

Locating the 1960s Filipino Western Genre

JOHN ADRIANFER ATIENZA

Marist School Marikina

ABSTRACT

The 1960s were deemed to be a dark age of Philippine cinema. The local film industry was at its downfall with *bomba* or sex films and Hollywood films filling up the theatres. With the heavy influx of foreign films, the industry found its survival through the imitations of foreign genre films, such as the themes of samurai, secret agent, intimate melodramas, and the Western. Known to be the most flexible genre, the Western, with its cowboy and mountain-valley themes, was one of the most duplicated in the local film industry. The study situates the Western genre in Philippine cinema. It articulates the process of how the local film industry appropriated and accommodated the genre within its native context. Utilizing Roland Robertson's framework of *glocalization*, the study seeks to analyze the process of how the global phenomenon of the Western genre was transposed to the locality of the Philippine cinema, focusing on the two known local Western films *Daniel Barrion* (1964) and *Ang Pagbabalik ni Daniel Barrion* (1968). It further discusses aspects of the American Western that were appropriated within the Philippine condition and reality, which reflected indigenous themes and native concepts. This cinematic process subsequently created new ramifications on the genre, making the localized Western genre called the Filipino Western. Ultimately, the study mainly attempts to examine this largely neglected genre.

Keywords: Filipino Western, film history, glocalization, Philippine cinema, Western genre

INTRODUCTION

Since the dawn of cinema, the film domination of the United States was evident. Its technological capacity for producing motion pictures was considered a dominant force in the emerging industry. However, it was not until the 1910s that the United States fulfilled its dominant industry form. With World War I happening in Europe, the American film industry established its position internationally, paving the way for its domination in the international film industry through Hollywood. Since then, Hollywood has become global, focusing on setting up foreign studios, marketing popular films, and subsequently creating the standards and paradigm of filmmaking. As Scott Olson (2000) notes, "Hollywood has become an aesthetic" wherein it "has been increasingly adopted by other media production centers in other countries around the world" (4). In essence, its influence is not difficult to see, considering the emergence of film industries in several localities that were heavily molded in the image of Hollywood: India has Bollywood, South Korea's industry is known as Hallyuwood, Hong Kong is the Hollywood of the East, and the Nigerian film industry is called Nollywood. The establishment of several local film industries mirroring the United States industry manifested the global cultural dominance of Hollywood, hence, introducing the industry's globalization, or "the cinema of all humanity" (Teo 2009, 412).

Besides its industry prowess, the influence of Hollywood is more compelling in its filmic medium, as Stephen Teo (2009) notes: "[T]he power of Hollywood is effectively the power of the movies" (413). The industry's stability in producing a quantity of films with quality content was generated by its systematic industrial mode of production and distribution anchored on the studio system, star system, and genre filmmaking. Teo declares that the industrial factors were pivotal and fundamental to the development of several film industries and national cinemas outside the United States, particularly in Asia:

The use of star and generic film conventions are still the fundamental means of producing movies on a regular, commercial basis, and it is the principle followed by the film industries of Asia's most popular cinemas in India, Hong Kong, China, Japan, and South Korea. Without stars and genre, it is doubtful whether these national cinemas could have flourished in the way they did, or continue to do so today. (413)

In this filmic development, the Philippines was also included. Since the 1890s, the country had been immersed in cinema, which was further enhanced during the twentieth century while being under the tutelage of the United States. For that reason alone, the Philippines was heavily influenced, if not the most in Asia, in all cinematic conventions employed by Hollywood (Deocampo 2011). From the establishment of studio systems and the utilization of the star system to the abuse of genre filmmaking and the use of American aesthetics and film techniques, Hollywood's influence was

apparent in the local film industry. Similar to other Asian cinemas, it can be said that the adapted conventions from the American industry served the development of the local cinema of the Philippines. Often, the globalization of Hollywood tends to correlate with the concept of Americanization, mostly pertaining to the creation of local culture as products of cultural and political hegemonies. In this sense, globalization seems to discredit localities, which only appear as recipients of the foreign culture. With this, it is difficult to venture away from the discourse of cultural imperialism. The intimacies of localities with the film culture of Hollywood intensely manifest the continuing control and dominance of the United States over several postcolonial states. In contrast with this, Mohammad Reyaz (2016) writes that “[Asian countries] have made a dent in the American hegemony and the relationship is no longer a simple one of core and periphery, but far more complex” (244). As popular cinemas were being molded by its foreign primate, they concurringly adapted, situating Hollywood’s filmic conventions within their localities. In analyzing the dialectical oppositions between global and local, Roland Robertson (1995, 2012) transcends the concept of globalization, emphasizing the interrelatedness of the two in using the term ‘glocalization.’ He argues that glocalization rejects the standard ideas of binaries of global-local and center-periphery, emphasizing the dynamics of the local in the global and the global in the local. Hence, as Marwan Kraidy (2003) notes, the local and global are “engaged in a relational and reciprocal process whose dynamics are mutually formative” and considered as “complementary competitors, feeding off each other as they struggle for influence” (38). This implies the duality of perspectives in viewing global phenomena and their relations with the local. The mantra of ‘think global, act local’ of international business applies to the concept, wherein the international product was situated within the locality. As Reyaz (2016) contends: “[W]hile McDonald’s opens in all community centers in Delhi, they increasingly also serve McAalooTikki” (244) to suit the needs of the local consumers. Thus, glocalization focuses on the accommodation of foreign sensibilities within the needs of the localities, introducing new native realities that pave the way for the interpenetration of the global and local polarities. With that, the concept is also connected to several hybridization theories, most of which pertain to the localization of foreign cultures (Bhabha 1994). Following this, this article contends that the same process of localizing also applies to the film industry.

One of the most duplicated film conventions of Hollywood is the practice of genre filmmaking. Several film studios used the practice to lessen the economic risk of making films through the repeated use of genres, such as melodrama, romance, comedy, thriller, Western, and horror, as they were recognizable and popular (Altman 1996, 280-281). Various cinemas outside of Hollywood employed genre filmmaking, producing several genres within their localities. With the adapted Hollywood genres, the Western is the most distinctive (Schatz 1981, 45). As Nick Deocampo (2011) notes: “Wide-brimmed cowboy hats and sharp-pointed boots, pistol in the holster on the hip and a horse to ride into desolate landscapes – who can mistake a movie that has these highly recognizable visual elements?” (506) Undoubtedly, the Western genre is one of the most remarkable and distinguishable visual representations and one of the oldest genres of film history.

The genre was born with Edward Porter's *The Great Train Robbery*, which was released in 1903. Thomas Schatz (1981) contends that the film's release did not only result in the "birth of the movie Western but of the commercial narrative film in America" (45) too. However, it can be said that the Western film form predates cinema. Its thematic aspect is heavily rooted in the history of the United States, focusing on the struggle between cowboys and Indians since the nineteenth century. Edward Buscombe (1996) explains that the binary of cowboys and Indians rapidly became a "valuable commodity" incorporated in a range of American "fictional and quasi-documentary discourses, including the novel, the theatre, painting, and other forms of visual and narrative representation" (286). Hence, "the cinema Western... cannot properly be said to have existed until the [film] industry began" as it was already present in the consciousness of the film audience (286). As a result, the emerging film theme "soon developed a recognizable kind of narrative which displayed a distinctive combination of features" (286). The recognizable aspect became its significant feature in the Western genre's popularity in the United States, serving as an identifiable element in the viewer's eyes.

It would not take much time for the genre to be adapted in other cinemas. After its filmic developments in the United States in the first half of the twentieth century, mainly through films by John Ford, the genre became global as it spread to the film industries of South America, Europe, and Asia. The genre's intrinsic accommodation appears within two filmic factors: narrative and visual theme, making the Western the "most flexible of narrative formulas" in genre filmmaking (Schatz 1981, 45). Its staple presentation of narratorial oppositions, such as civilization versus savagery, social order versus anarchy, and individual versus community, were easily contextualized in film localities (Schatz 1981, 49). Beyond the narrative lies the Western's distinctive film imagery. The visual archetype of cowboys and the Mountain Valley backdrops were instrumental in its strong adaptability, making it one of the most enduring genres Hollywood had produced (Higgins et al. 2015, 1). Following this, the wide adaptations of the Western genre in various cinemas can be considered as a global film phenomenon, making it a pivotal aspect in the process of globality of the American industry.

Italy was the most credited appropriator for having the genre circulated since the 1920s (Trento 2015, 42). In an article published in 1952, Jean-Louis Rieuepeyrou (1952) wrote about the arrival of the genre, stating that "Europe cannot ignore the problems of the expansion of the American West. Willingly or not, Europe learns about it and is entertained by it" (118-19). Italy was the main point of Western genre production in Europe, consequently creating the so-called Spaghetti Westerns subgenre, heavily adapted from the American Western genre. Giovanna Trento (2015) claimed that between 1964 and 1978, "hundreds of Westerns were produced in Italy" (42). With its flexible film themes, the phenomenon of the rise of Spaghetti Westerns was also "assisted by the migration of a number of Hollywood stars" to Europe (Buscombe 1996, 292-293), including Clint Eastwood. It was widely stated that the Western films of Sergio Leone put the Italian Western on the world cinema map, most notably the *Dollars Trilogy* (1964-1966). Other notable directors of the genre were Sergio Corbucci, Tony

Anthony, and Cesare Canevari. The Western genre also found its path to the local cinemas of France, Spain, and Germany.

Latin American countries also had their local versions of Westerns. Charro Westerns or *comedia ranchera* were the nearest analogs of the American Western in the region (Berg 1992, 98). Mexican Westerns were shown in Mexican cinemas during the 1930s, credited for popularizing the *el charro* or the traditional horsemen in Mexico. Notable Charro Westerns are *El compadre Mendoza* (*Mendoza, the Godfather*, 1933), *Chucho el roto* (*Chucho the Bandit*, 1934), *Vamos con Pancho Villa* (*Let's Go with Pancho Villa*, 1935) and *Los de abajo* (*The Underdog*, 1939). Other local cinemas of Argentina and Brazil also adapted and featured Western films within their countries.

The Western is also known to be a popular genre produced in all major Asian film industries from the 1960s to the 2000s (Teo 2017, 7). For instance, East Asian countries had their Western versions, for examples *Man with a Shotgun* (1961), *The Drifting Avenger* (1968), and *East Meets West* (1995) in Japan and *Break up the Chain* (1971) in South Korea. In the same manner, countries in the South Asian region featured Western films like the *Sholay* (1975) and *Majestic Lion* (1990) of India and *Dost-Dushman* (1977) of Bangladesh. For some time, the production of Asian Westerns weakened. However, it was revived during the late 2000s with East Asian countries creating and releasing Western-themed films, with popular ones being *Sukiyaki Western Django* (Japan, 2007), *The Good, The Bad, The Weird* (South Korea, 2008), *Let the Bullets Fly* (China, 2010), *Wind Blast* (China 2010), and *No Man's Land* (China, 2013).

In the Southeast Asian region, Western filmic developments were witnessed as early as the 1960s. In the same period as in other film industries, several Western films were produced in the region, particularly in Thailand and the Philippines. Both countries were heavily influenced by the prevalence of foreign film companies, which concurred with the significant number of Western genres imported from Europe and the United States (Na Nongkhai and Phakdeephassook 2017, 190; Deocampo 2011, 506-510). The Thai industry was recognized for releasing the Western *Tears of the Black Tiger* (2000), which was critically acclaimed overseas. Following the breakthrough of *Tears of the Black Tiger* and the rampant production of other Thai Western films, subsequent film studies were conducted on the genre, most of which included hybridization as their main frameworks (Jimenez-Varea and Expósito-Barea 2015; Na Nongkhai and Phakdeephassook 2017; Teo 2017). However, while a substantial number of Westerns were produced in the Philippines, studies and scholarly engagements on the adaptation of such Westerns were often neglected.

This study mainly attempts to uncover an overlooked subject in film history and film studies, i.e., the Filipino Western genre. In parallel with the Spaghetti Westerns of Italy, the genre version was dubbed the 'Pancit Western' or 'Adobo Western' to situate the Western genre in the local context (D'Bayan 2012). The 1960s spur of Western-themed films in the Philippine cinema was neglected, with little

scholarship focusing on the genre. Often, the 1960s have been treated as the dark age of Philippine cinema (del Mundo 2003; Hedman 2011). In some cases, studies only circled around the *bomba* or sex films produced during the latter years (Lumbera 1981; del Mundo 1999). The lack of scholarship on the genre seems intriguing, given the significant number of films generated in the decade, touching on several themes in the genres of the comedy, action, drama, and Western. Following this, the article attempts to contribute to the local Western genre scholarship. Utilizing Robertson's framework of glocalization, the study articulates the adaptation process of the Western genre in the Philippine locality.

Focusing on the two films *Daniel Barrion* (1964) and *Ang Pagbabalik ni Daniel Barrion* (1968), the study seeks to explain the process of how the local industry appropriated, accommodated, and localized the Western genre within native contexts, supplanting it with meanings and themes familiar to the Filipino audience. The study is divided into three parts. The first one focuses on the context of filmic imitation in the Philippines during the 1960s. The second one briefly discusses the arrival and the historical development of the Western genre in the Philippines. And the third one pertains to the glocalization process of the Western genre within Philippine filmmaking conditions.

THE 1960s PHILIPPINE LOCAL CINEMA AND THE 'IMITATION CRAZE'

"[T]he industry produced some of the worst in Philippine Cinema, [and] ... was at the pits when a new generation of filmmakers took over in the 1970s" (del Mundo 1999, 42). This is how Clodualdo del Mundo, Jr. described the local cinema during the 1960s. The decade was considered the "dark ages" of the local cinema (del Mundo 2003, 167; Hedman 2011, 11). In the initial years of the decade, the end of the studio system resulted in a scramble among the film producers that brought forth several fly-by-night companies, causing the disorder of the decade (del Mundo 1999, 40; Hedman 2001, 11-12). Bienvenido Lumbera (1981) states that the demise of the studio system resulted in two commercial phenomena that left an impression on the films during the period: "proliferation of various types of exploitation films" and "pursuit of commercially-tested formulas by many independent companies" (39).

Moreover, it also birthed the star system, which according to Nestor Torre (1994), "lowered the standards of filmmaking in the country since, in effect, anybody with money and the right connections could now make a movie, without the well-oiled filmmaking machinery of a major studio to back him up" (17 in del Mundo 1999, 40). With the studio system down, independent movie companies proliferated, leading to an increase in the number of films produced (Hedman 2011, 15). This coincided with the Manila Film Festival in the latter half of the decade, leading to a surge of purely entertaining

films which catered to a massive number of local audiences and drew them into movie houses or the so-called *bakya* crowd (Hedman 2011, 16). With the surge of Filipino films, del Mundo (1999) characterizes the decade as a struggle with regards to making “worthy films within the commercial system,” wherein “artistic [films] had to continually compete with the more popular commercial films” (42). Lumbera (1981) stresses this statement in his definition of the period as the decade of “rampant commercialism and artistic decline” (39).

On the other hand, the continuity of the United States’ hegemony in the Philippines was also reflected in the local film industry. Since the post-war years, the local audience consisted of staple viewers of foreign films, mainly from Hollywood. The downpour of the audience into theatres to watch Hollywood films reflected a deeply inherent colonial mentality on the locals. In relation to rampant commercialism, the 1960s were also characterized as the film imitation decade as local producers imported foreign genres, including spy films, Westerns, martial arts films, and intimate melodramas that were popular with local audiences (Lumbera 1989, 11). As Lumbera (1981) states:

[During] the 1960s, the foreign films that were raking in a lot of income were action pictures sensationalizing violence and softcore sex hitherto banned from the Philippine theatre screens. Italian “spaghetti” Westerns, American James Bond-type thrillers, Chinese/Japanese martial arts films, and European sex melodramas – these were imports from which the independent producers had to take cue to be able to get an audience to watch their own films. (39)

With the influx of foreign films heavily catered to the local audience, local producers had to compete with foreign films for local viewership. However, the former failed to rival the latter in film appeal. This resulted in film companies using the foreign genre as an advantage to market their films, which led to a staple practice of film imitation (39). During the period, several films copied the trendy foreign genres of Westerns, samurai, and spy films. Nicanor Tiongson (2001) treats this imitation as the ‘gaya-gaya’ (copycat) syndrome of the Filipino film industry. As Tiongson argues, when the local film companies were “unable to compete with Hollywood, many Filipino producers or artists have tried to cash in on Hollywood, accepting it as the trend-setter, standard and premise of their own productions” (19 in Smith 2017, 96). The imitation of films goes as far as translating the foreign title into the local language. Some examples are: *Gunfight at the O.K. Coral* (1957) became *Barilan sa Baboy Koral* (*Gunfight in a Pigsty*, 1962); *Bonnie and Clyde* (1966) became *Bino and Clayd* (1969); *We Only Live Wa-is* (1968) imitated *You Only Live Twice* (1967); *Agent Flintoy* (1970) copied *Our Man Flint* (1966); *Titong Robin Hood* (1965) duplicated *The Adventures of Robin Hood* (1938), and *The Man from A.N.K.L.A.* (1970) imitated the TV series *The Man from U.N.C.L.E.* (1964–1968). The imitation craze became embedded within the local film industry as imitation films were still produced in the 1990s and even the 2000s.

The surge was manifested in the intimate filmic relation of the United States and the Philippines, wherein the latter was heavily influenced by the former in several filmic aspects since cinema's early years. Nick Deocampo (2011) assessed the imitation practice in these terms:

Tagalog (as well as Cebuano) movies cashed in on the use of ready-made formulas that Hollywood offered. Quick to imitate popular trends and faced by threats of their own, producers in the Tagalog movie industry absorbed the external trappings of Hollywood movies without being critical, and with little understanding of the content and formal demands of the genre films they were imitating. As long as capital was on hand and a great mass of hungry viewers was there to devour any form of entertainment that came their way, movies patterned after Hollywood genres continued to be made. (483)

The local film industry also adapted the practice of utilizing ready-made formulas from Hollywood. Genre filmmaking was constantly employed in the United States was used by movie studios to react to the economic risks of making movies. The repeated usage of affected film formulas then secured profits and minimized production risks. With the film industry seen on its verge, the practice of genre filmmaking and imitation was demonstrated in the Philippines.

This imitation trend concurred with the advent of nationalistic discourses of the 1960s (Deocampo 2017). Several critics condemn the staple practice of imitating. Some even questioned the authenticity of the local film production. Film scholar T. D. Agcaoili (1968) explains:

If nationalism were used as a theme, then possibly some significant Filipino movies depicting the real nature and spirit of Philippine life and aspirations would be produced by serious filmmakers, instead of the spurious war movies, the imitation of James Bond secret agent films and the bogus Filipino westerns that are the current staple of an irresponsible, uneducated, and retarded film industry. (17 in Hawkins 2010, 351)

Agcaoili's statement correlated with other scholars searching for a film production suited to the local context. In an earlier statement, Wilfredo Nolloo (1964) lambasted the local film industry, stressing the "miscegenation between Hollywood and the Philippines" (42 in Hawkins 2010, 351). According to him, this "unholy pair" gave birth to an "ugly offspring" of Tagalog cowboy and James Bond pictures (351), a visualization of the politics of film imitation and colonial mentality. The laments and sentiments of the critics on the practice were clear echoes of disappointment, tethered to the desire for an authentic local cinema.

However, the films produced during the period were not limited to their imitation discourse. Despite being duplications, several film adaptations possessed native narratives and meanings and not merely

imitations. It must be stressed that local industries did not wholly duplicate their foreign counterparts. In analyzing the secret agent adaptation craze during the 1960s, Michael Hawkins (2010) argues that the adapted films, when placed “in the hands of Filipino producers, directors and actors ... could be crafted anew” (352). According to him, the imitation films contained “interpretations of immediate significance and meaning” (352) identifiable to the local context and audience. The local Western genre extends and shares with Hawkins’ genre framework, wherein the adapted Western films were also situated on the rendition of the local film industry. Hence, the Filipino Western film presents embarked expressions of locality rooted in the audiences who produced and watched them. Considering Thomas Schatz’s (1981) notion that the Western genre is the “most flexible of narrative formulas” (45), local film directors and actors established new meanings and interpretations on the film genre, which places contestation on the mere imitation discourse contended by earlier scholars.

The Italian Western is evident in this adaptation process. In his seminal work on Spaghetti Westerns, Christopher Frayling (2016 in Teo 2017, 7) opined that the Italian Western genre goes beyond the primate American Western, pointing out that the former’s filmic development was within its local context of Italian cinema, history, and society. With this, Stephen Teo (2017) borrowed Frayling’s paradigm and used it in analyzing Western films produced in Asia. Anchored on the idea that both were a “type of genre that is derivative of the American Western but yet departing from it in significant ways,” the Eastern Western shared the genre transformation of the Italian Western, subsequently experienced filmic development based on its locality (7). Following this, the Eastern Westerns transformed the classical elements of American Western into elements suited to the Asian condition and environment. The Asian genre entered the process of reinterpreting the Western genre, resulting in the creation of several Western variations, including new tropes of film aesthetics, themes, and characterization relatable for Asian viewers. Hence, the Eastern Western became more than the American Western and interpreted the Western genre on its localized and indigenized themes and concepts.

Situated in the Asian region, the Filipino Western also shared this development. As a sub-genre of the Eastern Western, the Filipino Western also identified the post-American Western concept, wherein the adapted Western genre tropes were challenged, engaged, and subsequently localized. Moreover, it went further to incorporate native themes and concepts identifiable with the Filipino condition and viewers. The Filipino Western challenged its foreign genre counterpart and consequently renewed its filmic elements discernable to the Filipino viewers. Thus, as Deocampo (2011) stressed:

There were Westerns which, while displaying iconic costumes and visuals, contained in their narratives local themes and conflicts that threw light on actual social problems such as the agrarian conflict arising from the feudal ownership of lands, which forces

farmers to take up arms against their rich landlords, or in the story of a crusading hero out to seek justice from the hands of wicked forces. (509)

ORIGINS OF THE FILIPINO WESTERN AND ITS ADAPTATION HISTORY

As cinema arrived in the Philippines in the early twentieth century, also came the Western genre. Early accounts of cinema in the country reported that Edwin Porter's *The Great Train Robbery* (1903) was shown in 1905 (Deocampo 2011, 507). Western-themed films were regularly presented in the Philippines during the American colonial period, with the local cinema under foreign influence. Some films were shown in local theatres, including the Empire movie theatre in Manila and the Cine Republic in Iloilo in 1911 and 1913 (Deocampo 2011, 229, 244-245). Before the war, the local film industry began its attempt to produce Western films, for instance *Karayo* (1940). The film is about the story of an Ilokano cowboy. Deocampo praises it for its being a non-Tagalog film that pioneered the local Western-style theme (509).

One decade later, *Bandido* (1950) was credited to spearhead the production of Western genre films in the country during the post-war period. The film was directed by Ramon Estella, starred popular actors Efren Reyes Sr. and Virginia Montes, and pioneered the start of the Filipino Western (Jimenez 2011). During that period, the people in the industry were uncertain about the genre, considering the obscurity of the cowboy concept in the local scene. However, the film turned out to be a pivotal box-office hit and later paved the way for the surge of Filipino Western films in the country. Stephen Teo (2017) states that "the Philippines has the most prolific output of Westerns in any Southeast Asian country" (32). The production of local Westerns peaked during the 1960s, birthing film titles such as *Baril sa Baril* (1961), *Baril na Ginto* (1964), *Alamat Ng Pitong Kilabot* (1967), and *Barbaro Cristobal* (1968), among others.

With the huge Western film inputs, the decade of 1960s was termed the "golden age of goon cinema" (Leavold 2014, 148), with secret agent films and martial arts-themed films also filling up the local theatres. In addition to Efren Reyes Sr., notable leading men in cowboy suits were Fernando Poe Jr., Jesse Lapid Sr., Jun Aristorenas, Tony Ferrer, Joseph Estrada, Paquito Diaz, Eddie Garcia, and Max Alvarado. Moreover, local Western films were not limited to portraying heavy action films. Several action-comedy films also emerged. Some names that starred Western comedies were Dolphy, Chiquito, and Panchito Alba. Female actors were also featured as co-leads in some films, including Nida Blanco, Divina Valencia, and Mila Montañez. Western films still continued into the 1970s and even during the early 1980s. Popular westerns during the period were *Arizona Kid* (1970), starring comedian Chiquito; *San Basilio* (1981) with a masked man with *salakot* Lito Lapid; and *D'Wild Wild Weng* (1982),

which featured the four-foot-tall Filipino midget named Weng Weng. As the *bakbakan*, or action genre, gained popularity and crowded the cinemas, the Western genre production lost its appeal to viewers and eventually demised.

THE GLOCALIZATION OF THE WESTERN GENRE IN THE PHILIPPINES

The familiarity of the Western is manifested in its filmic elements of protagonist and setting. Following this, the majority of adaptations heavily supplement these Western tropes in their films. In Sergei Leone's Italian Western, the classical Western elements of cowboy imagery are apparent in the protagonist, wherein Clint Eastwood's lead character was seen with the vaquero apparel. The cowboy features and behavior of stone-faced expressions were also seen. In the setting, the films were also situated in a barren landscape, filmed in their contexts, resembling the American Western backdrop. Other adapted Westerns, specifically the Eastern and the Filipino, also recognized these filmic elements in their localized films. Given the significance of the elements on filming and depicting Westerns, it is reasonable to focus on the two in analyzing the glocalization process of the genre in the Philippines. In this case, the protagonist is to be termed the Western hero, and the setting is to be called the Western space.

Simply borrowing from Hollywood does not guarantee the effectiveness and popularity of the local film. In analyzing Bollywood films, Shakuntala Rao (2010, 6) opined that adapted films must retain 'Indianness' to be adequate to their local audience. The Filipino Westerns share this paradigm in their adapted films. Although classical Western elements were still hardly duplicated, the Filipino Western had transformed the genre suited to the local environment, establishing new interpretations and meanings. In other words, concerning Rao, the Filipino Western retains 'a touch of Filipino.' In doing so, the films can be fully engaging with the local audience.

The discussion that follows focuses on two films entitled *Daniel Barrion* (1964) and *Ang Pagbabalik ni Daniel Barrion* (1968) (Figures 1 and 2). Both films were popular at the time because they starred Fernando Poe Jr. as Daniel Barrion and *Daniel Barrion* was the only Filipino Western with a sequel. Moreover, both films were part of the 1960s film adaptation craze, which heavily produced cowboy-themed films. *Daniel Barrion* was directed by Efren Reyes. It narrates the story of Barrion's revenge on the man who killed his father. However, his journey to find his father's killer brings him together with the townspeople. The attachment subsequently results in his deep personal connections with the people, often serving and helping them when necessary. Because of this, Barrion becomes famous and his name a legend. On the other hand, *Ang Pagbabalik ni Daniel Barrion*, the sequel directed by Armando Garces, focuses on the return of Daniel Barrion. With goons causing distress, the townspeople search

for their hero. Barrion returns and defends the people from the evil goons' control of the town and massacres the people. However, the process is not easy as several of Barrion's companions are killed. The casualties fuel him, which subsequently leads to the defeat of the goons and the freedom of the townspeople.

The Western Hero

Every Western film showcases a rodeo cowboy or a Western hero. Similar to the filmic space, the Western hero is the most enduring element of the genre. The iconography of the American West is uniquely embedded in the hero: a cowboy hat, cowboy boots, a six-shooter, a leathered pistol case, a bullet belt, a sheriffs' badge, and most certainly, a riding horse. With the filmic surge of Westerns in the 1960s, the local film industry concurringly created the Filipino cowboy imagery. Heavily influenced by its Western foreign parallels, the resemblance of characteristics appears in the local Western hero.

In retrospect, foreign Western heroes were constructed heavily based on the potent American figure of the cowboy. The mythological meaning that ensembled the cowboy imagery of machoism and heroism was thematically transported to the Western hero of the films during the genre's birth. Andre Brodie Smith (2004) states that the character of Bronco Billy established the acting style of a Western hero, having the characteristics of "studied quietness, slow and deliberate movements, intense gaze, and stone-faced expressions" (173). Both features molded what can be known as the iconography of the Western hero, reflected in several Western lead actors, such as Gilbert Anderson, Joel McCrea, John Wayne, and Clint Eastwood.

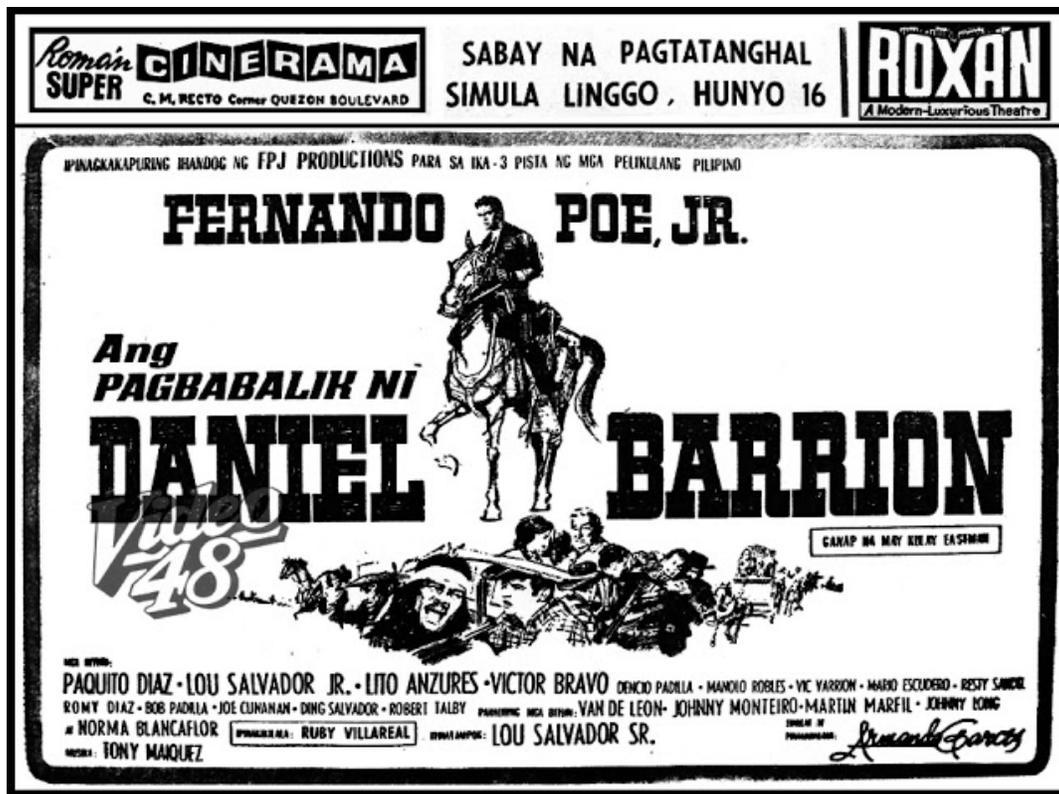


Figure 1. Film poster of *Daniel Barrion* (1964). Source: Video 48.



Figure 2. Film poster of *Ang Pagbabalik ni Daniel Barrion* (1968). Source: Video 48.

Both features were transposed to the persona of Daniel Barrion. Resembling the cowboy imagery of riding the horse, wearing his external attire of button-down shirt, fitted straight cut pants, and boots, the lead actor represents the Western hero in the body of a native. Stephen Teo (2014) assesses this as the “faciality of the Asian Western” that serves implications on the “deconstructing formation of the American or European Western” (131), which stresses the genre relocation. In the Philippine cinema, it seems that the characterization of the Western hero was eased through the artists behind it. During

the 1960s, no other name can be fully connected with the iconography of the local Western hero than Fernando Poe Jr. – or FPJ, as he is popularly known. Fernando Poe Jr. began to crystallize his historic film persona in specializing in Westerns (Sotto 1987, 5). The actor entered the genre in 1960 and popularized the Western hero in *Markado* (1960). Subsequently, an influx of Western films starring Fernando Poe Jr. followed, most notably *Angkan Ng Matatayang* (1963), *Baril Na Ginto* (1964), *Alamat Ng Pitong Kilabot* (1967), and *Barbaro Cristobal* (1968). Poe marked his visual persona of the local cowboy throughout the films, presenting attributes of confidence, composure, and calm demeanor. He also encompassed the feature of stone-faced faciality, known for displaying his anger with his gaze. In both films with him as Barrion, these cowboy archetypes are manifested, portraying and molding the ideal image of a Filipino Western hero.

In the staple Western formula, the true focus of interest was the adventure story of the Western hero, heavily focused on his role of vanquishing the obstacles of oppression and inequality. With this, the Western hero also embodies a set of moralities, which appears vital in his heroic figure. He was often characterized as “the handsome, mysterious hero, clad in gold-colored buckskin” (Peebles 2016, 123) fighting for fragile and weak people who were threatened and intimidated by the villain. Stanley Corkin (2004, 101) furthers this idea, stating the Western hero’s valiant characteristics of willingness to risk his life for the common good and not to expect anything in return. Of all features, Daniel Barrion promptly and mainly identified with the latter. In both films, he serves as the champion of the oppressed, resolving local dilemmas with his prowess and vigor. In *Daniel Barrion*, he serves as the savior of the townspeople from the people that oppress them with land issues. *Ang Pagbabalik ni Daniel Barrion* correlates, with Barrion returning to defend the people from the group of goons. Barrion always saves the day, which leads to his popular appeal to the masses. As one character in the film states: “Hangga’t mayroong naapi, si Daniel Barrion ay hindi puwedeng mamatay” [While someone is oppressed, Daniel Barrion will never die]. Here, one factor must be stressed: the identifiable characteristic of the Filipino Western hero. The capability of the hero to have a sense of belonging with the people, in other words, the potent imagery of being ‘one of us.’

Furthermore, Stacy Peebles (2016) writes on the ‘violent persona’ the Western hero possesses. In her view, the hero can be brutal at times, which Agustin Sotto (1987) relates as the “act of fighting never undertaken for its own sake” (9). In several foreign films, this aspect of the Western hero can be easily perceived, particularly in gunfights, quick-draw scenes, and stand-offs. However, the Western hero must not be confined as purely brutal and violent, considering the motive behind his acts. Peebles (2016) treats this aspect as a critical component in the genre’s popularity, which in most cases, the Western was built on. According to her,

the Western is built on its climactic moment: the violent rendering of justice. This is what we want to see – a person or group of people getting what they deserve even

though they are beyond the reach of an established judicial system. And to satisfy that desire, we look to the Western hero, whose violent righting of wrong has always been his most compelling and potentially disturbing feature. The appeal of the Western hero, then, is akin to the appeal of a monarch – an exceptional figure who acts as a font of order and justice, thus serving as a model and a leader for those around him. (121)

The thematic portrayal of justice vis-à-vis violence is prevalent in various Western films. Most embed schemes of retribution and vengeance in their storylines, serving as the film's main plot, which subsequently circles heavily around the Western hero's action. Although the Western hero renders justice violently, in essence, these schemes often justify vicious actions. The hero is probably a brute, but his brutality is rooted in a reasonable basis for revenge.

In both films, this attribute is heavily highlighted in the persona of Daniel Barrion. Both films are encompassed on the traditional Western theme of retribution. Barrion is seen to practice the concept of violently rendering of justice grounded in certain situations wherein the hero's family and close companions are affected, either oppressed or killed. *Daniel Barrion* heavily focuses on this scheme, which seems to appear in the two conflicts presented in the film. The first is the revenge plot of Barrion for the murder of this father, whereas the second conflict focuses on the distressed condition of his companions over issues relating to land ownership. The latter conflict is resolved through violence by killing the leader of the goons, causing unrest. In the sequel, *Ang Pagbabalik ni Daniel Barrion*, the same revenge schemes are evident, but mainly focus on the group of goons called *alakdan* (scorpion) who also cause unrest among the townspeople and kill his close companions. Being first undersized, Barrion reverts with haste after his innocent friend Margarita Labrador is killed by the goons' leader. Barrion pursues the goons with glaring eyes and displays the violent rendering of justice.

The imagery of violence and justice appear to be the filmic persona that established Fernando Poe Jr.'s career. Rommel Rodriguez (2013) describes this as the double face image of the actor's character in most of his films:

Most of the films he starred in depict an ordinary citizen victimized by social circumstances that impel his transformation; from a seemingly immaculate character into a character exhibiting violence and vengeance, a trigger-happy and sadist protagonist. From this, we can read a seemingly two-faced image of the male hero in several of FPJ's films; one good and the other evil, which in fact is still regarded by viewers as being good, for this was only brought about by the hardships the protagonist endured. (1)

The huge amount of viewership of his films manifested the effectiveness of the genre. Rodriguez finds this amusing, considering the ready acceptance of the audience despite its depiction of “vengeance employing violence [as] justice” (2). Without a doubt, the films were appealing. It seems that their appeal was rooted in the relatedness of the viewers to the circumstances embedded within. His films were reality itself, depicting local social issues the audiences constantly identify. Considering their unescapable condition brought by the unjust system, the viewers seek a savior persona that will make them feel defended, protected, and satisfied with justice. This was intensely embodied in the characterization of Poe, shortly relieving the viewers from dilemmas of life through the spectacle of the film screen.

One can see the commonalities of both Western and the local action film or the *bakbakan*. These can be perceived in the pivotal aspects of preference on action-oriented scenes and the centrality of the hero narrative. Focusing on the latter aspect, the heroes of both genres embody comparable attributes of the virtuous individual and protection of the weak (Sotto 1987, 9-10). The local Westerns can be considered as local prototypes of the *bakbakan*. Considering the early career of notable action film actors, one can observe that they first starred in Western-related movies. Most notably relevant is the historic career of Fernando Poe Jr.

As stated earlier, Poe’s popular exposure began in several local Western films, slowly molding his action film persona. When the local action film achieved its peak during the 1980s, Poe fully established his film persona and was subsequently perceived as the ideal action film protagonist of his time. In that sense, the earlier local Western productions greatly influenced several aspects of the local action film, most notably the story of the hero and the creation of the hero imagery. Hence, the Western appears as proto-*bakbakan*, in a sense, wherein the protagonist embodies similar attributes although dressed in the cowboy outfit.

In retrospect, it is noted that the Western was heavily rooted in the American context. However, the process of genre transposition situated the genre within the local context, embracing native representations and origins. Patrick Campos (2009) writes that the *bakbakan* genre is “indicative of popular cultural consciousness” which was intimately related to “contemporary popular media (e.g., *komiks*, radio, TV), anchored on dramatic traditions (e.g., the *komedya*), the nineteenth-century *awit* and *korido*, and, ultimately, folk literature” (5). In further rooting the genre, Zeus Salazar (1989) states that the *bakbakan* films are modern ethoepics, and further:

Isang modernong tradisyong epiko ang pelikulang bakbakan. ... Ekspresyon silang lahat ng diwang bayan at, samakatuwid, ang kanilang mga istorya ay naglalaman ng mga pinakamahalagang elemento ng kulturang bayan. Ito ang dahilan kung bakit popular

ang pelikulang *bakbakan*, kasing popular ng mga epikong etniko sa mga pamayanang etnolingwistiko ngayon at lahat ng mga Pilipino noon. (11)

The action film is a modern epic tradition. ... They are all expressions of the people's consciousness, and therefore, the stories contain the most important elements of the [*bayan's*] nation's culture. This is the reason action films are popular, as popular as the ethnopics of the ethnolinguistic communities of both the present and the past. (translation by the author)

Having the same intricate filmic attributes as the *bakbakan*, the localized Western could also be considered connected to the same media cultural schemes, focusing on narrative play and storyline. Hence, using Salazar's analogical comparison, the localized Western can be regarded as the "modern epic" of the 1960s local film industry. Its appeal transcended its filmic elements, where the genre's popularity results from the inherent storyline of the epics which originated in the native Filipino culture.

Furthermore, Salazar (1989, 11) also mentions the correlation of the heroes of the traditional epic with the protagonist of the *bakbakan* films. Following the earlier analogy, local Western heroes can also be associated with epic heroes. The intrinsic identifiability of the Filipino Western hero seems naturally induced by his inherent traits, which resemble the persona of the native hero seen in traditional epics. *Bayani ng epiko* (epic heroes) are individuals who carry with them the tradition and culture of the people. With that, Salazar (1997, 3-4) defines them as individuals who act in reliance with the culture of the people, where it is with greater importance to show *kababaang-loob* (humility) and being equal with everyone. The reflected values of the epic hero in the Filipino protagonist of Western and *bakbakan* genres is the reason for the latter's popularity. The embodiment of the people's cultures not only made them more appealing to the audience, but it also manifests the glocalization process of the Western hero conforming to indigenous conditions, localities, and realities.

With this, one can relate the Filipino Western hero to the concepts of *kapwa* and *lakas ng loob*, which the native epic hero heavily embodied. Both concepts were indigenous and formulated by Virgilio Enriquez (1978), where the former focuses on the unity of the *sarili* (self) with the *iba* (other). In other words, *kapwa* implies the discourse relating the "recognition of shared identity, an inner self shared with others" (Yacat 2013, 2). This contrasted the English translation of 'others' that tends to divide the self from the other (Aquino 1999, 204, 228). In the film, the sense of *kapwa* is easily perceived through Barrion. Only knowing the people for quite some time and having no particular relationship with them, Barrion unhesitatingly lends them a hand. In *Daniel Barrion*, he helps the townspeople on their land dilemmas, while in *Ang Pagbabalik ni Daniel Barrion*, the character defends the people from the goons that cause unrest and violence in the town. Hence, Barrion is one with the people. He embodies the

concept of *pakikipagkapwa*, or the repudiation of the separation of the *sarili* with the *iba*. He implies the recognition of the *sarili* (himself) with the other or the townspeople unknown to him.

Barrion's actions also reflect the indigenous concept of *lakas ng loob* (courage). The concept focuses on the "inner source of change one must attain to confront challenges, including death, in order to uphold the good and defend dignity" (Enriquez 1977, 5; Kunting 2009, 98). The concept is evident in the conflicts manifested in both films wherein Barrion flees to the enemy with *lakas ng loob* and risks his life to retribute for his affected companions. In the last scene of *Daniel Barrion*, after settling with the members of the goons, Barrion goes toe-to-toe with the leader with fists and guns. Having the upper hand, it seems that he is content with the condition of the goons, warning the leader to veer away from the land issue and the townspeople. The leader, being the antagonist, resists and aims the shoot Barrion. However, Barrion is too quick and shoots him instantly.

Similar schemes of events are seen in *Ang Pagbabalik ni Daniel Barrion*. After the murder of his companions, Barrion goes alone to the territory of the goons in search of revenge. Here, the essence of confronting challenges, including one's death, are evident. Although Barrion's actions are brutal, they reflect the attribute of upholding the good and defending dignity, which correlates with the earlier Western filmic aspect of the violent rendering of justice. Barrion's exposition of *lakas ng loob* for the townspeople justifies his portrayal as the native hero. Like the Filipino Western hero, the concept of *lakas ng loob* manifests the epic hero whose story centers on his duty of saving and providing harmony for the community.

Western landscape

One of the most conspicuous attributes of a Western film is its film landscape. Usually, Western films are set in a vast geographical space, with visible topographical features of dessert, prairie, and mountain ranges. Stephen Teo (2014) defines this landscape as the "Western space" which relies on "location shooting and action set in out-door exteriors, involving a lot of riding on horses through barren terrain and rough countryside" (124). When creating the first Filipino Westerns, the filmic space was treated to be a major dilemma, considering the distinct topographical features of the Philippines. The filmic space is essential, given its integrality in the genre's attraction value. Nonetheless, this major component of a Western film was localized using the natural landscapes of the country.

An example was the mentioned film *Karayo* (1940). The film pioneered the formula of transposing Western film settings from foreign to local in Philippine cinema. With its Western theme, it relocated the foreign landscape of the American West to local topography, where the mountains of Montalban in Marikina served as the backdrops and space of the film (Deocampo 2011, 509). The usage of the

local mountains and plains manifested a 'native flavor' that ensured the relatability for the local viewers. Teo (2014, 125) relates the transposition process of filmic landscape to the concept of reterritorialization, involving the Deleuzian concept of rhizome. Following this, when local film industries adapt the foreign Western, the filmic space was also adapted. According to Teo:

As a genre, it has been translocated into other national cinemas. Normally when a genre is appropriated by other cinemas, its conventions and codes are transferred along with intrinsic features of behavior and speech as well as extrinsic features of dress, costume and topographical signs. For a genre so reliant on its spatiality, its space is translocated too. The space that travels from one locality to another may need to be re-conceived and re-theorized. (127)

Furthermore, primary features are not only confined in translocation. In the process, the appropriator of the genre and space also engages with the traditional elements of the foreign genre, applying their elements of locality, including culture and geographic spaces (131). This aspect is manifest in several local Westerns that used native landscapes as their setting.

Similar to foreign Western films, *Daniel Barrion* opens by presenting the leading actor with his horse, displaying the filmic space. However, the space presented was not the distinctive Western landscape which normally featured deserts, prairies, and the Mountain Valley. The viewers can see Barrion riding his horse, which appears to expose the native terrain of the film. This space aspect is also present in *Ang Pagbabalik ni Daniel Barrion*, where the films start with the presentation of cowboys running in their horses within the backdrop of trees and green fields. The native landscapes in the opening scenes seem to situate the viewer within the Western film's utilization of space locality in the film. The film presents its setting of local topographical features of mountain ranges, forests, grasslands (*bukid* or *talahiban*), and rivers that are different from and unfamiliar to the classical Western setting.

Most of the local Westerns created in other countries used the backgrounds of the American Western. The desert space of mountains and valleys as the setting was evident in Italy, Mexico, and Thailand. Also, in adaptation, several national cinemas came up with their localized forms of the Western space. For instance, the German Western film series (1962–1968) featuring the native American character 'Winnetou' chose locations in Croatia and former Yugoslavia to resemble the Western space. In contrast, rather than fully imitating the backdrops of classical Westerns, the Filipino Western films used native landscapes as their setting. The visual element of the varieties of color shade that was expressed in both films must be noticed. *Daniel Barrion* and *Ang Pagbabalik ni Daniel Barrion* (1964) employed shades of green in their settings, mostly the olive pastures of land and forest. It opposed the touch of foreign Westerns, which typically resembled the brownish nuance of space presented in the

American Midwest. The use of native themes exposed the distinctiveness and uniqueness of the Filipino Western compared to its foreign appropriators.

The films reinterpreted the Western space with their use of indigenous themes. Both still presented distinctive Western structures, such as saloons and horse stables. However, what differs from foreign Westerns were the structures established in native grasslands and forests, contrasting with the classical prairie backgrounds. Edifices such as the solitary ranch house or cabin were transformed into native houses built with local materials of *bamboo*, *anahaw*, and *nipa*. The prevalence of churches and bell towers must also be noted. Compared with Western films, which only occasionally feature churches, the Filipino Western's inclusion of churches manifested the religiosity of the locality. With the utilization of local spatial elements of grasslands, mountains, and rivers, with indigenous themes in the film structures, the Western space was transposed, with meanings identifiable with the local audiences that consumed it. In other words, the Western landscape was reterritorialized.

CONCLUSION

In 1893, Frederick Jackson Turner presented his seminal essay entitled "The Significance of the Frontier in American History" before a crowd of historians at the World's Columbian Exposition. Turner argued that the American frontier greatly influenced the development of American identity, culture, and civilization, and its continued expansion furnished the dominant American persona. Turner's thesis later illuminated discourses on the expansionist attitude of the United States, concurrently touching on aspects of Manifest Destiny, American individuality and nationalism, white dominance, imperialism, and ultimately American exceptionalism. Stanley Corkin (2000) discusses this expansion, relating it to the Western film, particularly with the genre's most enduring convention of space that reflects the frontier. Corkin notes that Westerns

reproduce Turner's assertion of the terms of American exceptionalism. The Western commonly marks the transitional moment when social upheavals result in the coming of a re-elaborated Anglo-Saxon civilization, when the social structures and values usually associated with American nationalism are reborn and reinvigorated in a Western locale. (69)

Corkin adds that "these films remain cultural expressions that engage audiences in the process of viewing U.S. expansion as an ultimate good" and relates the genre with ideologies of "nationalism and a kind of imperialism", where Americans "readily promote affective assent" (71). The vivid relation of the frontier thesis and the genre made the process of Western adaptation a complicated effort, as it rendered several discursive aspects of imperialism, cultural primacy, exceptionalism, cultural hegemony, individualism, among others. Focusing on the first aspect, the Western genre is also

believed to transport its discourse of imperialism in the process of adaptation. Within it, the transposition of ideology is manifested, termed as the aggressive American foreign policy of 'cowboy diplomacy' or the Western neoliberalism of 'cowboy economics,' which also relates to the ideological statement that Westerns are "markedly imperialist" (Higgins et al. 2015, 1). Patrick Campos (2016), on the other hand, connects the advancement of the American motion picture and the frontier to the Western genre, considering it as the "fuel to produce and consume Westerns" which "impulses defined imperial fantasies about the rugged and peripheral Philippine islands" (345-346). Likewise, Deocampo (2011) situates the local arrival of the genre with the pending imperial movement of the United States in the Philippines. With the analogy of the *Great Train Robbery* (1903) and the imperial power of the United States, Deocampo assessed the "cinematic metaphor" present in the film and the imperial colonization, stating what "real cowboys [who rob in the film] (morphed into a killing machine that was the U.S. army) were doing: robbing Filipinos of their independence and changing the course of their country's history" (508). Following this, the Western genre and its films served as an allegory of the United States' imperial expansion and legacy.

However, the Western genre was reinterpreted in the locality, creating new filmic meanings and conventions embodied in localized Western films. With the globality of the Western from the 1930s to the 1960s, genre-affected countries underwent the process of glocalization. The Philippine cinema also had its local experiences with the genre adaptation, engaging its American Western counterparts. The Western films produced in the locality presented distinct characteristics compared to its foreign parallels in Asia and Europe.

In the glocalization process, new ramifications and interpretations of the Western emerged. The Western hero was interpreted as an epic hero, and the Western spaces were transposed to territory unknown and different from the classical Western. On the one hand, the Filipino Western hero transcended foreign attributes, exposing traits heavily rooted in native culture. Through the correlation of indigenous concepts, the persona of the Western hero is further situated within the local context. The appearance of the *kapwa* and *lakas ng loob* concepts established new interpretations in the discourse of the Western hero. Likewise, new meanings of the hero were created, meanings which are identifiable with the locality. Hence, the global concept of the Western hero became fully localized through the character of Daniel Barrion acting as a key Filipino Western hero. On the other hand, the classical Western backdrop in the United States was reimagined and relocated within the bounds of the Philippine locality, creating new interpretations and ramifications of the Western space, which was resituated within the local needs of the Filipino Western. With the integration of localized concepts, the genre appears to surpass its foreign genre primate in presenting the Western elements, transcending the classical interpretation done by other regional cinemas.

With new implications adapted from certain contextualities, the adjusted Western ruined its presupposed foreign genre identity. It removed the classic Western theme of ideology “perpetuated and reinforced a narrative structure of individualism, Manifest Destiny, settlement, and imperial capitalism alongside prescribed notions of racial and gendered assumptions of superiority and control” (Campbell 2011, xv). It transformed into a new genre removed from its original genre. With that, national cinemas are free from merely copying the Western tropes that originated in the United States. Although genre appropriators still utilized elements derived from classic Westerns, national cinemas “never simply [repeat] them, but instead adapt [...] them for new cultural, political, and social commentaries” (xiii).

New interpretations disintegrated the traditional opposition of the classical Western, which solely focuses on the binaries of inside society/outside society, cowboy/Indian, and civilization/wilderness, rooted in the American historical experience. It served as a complete reaction and counterculture to the conventions and themes of the genre from which it was derived. In other words, the adapted Westerns transcended the thematic constraints of the genre, challenged the classical genre, and in the process, integrated concepts related to the local context of the national cinema that adapted it. Thus, as Campbell (2011) writes, “the Western genre travels, becoming more than American, being both local and global, potentially ‘worlding’ through borrowing and mutating the Western and turning it outward, redistributed, to the world, ... beyond the classic Hollywood form and values” (xvii).

Following the above, the 1960s film imitation craze can be placed in a new perspective. The decade appears to be a developmental one in local cinema history, contrary to its common depiction of an obscure period. Confining and limiting the decade with its imitation discourse proves unfair to the local producers and directors who created films with themes and expressions of the locality. Likewise, it is almost unfair to the films with local elements that merely await resurfacing and analysis. The disregard for the decade also results in several scholarship gaps, resulting in the abandonment of several studies on various films produced during the decade. With a new perspective, several studies can be created about the films produced during the 1960s. Given the enormous volume of Western films, studies on the genre per se and its related subgenres of Western comedy, Western drama, and Western action can be conducted. Also, the linked topics and themes of post-coloniality and gender could be incorporated into the scholarship. Finally, other martial arts, samurai, and spy themes could serve as good starting points.

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ABOUT THE AUTHOR

JOHN ADRIANFER ATIENZA graduated with a Bachelor of Arts in History from the Polytechnic University of the Philippines. His publications have appeared in the journals *TALA: An Online Journal of History* (2019) of the University of Santo Tomas, *Saliksik E-Journal* (2019) of Bahay-Saliksikan ng Kasaysayan/Bagong Kasaysayan Inc. (BAKAS), and *Humanities Diliman* (2021) of University of the Philippines Diliman. He is currently taking his Master of Arts in Philippine Studies at the Asian Center of University of the Philippines Diliman. He is also a faculty member of the Department of Social Studies of Marist School Marikina. His main research interests include Philippine cinema, history films, and genre films.

✉: atienzaadrian1@gmail.com

