucial in framing the viewer's consciousness and bolstering America's image as benevolent protector and "liberator" of the "backward Filipinos" during the war.

British Pathé and the Wartime Philippine Collection

After the war, newsreel companies under the *Pathé* parent company—*Associated British-Pathé* (UK), *Pathé Journal* (France), and *Pathé News* (United States)—began sharing their new footage, with the objective of distributing the newsreel worldwide ("History"). However, with television becoming the principal source of visual news, the newsreel industry's power began to decline in the 1970s. Newsreels failed to compete with television news and later became an economic liability (Mould 120). After a long career in the newsreel industry, *Pathé News* and other related companies ceased production in 1976 (Addica 1). What followed, however, was a new beginning. The *Pathé* company underwent a revolutionary transformation: from being a production company to becoming a film archive.

In the 1990s, the *Pathé* company began archival operation that was open to the public ("History"). Subsequently, the newsreel archive, now named *British Pathé*, was digitized and later made available online. Under the management of In The News (ITN) Archives, the *Pathé* collection was uploaded online in 2002 for everyone to explore (Blake 201-3). In 2014, the company also uploaded the entirety of its digitized collection containing 80,000 clips to its YouTube channel (Shpolberg 113). The *British Pathé* website also possesses the newsreel collection of Reuters, which features footage from historical news agencies, such as *Gaumont Graphic* (1910-1932), *Empire News Bulletin* (1926-1930), *British Paramount* (1931-1957), *Gaumont British* (1934-1959), and *Visnews* (1957-1984) ("About Reuters"). The collection holds 220,000 historical clips, including ones that date back to the 1900s.[5] With footage ranging from major events, sports, fashion, tragedies, and disasters to war and culture, the *British Pathé* website has become a major resource for filmmakers, researchers, educators, and even museums and historical organizations.

British Pathé maintains a total of 1,506 newsreels related to the Philippines. The majority of the footage is from the *Reuters* collection, while the *British Pathé* holds 107 videos. The latter collection presents footage of the Philippines from 1920 until 1970, the topics of which include World War II, local culture, elections, and disasters. The World War II collection, in particular, consists of 34 newsreels which pertain to events that happened from 1940 up to 1945. The following table presents each of the newsreels linked to World War II events that occurred in the Philippines. Most of the newsreels were released by the *Pathé* company; some are from *News of the Day*, *Paramount News*, and the United States Army Signal Corps Motion Pictures. The collection also retains unused footage of the war. These newsreels were not released to the public during the period for several reasons, and were kept in film libraries, used later for research (Short 292; Althaus 212).

Pathé News Coverage of the Philippines during World War II[6]		
Title	**Short Summary**	**Newsreel Company Archive Group**
THE PHILIPPINES - FIRST PICTURES (1942) Duration: 1:12 mins.	Pictures of destruction left by Japanese raiders after an air attack on the Philippines.	Pathé Gazette
TREASURE SUBMARINE (1942) Duration: 46 secs.	Gold belonging to the Philippine Commonwealth Government arrives in Corregidor, thanks to US submarine.	Pathé Gazette
MACARTHUR RETURNS TO THE PHILIPPINES (1944) Duration: 2:24 mins.	General MacArthur returns to the Philippines during the invasion.	Pathé Gazette
VICTORIOUS U.S. NAVY ACTION IN PHILIPPINES (1944) Duration: 2:08 mins.	An item showing the United States navy in action against the Japanese in the Philippines.	Pathé Gazette
DRAMA FROM THE PHILIPPINES (1944) Duration: 1:10 mins.	American landing craft are [sic] attacked, and planes take off from Tacloban in the Philippines	Pathé Gazette
INVASION - FAR EAST US TROOPS (1944) Duration: 6:02 mins.	American troops landing on Ormoc Bay in Philippines.	N/A Group: Unissued Material
US INVASION OF MINDORO (1944) Duration: 4:38 mins.	American invasion on island of Mindoro, Philippines.	Official U. S. Army Signal Corps Motion Pictures Group: Unissued Material
'ORMOC BAY' INVASION SCENES (1944) Duration: 6:50 mins.	Japanese military base at Ormoc Bay, Philippines attacked by US troops.	N/A Group: Unissued Material
INVASION SCENES IN FAR EAST (1944) Duration: 9: 41 mins.	American troops advancing through unknown territory at Far East.	N/A Group: Unissued Material
US ARMY CAMP - FAR EAST (1944) Duration: 4:47 mins.	American army camp in the jungle - wounded and dead.	N/A Group: Unissued Material
MACARTHUR RETURNS TO PHILIPPINES (1944) Duration: 4:26 mins.	American General Douglas MacArthur returned to Philippines.	N/A Group: Unissued Material

***Pathé News* Coverage of the Philippines during World War II**[6]		
Title	**Short Summary**	**Newsreel Company Archive Group**
US PACIFIC ADVANCE CONTINUES (1944) Duration: 3:19 mins.	American troops advancing through the Philippines towards Manila.	N/A Group: Unissued Material
RAID ON MANILA (1945) Duration: 2:09 mins.	American naval planes carry out a raid on Manila in the Philippines.	Pathé Gazette
LUZON - SWOOP ON JAP PRISON CAMP RELEASES 500 (1945) Duration: 2:59 mins.	Allied troops liberate Japanese prison camp at [sic] Luzon.	Pathé Gazette
FLAK AND FLAME OVER PHILIPPINES (1945) Duration: 57 secs.	American planes raid Negros Islands in the Philippines.	Pathé Gazette
FALL OF MANILA - NAVY FLIERS PAVE WAY (1945) Duration: 56 secs.	Pacific fleet prepares the ground for American capture of Manila.	Pathé Gazette
PHILIPPINES - PACIFIC CLIMAX (1945) Duration: 56 secs.	General MacArthur's troops invade the island of Luzon, largest of the Philippines.	Pathé Gazette
MANILA RETAKEN (1945) Duration: 2:35 mins.	American troops retake Manila from the Japanese.	Pathé Gazette
P. O. W. (1945) Duration: 2:51 mins.	Edward Ward who spent over three years in captivity talks about POW camps.	Pathé Gazette
MANILA'S V DAY (1945) Duration: 2:30 mins.	Americans capture Manila.	Pathé Gazette
MACARTHUR'S MEN TIGHTENS TRAP ON JAPS! (1945) Duration: 56 sec.	American soldiers fighting on Pacific island.	News of the Day Group: Unissued Material
ALL WAR SCENES (1945) Duration: 7:50 mins.	American soldiers invading Manila, and German prisoners in Worms.	N/A Group: Unissued Material
INVASION SCENES FAR EAST (1945) Duration: 1:01 mins.	Americans advancing on Mindoro, and medical teams helping wounded. Philippine Islands.	N/A Group: Unissued Material

Pathé News Coverage of the Philippines during World War II[6]		
Title	**Short Summary**	**Newsreel Company Archive Group**
TWO-FRONT VICTORIES! – PHILIPPINES, PACIFIC CLIMAX! (1945) Duration: 3:53 mins.	American at [sic] island of Luzon, Philippines, advancing towards Manilla.	Paramount News Group: Unissued Material
PHILIPPINES CLEANUP! (1945) Duration: 1:32 min.	American marines clean-up operations at [sic] island of Baguio, Philippines.	Paramount News Group: Unissued Material
FILIPINOS EAGER TO FIGHT JAPS! (1945) Duration: 42 sec.	Filipino guerillas join Americans to fight Japanese - American newsreel.	News of the Day Group: Unissued Material
US TROOPS RETURN TO CORREGIDOR (1945) Duration: 5:08 mins.	American troops return to Corregidor.	N/A Group: Unissued Material
THE WAR CONTINUES IN THE PACIFIC (1945) THE GRUESOME END OF BENITO MUSSOLINI (1945) US NAVY FIRE BOMB - WEAPON AGAINST JAPAN (1945) Duration: 6:50 mins.	Mixed material from the end of war - Pacific battle, Quisling trial, dead of Mussolini etc.	N/A Group: Unissued Material
AIR ATTACK ON PHILIPPINES (1945) Duration: 2:25 mins.	American air attack on several islands in the Philippines.	N/A Group: Unissued Material
CORREGIDOR RETAKEN! - PARATROOPS SPEARHEAD INVASION! (1945) Duration: 3:55 mins.	American troops retake Corregidor Island in Philippines.	News of the Day Group: Unissued Material
MANILA AND RANGOON - JAPANESE SURRENDER (1945) Duration: 2:40 mins.	Japanese envoys for surrender signing in Manila leaving plane. Lieutenant General Takashiro Kawabe saluting an American officer. Major General Willoughby with General Kawabe.	Pathé Gazette

The newsreels in the collection appear to present an outline of events during World War II. The visual history shows vivid pictures of the Philippines in 1942 until the end of the Pacific War in 1945. The newsreel entitled “The Philippines - First Pictures” presents footage of the country during the arrival of the Japanese

forces in 1942. As the main title appears on the screen, it shows the condition of the Philippines then, particularly Manila, which was the most affected by the war. The narrator states: "First war pictures from the Philippines center on the Northern island of Luzon when the city of Manila and its residential suburbs were subjected to severe aerial bombardments prior to the Japanese entry into the capital." As these lines are narrated, images of impaired and damaged infrastructure are shown in a panorama. The newsreel continues: "Heavier damage was done during mass air attacks which came as a preliminary to the final occupation" ("The Philippines" 00:00:01-00:00:20). The exposition of destruction is continuously shown with scenes of burning buildings and clouds of smoke due to air raid attacks of Japanese forces. Images of scorched dead bodies lying among the debris show the extent of damage in the country.

Such footage of war suggests that the the *Pathé Gazette* video's objective was to report. The video also provides its viewers with the context of the war in the Pacific. However, with the constant exposition of images of devastation, the video also chronicles the brutal consequences of war, such as burned buildings and ruined landscapes. But what emphasizes this brutality is the shot of the pile of bodies. No names are attributed to the bodies in the video. In addition, damaged houses are seen in the last part of the newsreel: "Civilian property near the Nicholas field were wiped out by the Japanese blitzes as hit by an earthquake" ("The Philippines" 00:00:54-00:00:59). These scenes render the brutality of war and its effect on the innocent populace that lost their lives in the battle. Throughout the newsreel one name is constantly mentioned as the annihilator, presented as the one responsible for the massive destruction and killing. The newsreel visually creates for its spectators the "enemy" and its capability to destroy and take innocent lives. With the power of visuality, the Unites States is able to mold the image of its primary adversary in the Pacific: the Japanese.

Certain stereotypes against Japan were already created prior to the Pearl Harbor bombing—the Japanese were "monkeys or apes," or "Japes" (Macdougall 62). In fact, before the war, media men already called the Japanese "'apes in khaki' and speculated that their rapid advances in Southeast Asia were made possible by swinging from tree to tree" (62). The Japanese were portrayed as inferior to Americans, depicted as a subhuman race with barbarous character (Moeller 30). Even their "courageous act" of refusing to surrender in the last days of the war was not considered "as evidence of patriotism or determination but of unhealthy mental processes, an ingrained fixation by which a race has hypnotized itself" (Moeller 31). They were defined as "an inscrutable enemy, unknowable, incomprehensible, and therefore, unarguably, indubitably, [and] wrong," capable of inhuman acts of ferocity and ruin (30).

These stereotypes affected the Japanese who lived in the United States. According to Robert MacDougall, "the most shameful example of official American racism occurred in the early months of 1942, when President Franklin Roosevelt approved the removal and incarceration of over 100,000 Japanese-Americans from California, Oregon, and Washington" (63). Roosevelt's move emphasized the Americans' racial hatred toward the Japanese, especially since no comparable action with the same gravity was done against any European foe. The dehumanization of the Japanese as the enemy was very apparent not only in print media but also in several newsreels that presented Japan's atrocities—piles of dead bodies and ruined establishments—which supported the formation of the image of the "dangerous Other" that must be annihilated.

As such, racial conflict played an integral and crucial role in the Pacific War, as "[i]t exposed raw prejudices and was fueled by racial pride, arrogance, and rage on many sides" (Dower 12). As stated earlier, newsreels enabled the United States to present a particular image of itself throughout the war. Although they claim to present actualities of war events, newsreels produced during this period deployed several meanings. The racial conflict establishes three figures: the United States as the superior and dictatorial persona; the Japanese as the stereotyped enemy; and the Philippines, which, in this case, is neither the enemy nor the Other but the country that needs to be redeemed and liberated by the superior United States from the inferior Japanese enemy.

From the beginning of its colonial rule, the United States carried the "liberator narrative," reflected in William McKinley's Benevolent Assimilation. The United States as colonizer, in McKinley's vision, has the duty to civilize and save the Filipino people from its backwardness and barbarous character. The United States is a redeemer or, in William Clebsch's words, "the liberators and the policemen of the world" (86). The shift from "colonizer" or "civilizer" to "liberator" (Lumbera 19) continued until the period of World War II, wherein the United States acted as the liberator of the Philippines, not from its uncivilized character, but from the war against the Japanese Imperial Army.

This shift in the "role" of the United States can be seen in several newsreels and films that created the American image of a liberator. Sharon Delmendo notes that visual media, particularly the film *Back to Bataan* (1945), conducted an "ideological campaign through a similar ideological sleight of hand, projecting colonial culpability onto a Japanese foe and transforming the United States into the Philippines' liberator rather than its colonial master" (103). The newsreels in this study also share these themes.

The headlines of war-related newsreels framed the perception of their viewers. Similar to newspaper headlines, those of the newsreels set the tone for what follows, outlined in "capital letters and written in an active and dramatic fashion" (Szalay 58). Since the audience sees them first when watching the newsreel, headlines draw attention, and tell the viewers about what the footage contains. *Pathé* headlines were typically "capitalized throughout" (Althaus and Britzman 257). In the war collection, titles can be seen to have identical themes. Newsreel titles like "Victorious U.S. Navy Action in Philippines," "US Pacific Advance Continues," "MacArthur Returns To Philippines," "Invasion Scenes in Far East," "Manila Retaken," "Manila's V Day," and "Americans Liberate Luzon in Philippines" frame the audience's perception and suggest the success of the Americans in their mission. Words like "victory," "victorious," "advance," "retaken," "liberate," among others, emphasize the role of the United States as the liberator in the Pacific War.

Titles such as "Luzon - Swoop on Jap Prison Camp Releases 500," on the other hand, construct the image of the Japanese as the defeated foe, and America as the redeemer and rescuer. The voice-over states:

> The objective, fiercely defended to the last, is taken as staged near the Manila. Luzon has revealed plenty of evidence of the brutish animal rule of Japan. Peak American rangers penetrated the Japanese lines and swoop down on an enemy prisoners of war camp, where they freed 513 servicemen most of whom have been in Japanese hands for three years. Rescued in a night surprise, victims of the Jap maltreatment have a long trek to make. Some are survivors of Singapore, and most know what their Death March from Bataan meant. Now they have had food, and half a bag of luxuries like cigarettes and chewing gums, best of all, they're going home. ("Luzon" 00:00:37-00:01:17)

The newsreel also incorporates an interview of two freed servicemen talking about their experience in the camp. One of them ends his statement by saying, "[I was] liberated by the Yanks when they came in. I'm glad to be back in civilization again" ("Luzon" 00:02:36-00:02:45). The newsreel ends with a message to its viewer regarding war atrocities and memory. The narrator states: "Behind them are three dead years, the bodies of these men will never really lose the mark of Japanese brutalities, neither must our memories" ("Luzon" 00:02:45-00:02:55).

America's presence in the Philippines, from their arrival until their reclamation of the country in 1945, was recorded by several newsreel companies like the *Pathé* under RKO Radio Pictures (Short 290-91). Most newsreels feature Luzon, particularly Manila, the central battleground of the war in the islands and the location of the

worst urban warfare in the Pacific. In the capital city, several newsreels were shot to emphasize the United States' liberation effort.

The visually documented mission presented the United States' effort in rescuing its abandoned military men and, more importantly, reclaiming its lost colony-ally in the Pacific. A newsreel titled "Manila Retaken," for example, shows this effort. As the narrator states:

> Manila burns as the American tribe liberate the Philippine capital ends in victory. Parachute infantry drop in a surprised attack behind the enemy positions. Down below are fanatical Jap defenders who've been in control of the city for over three years. Tanks spearhead the land offensive on Manila, the final prize of end of weeks of the bloody fighting in Luzon. ("Manila Retaken" 00:00:01-00:00:28)

The narration on the brutalities inflicted by the Japanese upon the locals continues: "Civilians trimmed out of the shadowed town, carrying with them what few possessions they manage to salvage. Hungry native children are silent witnesses to criminal rule of Japanese. Elsewhere, one more sickening Japanese atrocity is discovered. Innocent men, women and children butchered" ("Manila Retaken" 00:01:38-00:02:03). Upon showing footage of dead bodies, the newsreel abruptly changes its tone of narration to suggest the image of America as liberator: "But, Manila is free again. General MacArthur enters the capital and formally turns the civil government over to President Osmeña" ("Manila Retaken" 00:02:08-00:02:14).

Newsreels also show the United States military legion—its army, aircraft, and fleet. What distinguishes the newsreel from traditional picture is its motion and sound elements. In Sumiko Higashi's words, the newsreel brings "the spectator into more direct contact with the historical world" (39). Through war newsreels, the viewer is able to witness the actuality of American soldiers, aircraft, fleet, and naval battleships in action, fighting the Japanese Imperial Army. War newsreels also expose the mishaps of America—for instance, their destroyed aircrafts—but the majority of the footage shows the Japanese forces defeated, their aircrafts and naval ships destroyed.

The image these newsreels intend to represent and signify is the potency of the American military—its power represented by its developed military technology, its advanced military techniques and tactics, and its capacity to control the war. Through these representations, newsreels are able to supply the information needed to build the audience's confidence in the United States' ability to win the war and, more importantly, newsreels are able to depict the United States as the redeemer.

The United States did fulfill its role as liberator of the Philippines in 1945. Several newsreels reported and documented this event. In the newsreel titled "Manila's V Day," several victory scenes are featured. The reel starts off with an aerial shot of burning establishments inhabited by Japanese forces. The narrator states: "The final assault in Manila, the capital of the Philippines, reaches its climax with smoke and flame. Even the city's baseball ground is pitted by Jap foxholes where the enemy resists to the last" ("Manila's V Day" 00:00:05-00:00:16). Shots of American troops attacking and advancing through the battlefield are constantly shown. With the weakened Japanese soldiers trapped inside the establishments, the American soldiers raze the area to the ground, as the narrator continues, framing the success of the Americans in the war: "The capture of Manila was completed in the old Spanish City, the Intramuros, within the wall, there the Japanese garrison made its last stand. They ask no mercy; they give them none" ("Manila's V Day" 00:00:37-00:00:49). However, what dramatically emphasizes America's victory are the images that follow. Shots of severely injured and affected Filipinos are shown. American soldiers providing assistance to the helpless local populace and aiding wounded refugees can also be seen. As a triumphant tune plays in the background, the narrator states: "In the devasted city, tens of thousands of Filipinos are homeless. They have endured three years of Japanese brutality. Now they only seek food, shelter and peace" ("Manila's V Day" 00:01:08-00:01:19). By using images of ruin that suggest Japanese brutality and images of Americans providing aid, this newsreel portrays the Americans as saviors that have come to annihilate the Japanese enemy and save the locals after years of suffering from the Imperial Army.

A discussion of the Pacific War would not be complete without a note on Douglas MacArthur, who was given the nickname "liberator MacArthur" and "Liberator of the Philippines" (Ileto 84; Pulumbarit). Douglas MacArthur was the commander of the United States Army Forces in the Far East (USAFFE), leading the Allied forces in the Pacific Theater. His war mission seemed like a Hollywood film, with MacArthur assuming the leading role. Being forced to leave the Philippines in 1942 caused the general great distress for he could not immediately help the soldiers left in the Philippines. As a result, MacArthur issued a press statement, delivering his famous promise: "I shall return." Camilla Fojas situates this event as follows:

> The 'battlecry' attributed to MacArthur of 'I shall return' has become an infamous resounding of US will and determination. It is not uncoincidental that a similar battle cry in 1990s Hollywood, Schwarzenegger's 'I'll be back', would create an image of fortitude that would help Schwarzenegger find his way into the highest political office in the state of California — just as MacArthur was awarded head of the entire military operation in World War II after his retreat and resounding promise of redemption.

> The militaristic imperiousness of victory at all cost, of returning to the site and sign of defeat to resignify it as victory, is an integral part of US ideology. (12)

MacArthur's stance was considered to be a crucial aspect in the construction of the role of the United States as the liberator and in the intensification and formation of its heroism. The newsreel entitled "MacArthur Returns To The Philippines" projects the general's act of redeeming the Philippines. It opens with aerial shots of American war planes attacking the Japanese naval force. Then, it shifts to images of the United States naval convoy advancing through the islands. The narrator states: "MacArthur returns to the Philippines with a great invasion armada. This is the comeback he predicted. Navy guns and rocket ships announced his arrival" ("MacArthur" 00:00:28-00:00:37). With the landing, a historical reenactment was witnessed. MacArthur's return was symbolic; this time, his intention was to rectify the Japanese invasion three years ago. As the newsreel narrates: "Today a big wrong is being righted" ("MacArthur" 00:01:09-00:01:11). The newsreel continues:

> Landing with the invasion troops, General MacArthur goes ashore with Sergio Osmeña, the president of the Philippines, who comes to reestablish the legal government of the island. When General MacArthur left his commanding baton by presidential order, he gave a solid promise he would return, and he has. ("MacArthur" 00:01:21-00:01:43)

The climax of the newsreel is a shot of MacArthur getting off from his ship. Then, he begins to wade through the knee-deep water. It is an image of valor. With a firm posture, clenched fist, and steadfast expression, MacArthur approaches the shore with determination, fulfilling his promise to return to the islands. Interestingly, this appears to be an allegory of the redemption arc of a typical feature film wherein a general is the "protagonist" fulfilling his promise, returning to his abandoned "home," rescuing his "daughter" from the hands of the "enemy." The arrival scene in the first part of the newsreel signifies the return. This image of MacArthur is the humanization of America's war effort, the entirety of America's construction of the "savior-redeemer" image anchored to heroism.

Throughout the newsreel, MacArthur is seen in the center of every scene. The spatial placement of the general symbolizes power. It is widely noted that central dispositions connote dominance in the overall space of the film (Deocampo, "Film" 83-84). Scenes that position MacArthur in the center displace others in the frame, specifically the Filipinos embodied by Sergio Osmeña. In several shots, Osmeña can be seen near the edge of the frame while the camera heavily focuses on MacArthur. Here, "the Americans are left to dominate the on-screen space" (Deocampo, "Film" 84). With the cinematic space of the reel heavily centered on the general,

the power and authority of the United States are highlighted. Furthermore, the last scene of the newsreel features the raising of the American flag: "At the provincial capitol building, the American flag is raised. The stars and stripes are back in the Philippines" ("MacArthur" 00:02:13-00:02:17). Here, another important issue in the politics of film space surfaces. The raising of flag in the middle of the scene connotes the reestablishment of American control in the islands, symbolizing supremacy and valiancy. Deocampo explains the politics of space as follows:

> [W]hen the American flag is … found at center frame, [it produces] a meaning of centrality of the American authority. This image of power echoes a Christian iconology similar to the "Eye of God" that is seen inside a mystical triangle signifying God's omnipotent rule over all of its creations. Change the Eye of God to the Stars and Stripes and Power and Authority became subconsciously codified on screen. ("Film" 85)

In the same manner, the newsreel "Manila's V Day" emphasizes MacArthur's heroism and America's liberation effort. After displaying scenes of American soldiers aiding the affected local populace, the newsreel shifts to images of MacArthur arriving. Again, he is placed in the center of the frame. Then, the newsreel cuts to the general looking into the distance, surveying his recaptured area. As this happens, the narrator announces: "For General MacArthur, the Manila's capture was a personal triumph. He led the hopeless fight against Jap invasion, now returns the victor" ("Manila's V Day" 00:01:26-00:01:34). In the same newsreel, there is footage of MacArthur delivering a speech. What better way to present the triumph of America than to let the general behind the victory show himself? All eyes are on the general, poised at the center of the frame, as he gives his speech. This scene has several historical implications. The first is the declaration of victory of the United States and Allied forces during the war, which ended with the triumph in the Pacific. MacArthur states: "God has indeed blessed our arms. The girded and the unleash power of America, supported by our allies, turned the tide of battle in the Pacific and resulted in an unbroken series of crushing defeats upon the enemy" ("Manila's V Day" 00:01:42-00:02:01). Although support from the allies is mentioned, the spotlight is on the American power, suggesting that the United States was the force of authority in the Pacific. The second pertains to the American triumph of liberating the Philippines. The United States returned to the Philippines and accomplished its mission to liberate the Filipinos. This is stressed by MacArthur's words: "[the] *redemption* of [the Philippines] soil and the *liberation* of [the Filipino] people" ("Manila's V Day" 00:02:03-00:02:08; emphasis added). The last implication of the speech is the restoration of the Philippine government, which fulfills America's mission of redemption. MacArthur ends his speech by declaring: "On behalf of my government,

I now solemnly declare, Mr. President, the full powers and responsibilities under the constitution, restored to Commonwealth" ("Manila's V Day" 00:02:14-00:02:27). This scene marks the reinstalment of the Commonwealth government, handing political authority over to the Filipinos. This created an intimate political relationship between the two countries, in which America is considered an ally of the Philippines.

However, some consider America's intervention as a difficult learning experience. On the one hand, being a colony of a Western power resulted in the Japanese invasion; the concepts "pan-Asianism" and "independence of all of Asia" aimed to remove American and European influences from the region (Yu-Jose 68). The colonization of the Philippines by the United States "only increased Japan's appetite for territorial expansion" in the islands which resulted in several atrocities (Deocampo, "Eiga" 33). On the other hand, during the crucial stages of the war, the United States decided to provide ample support to the war in Europe, leaving the on-going war in the Pacific with little to no assistance (Wetterhahn 136). This paved the way for the Japanese Imperial Army to occupy several territories in Southeast Asia, including the Philippines. The focused effort of the United States in Europe prompted President Manuel Quezon to deliver his speech about the massacre of Manila: "Que demonio! How typical of America to writhe in anguish at the fate of a distant cousin, Europe, while a daughter, the Philippines, is being raped in the back room!" (Wetterhahn 136). In addition, when the recapture of the Philippines commenced, Manila once again experienced devastation as the capital was destroyed and Filipinos died in the process. In other words, "even in the final hour of their torment, Filipinos were required to sacrifice once again in the pursuit of a strategy that either neglected their interests or subordinated them to those of Europeans" (Cristobal and Gregor 71). Post-war accounts appear to ignore this fact. After the war, the collaboration between the Philippines and America continued, evident in their specific diplomatic relations and trade arrangements. This intimacy between the two countries is further stressed in several military agreements including the 1947 Military Bases Agreement that provided the United States Philippine military and naval bases over which the United States had territorial rights (Cristobal and Gregor 73-74). Aside from the "promised assistance that would provide for the full repair of the ravages of war" (72), the war aid delivered by the Americans to the Philippines resulted in a reciprocal relationship between the two countries. The liberation of the islands, in particular, appeared to conceal the negligence of the United States during the war, resulting in a political connection that lasted in the years to come. In the words of Deocampo, "the badly damaged country [the Philippines] came under a new relationship with its former colonizer that was more economic and cultural in nature. The period of neo-colonialism began" ("Film" 385).

It is important to note that the crucial role newsreels played during the war was also witnessed in Japan. The United States and fellow Allied powers did not have a monopoly of the visual medium. The same methods and techniques were also used by Japan through *Nihon Eigasha* or Nippon Newsreel Company (*Nichie,* for short), which became the sole production arm of newsreels under the name of *Nippon News* (Deocampo, "Eiga" 81-83; Purdy 8). *Nyusu eiga,* or Japanese newsreels, served as propaganda against their war enemies. Like Japanese-produced films, these newsreels depicted the Japanese with the "Confucian work ethic that emphasized interior purity, obedience, and respect for hierarchy" (Tolentino, "Japanese" 115). These newsreels constructed images of its war enemies as "American devils," "devilish Americans and English," "vulgar barbarians," and even declared that "the more of them [Americans] that are sent to hell, the cleaner the world will be" (Dower 252). Ultimately, the Japanese newsreels had the opposite objectives: to visually reinforce the propaganda of anti-Western ideas, rooted in the process of "[repelling] Western aggression in the Far East and [emancipating] Asians who lived under European [and American] colonial rule or dominance" (Daniels 118).

Conclusion: Documenting the Twentieth Century

The instrumentality of newsreels during the war is evident. Aside from being clear propaganda, they contain several implicit meanings that complemented the dispersion of certain ideologies and principles. These ideologies were uncovered by examining themes, titles, visual characterizations, and narrations and film space politics in the newsreels. The images embedded circled around the polarities of America's superiority and the image of Japan's evil, heavily rooted in the "Manichaean view of the cosmos" (Higashi 39). Also included was an image of the Philippines which was presented as the liberated and redeemed. Constructed as a hero, America "lifted the Philippines from the Dark Age" of the Japanese rule when "liberator MacArthur returned" (Ileto 84). This paved the way for the completion of their mission to mold the archipelago into their image of democracy. This construction of America depicted the Japanese as weak, with statements like "Japan bowed in defeat," "paying its respect to the Americans," and "admitted the better nation had won," emphasizing America's "imperativeness of teaching the Japanese the right democratic values" (Moeller 32). This theme even furthered paternalistic attitudes of the United States towards both countries, with Uncle Sam adopting Japan as its nephew, and the Philippines as its "adopted son" (32). This placed the United States on a higher level, with the responsibility of civilizing and then democratizing these countries.

Post-war media focused on depicting the United States as popular conquerors and liberators (Moeller 32). The themes embedded in the newsreels allowed America to further construct its world image as liberator and a global superpower. Although the Philippines was granted independence, which transformed the former colony into an ally, the Philippines continued to acknowledge the superiority of America on the basis of reciprocity. Events after the war support this idea. After the war, several newsreels and documentaries, taken during and after the war, were presented to Filipino audiences (Deocampo, "Film" 385-386). Newsreels and documentaries such as *Manila Liberated* and *Heaven Watch the Philippines*, which reflect themes of triumph and liberation, were shown to the public. Films related to sovereignty, like the *Gen. MacArthur Addresses the First Philippine Congress*, were also created by American media companies to commemorate the independence of the Philippines. Post-war film viewings further legitimized America's former rule over the islands. This reinforced the Philippines' moral indebtedness to America, resulting in relations that benefit the United States in terms of economic policies and political strategies. As Deocampo writes, "Perhaps due to the interest raised by the importance of the Philippines as a U.S. ally, several films were made in order to highlight the country" (Deocampo, "Film" 385). These shifting images reflected in visual media, like those in newsreels, orient the consciousness of viewers towards America's political, military, and economic capability, and its cultural superiority, fueling its rise as a global superpower.

Several major historical events are captured in the camera lens of the newsreel. Nurcay Turkoglu notes that "we are all part of history. Wherever we are, whatever we are doing, world events shape our memories. And the most of the 20th century, those events were filmed and explained by *Pathé*. *Pathé News* captured history in motion, creating a living chronicle of a turbulent century" (35).

In the case of the Philippines, a huge volume of newsreels can be found in the *British Pathé* alone, covering several historical topics. Local studies on the newsreel are scarce because the newsreel is an overlooked visual medium in the history of the Philippines. As several companies continue to archive their newsreels online, many studies can be done. The histories embedded in these newsreels are within reach, merely waiting to be uncovered. Aside from the *British Pathé*, newsreels including the *March of Time*, *Paramount News*, *Fox Movietone News*, *Universal Newsreels*, and even *Nippon News* of Japan and other newsreels can be analyzed to uncover historical facts and a range of ideologies underlying the narratives. These kinds of studies can contribute to disciplines related to media and history, providing alternative and new perspectives in the study of visual history.

NOTES

1. Textual and contextual analysis were primarily used in the study and criticism of film. Intertextual analysis can also be used in analyzing visual media (see Navarro). However, this frame can also be incorporated in the analysis of other visual media, particularly the newsreel. In searching for a method, Nurcay Turkoglu employed five methods in examining the medium: 1) the reproduction of newsreels in the film industry; 2) textual and content analysis; 3) audience research; 4) comparative research; and 5) critical approaches of newsreels to various concepts and themes like popular history, recycled history, popular memory and propaganda (see Turkoglu).
2. The study was also guided by the questions in the study of early American newsreels by Nick Deocampo. The questions cover topics such as colonialism, imperialism, Filipino-American relations, propaganda, US depiction of the Filipino, among others (see Deocampo, "SineGabay").
3. It also coincided with the rise of Hollywood and the United States as a major country in film production and industry in the world (see Stokes).
4. Newspapers were the primary resource of information of the people. However, although delayed for some days or weeks, newsreels were still awaited by their audience for the visual aspect they offered.
5. The website that holds the collection may be accessed through britishpathé.com and its YouTube account bearing the same name.
6. This table is based on the data and collection obtained from the website of British Pathé. The video summaries are also found on the website. These newsreels were chosen based on their relevancy to the events of the Pacific War. In the table, several newsreels were grouped as unissued materials, which means that they were not shown to the public due to time constraints in editing.

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