

EDITORIAL

A friendly welcome to a new special issue of the *Southeast Asian Media Studies Journal*. The theme of this issue is "Critical Mass Media Histories in Southeast Asia."

Our readers may have noticed that this and the previous issue feature the new SEAMSA insignia on the cover. The SEAMSA Executive Council is grateful to our graphic designer, Ms. Diane Moya. With great expertise and patience she has designed a set of four new logos for the organization, the journal, the conference, and the upcoming webinar series. The Executive Council is convinced that the new logos present SEAMSA's values, objectives, and organizational character in an ideal way.

My gratitude also goes to the editorial board members Herwin B. Cabasal, Syamsul Zahri Subir, and Orville B. Tatcho for copyediting and proofreading the articles and to Mr. Jason Paolo Telles for copyediting selected articles, formatting the entire issue, and co-designing the journal cover. Furthermore, I thank the external reviewers for their great diligence and detailed feedback.

Before moving to an overview of the articles, here are some announcements. First, several applicants responded to our call for new assistant editors. The top two candidates have joined the SEAMSA editorial board: Dr. Jose Reuben Alagaran (Polytechnic University of the Philippines) and Martin Lukanov (Sofia University, Bulgaria). They have already contributed to the quality cycles of this journal issue. Thank you both and welcome to the team.

Secondly, the call for abstracts for journal issues 4.1 and 4.2 generated a good number of submissions. Guest-editors Dr. Jeremiah Morris (Mahidol University, Thailand) and Dr. William F. Smith (Zayed University, UAE) have invited the authors of the most promising abstracts to submit full papers. They are both aiming for the publication of their respective issues in the summer of 2022. Even though the call for abstracts for these two issues is now closed, we are always open to receiving reviews of media events, festivals, and academic books about Southeast Asian Media Studies. Finally, we are always delighted to hear from experienced academics who would like to guest-edit a special issue. If you have a thought-provoking and current theme in mind, please contact us.

The journal opens with the article "Unruly Excesses: An Ethnographic Sketch of Early Film Audiences in the Philippines" by Louise Jashil R. Sonido. In it, she analyzes the periodicals *Renacimiento Filipino* (1910–1913) and *Cultura Social* (1913–1914), exploring the role of cinema-going audiences, i.e. *masa*, in the knowledge production about early cinema culture in the Philippines. In doing so, Sonido merges audience studies with historical film criticism and emphasizes the exploration of actual and alternative

forms of hegemony and knowledge production in the realm of Filipino film history during the silent film period.

Staying in the Philippines, Fernan Talamayan's article "Advertising as Propaganda: The Promotion of Pro-Filipino Consumption Behavior in the 1930s" investigates advertisements by the National Economic Protectionism Association (NEPA) produced prior to and during the early period of World War II. Talamayan makes a strong case that the advertisements of many NEPA-branded products were designed to carry a patriotic tone and serve the nationalistic interests of the cultural, political, and economic elites who strived for pro-Filipino sentiments in the populace. Talamayan's analyses are steeped in the study of advertising, consumption behavior, and propaganda.

Propaganda in the Philippines is also the focus of John Lee Candelaria's article "Images of Militarism and Modernity in Japanese Wartime Propaganda in the *Tribune*," where the said broadsheet was the Japanese' main medium of influence in the Philippines during the Pacific War (1941–1945). Based on extensive content analysis, Candelaria argues convincingly that the *Tribune's* images of Japanese technology, ingenuity, and warfare were meant to persuade Filipinos to cooperate with Japan rather than the Western Allies.

In "Patriotic Masculinity and Anti-Colonial Nationalism in Select Philippine Historical Films," Kerby C. Alvarez puts forth a critical analysis of four recent films – including *General Luna* (2015) – that document the life of Emilio Aguinaldo, Andres Bonifacio, Antonio Luna, and Gregorio del Pilar, all key figures in the Philippine Revolution (1896–1898). Alvarez' discussion focuses on the cinematic representation of these historical figures, the construction of heroism, patriotism, masculinity, and anti-colonial nationalism, and the role of the audience.

As in the previous article, the theme of masculinity is also present in Anthony Thien Pham's "What It Means to Love a Man: The Evolution of the Boys' Love Industry in Thailand," in which the author discusses recent and highly popular Thai boys' love drama series, such as *Love Sick: The Series*, *Love by Chance*, *SOTUS The Series*, and *Together With Me*. The series are analyzed with focus on Thailand's entertainment industry, mainstream narratives, gender, heteronormativity, and male eroticism.

The journal closes with Louie Jon A. Sánchez' review of the book *Southeast Asia on Screen: From Independence to Financial Crisis (1945–1998)*, edited by Gaik Cheng Khoo, Thomas Barker, and Mary J. Ainsle and published by Amsterdam University Press, 2020. The review highlights and contextualizes key findings of every chapter and explains the publication's contribution to the scholarship of Southeast Asian cinemas, particularly the cinemas of Indonesia, Philippines, Vietnam, and Thailand.

I hope you find much intellectual nourishment in the articles collected in this journal issue and that they inspire you to pursue your own research in Southeast Asian mass media histories.

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