



A LONG MARCH

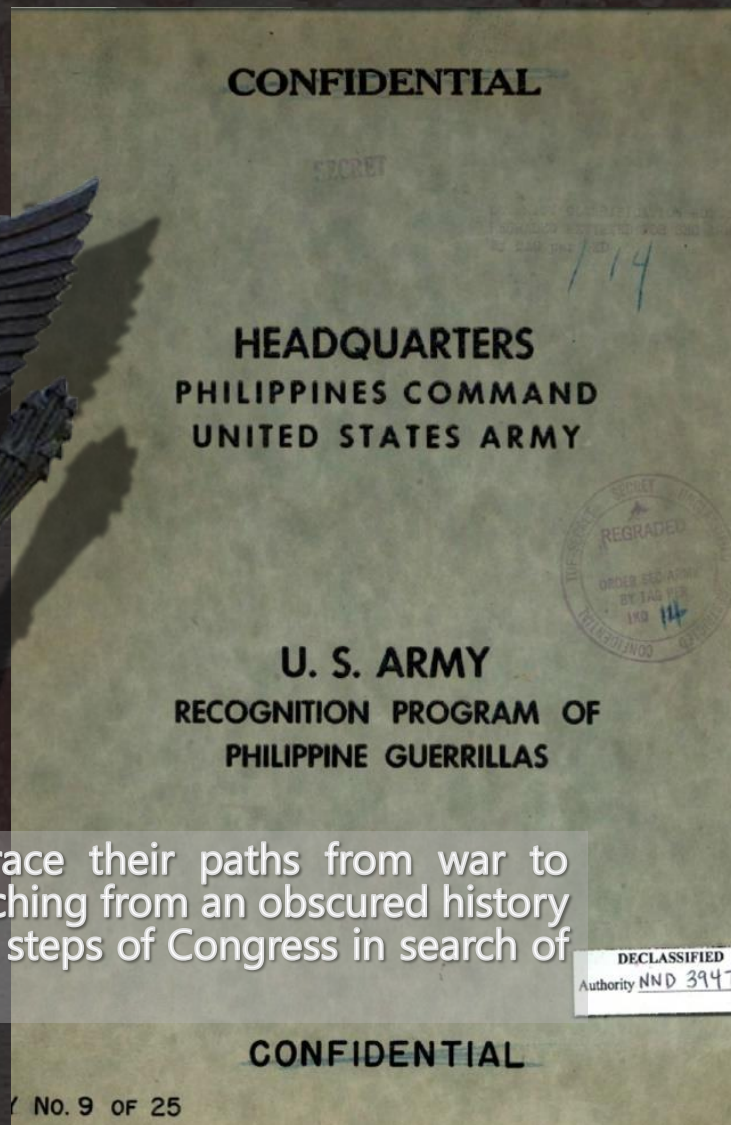
äter+flix PRESENTS AN åter+flix PRODUCTION IN ASSOCIATION WITH TUCK AND ROLL PRODUCTIONS "A LONG MARCH" A DOCUMENTARY FILM BY TS BOTKIN
PRODUCED BY TS BOTKIN AND AMANDA UPSON CO-PRODUCER BENITO BAUTISTA EXECUTIVE PRODUCER VICTOR FULFORD CONSULTING PRODUCER NOEL IZON CINEMATOGRAPHER TAMARA BENITEZ EDITOR GREGG STOFFER COMPOSER MICHAEL DADAP ILLUSTRATOR NONIE CRUZADO
WRITTEN AND DIRECTED BY
TS BOTKIN

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Logline

Three Filipino American veterans trace their paths from war to erasure by the U.S. Government, marching from an obscured history to the Federal courts, right up to the steps of Congress in search of promises denied.



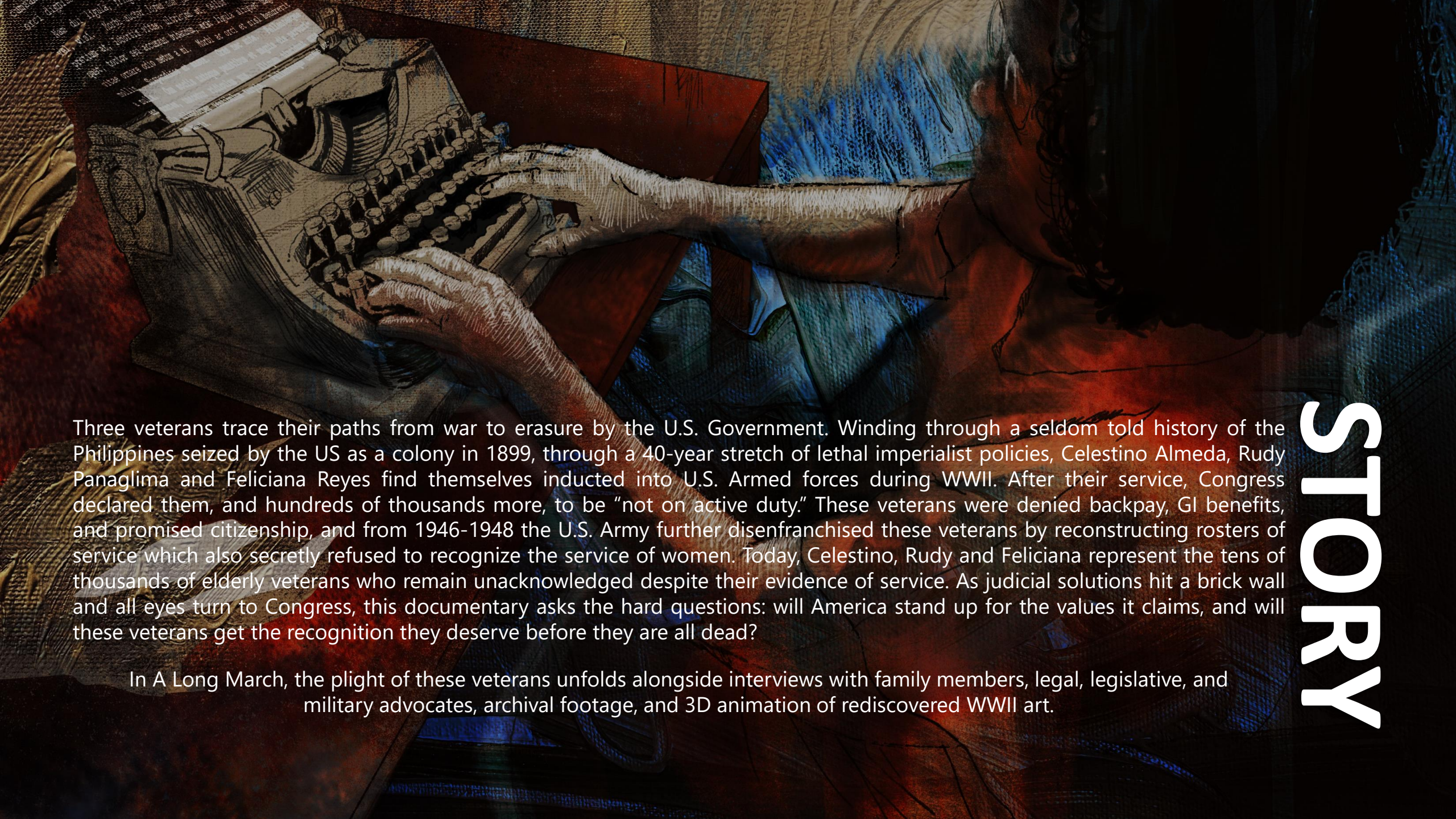
Format: Social Justice Documentary

Project Status: Post-Production

Intended Run Time: 90 minutes

Principal Photography: Completed

Est. Completion Date: 8/30/2021



Three veterans trace their paths from war to erasure by the U.S. Government. Winding through a seldom told history of the Philippines seized by the US as a colony in 1899, through a 40-year stretch of lethal imperialist policies, Celestino Almeda, Rudy Panaglma and Feliciano Reyes find themselves inducted into U.S. Armed forces during WWII. After their service, Congress declared them, and hundreds of thousands more, to be "not on active duty." These veterans were denied backpay, GI benefits, and promised citizenship, and from 1946-1948 the U.S. Army further disenfranchised these veterans by reconstructing rosters of service which also secretly refused to recognize the service of women. Today, Celestino, Rudy and Feliciano represent the tens of thousands of elderly veterans who remain unacknowledged despite their evidence of service. As judicial solutions hit a brick wall and all eyes turn to Congress, this documentary asks the hard questions: will America stand up for the values it claims, and will these veterans get the recognition they deserve before they are all dead?

In *A Long March*, the plight of these veterans unfolds alongside interviews with family members, legal, legislative, and military advocates, archival footage, and 3D animation of rediscovered WWII art.

STORY

VETERAN NARRATIVE



2nd Lt Celestino Almeda,
Philippine Army, USAFFE, Guerrilla (Ret.)

Almeda is a 102-year-old veteran who served in the recognized branches of the USAFFE in WWII, still his name was not included on the U.S. Army's recognized Philippine guerrilla roster. He immigrated to the U.S. in the 1990s and began advocating for his fellow veterans. Twenty years later he was still appealing his case with the VA and courts to no avail. Finally, in 2017, the VA ceded recognition to Almeda at the first Congressional Gold Medal ceremony for those who served in the Philippines in WWII.

Pvt. Rodolfo Panaglima, Guerrilla

Mr. Panaglima entered service as a Guerrilla at the age of 11 years old to assist his wounded father on the front. He was quickly utilized to deliver intelligence from the guerrilla troops to Allies. He performed this duty for two years and was subsequently recognized as a guerrilla, though only 13 years old and technically too young to receive such recognition. Though invited to immigrate to the U.S. in the early 1990s. It took years for his wife and children to complete requirements to join him.



Feliciano Reyes, Guerrilla
Via the voice of Erlinda Villalobos

Ms. Reyes was the first Filipina Guerrilla to appeal the denial of recognition based on proof of the U.S. Army's policy not to recognize women. She appears posthumously in the film via animation and her story forms its dramatic arc through the voice over of Villalobos. Her journey and plight are the norm for the vast majority of veterans who were inducted, and specifically to those caught in the catch-22 of rule of law.

HISTORY

By imperial rule, Filipino forces were conscripted into the U.S. Army in 1941 and again in 1944. In 1946, Congress declared them "not on active duty."

- The U.S.' dubious acquisition of the Philippines
- Racial policies of imperialism
- Denial of backpay, benefits, and promised citizenship
- Deliberate exclusion of hundreds of thousands of veterans from official rosters
- Intentional discrimination against Filipino women
- A 75-year battle for recognition

SS
H. R. 5604

THE HOUSE OF REPRESENTATIVES

APRIL 8, 1946

be printed with the amendments of the Senate

AN ACT

further reducing certain appropriations
authorizations available for the fiscal year
purposes.

"They fought, as American nationals, under the American flag, and under the direction of our military leaders... the Army of the Philippine Commonwealth, was taken into the Armed forces of the United States by executive order of the President of the United States on July 26, 1941. That order has never been revoked or amended."

Harry S. Truman,
February 20, 1946

EXPERTS



Maj. General Antonio Taguba (Ret.)
Born in Manila, General Taguba is the second Philippine-born U.S. citizen to be promoted to the officer rank of General in the U.S. Army. He is chair of the Filipino Veterans Recognition and Education Project (FILVETREP) and Pan-Pacific American Leaders and Mentors and is a Community Ambassador for AARP.



Jon Melegrito, Activist
Melegrito, former Executive Director of NaFFAA) is a journalist by profession, with an MA in Communications and Public Affairs from American University. From civil rights to the anti-apartheid movement, he has spent a lifetime building movements for equity and justice. Now, he advocates for Filipino World War II Veterans.

Colleen Woods, PhD
Woods research and expertise includes U.S. Empire, transnational politics, decolonization, and global imperial history. She has published the book, *Freedom Incorporated: American Imperialism and Philippine Independence in the Age of Decolonization* (Cornell University Press 2020). Woods teaches graduate courses on U.S. in the World and Global History, and undergraduate U.S. foreign affairs from the colonial era to WWII.



Seth A. Watkins, J.D., Ph.D.
Watkins represents clients concerning diverse issues before the courts and administrative agencies. His law practice has included bench and jury trials, appellate briefings, arguments, and high-stakes advocacy from the perspectives of individual, small, and large clients. He was co-counsel for the first oral arguments in the Federal Appeals Court to contest U.S. Army policy against Filipino women guerrillas as unconstitutional.

T Botkin
Director
Producer
Writer



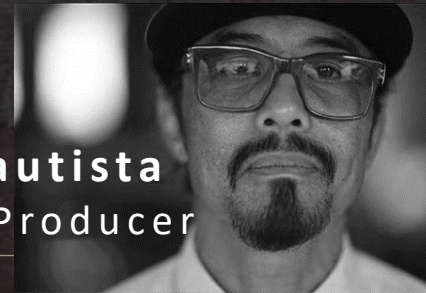
Ms. Botkin, Principal of At+r+Flix, is a migrant from the finance industry. She has amassed an enviable list of credits including producing and directing the documentary “A Long March” (2021) and co-producing award-winning documentaries “Her Turf” (2018) and “Mary Janes: The Women of Weed” (2017). She also wrote and produced “Femto 7K” a “Best of” winner for the Denver 48 Hour Film Project 2016. Her first writing credit was for the short “Desolation” which was a second-round selection at the Austin Film Festival (2016). She has since expanded the story into her first feature script, Ni Ta, a quarter-finalist at Atlanta Film Festival. She is a staunch supporter of diverse voices and member of the Lenape Nation of Pennsylvania.



Amanda
Upson
Producer

Ms. Upson is a successful attorney turned film producer. She transitioned from big law firm labor and employment attorney to producer in 2013 while dealing with ongoing hearing loss. Her first film, Magnum Opus, a timely spy thriller, garnered wide distribution in 2018. Amanda focuses on advocacy of the underrepresented in front of and behind the camera and uses her status as a deaf/hard of hearing person to advocate for accessibility. She serves as a mentor to students and alumni of her alma mater, University of Virginia, as well as attorneys in her home state of Colorado, where she co-founded and serves on Board of Denver Mother Attorney Mentoring Association and is appointed to the Colorado Task Force on Attorney Well-Being. She was named one of FORBES 40 to Watch Over 40 and is admitted to the bar of the US Supreme Court.

Benito Bautista
Co-Producer



Benito Bautista is an internationally distributed California-based award-winning Filipino filmmaker whose passion is to tell underrepresented global stories through the medium of cinema. His feature documentaries, The Gift of Barong: A Journey from Within 2006 and HARANA: the Search for the Lost Art of Serenade 2011, have screened and garnered awards from the country's most prestigious festivals. The Gift of Barong is part of Stanford's Program for International and Cross-Cultural Education, while HARANA has broadcast twice on PBS nationwide. His latest narrative release, The Interpreter, is currently available on Amazon Prime. He is the co-founder and Executive Director of the non-profit organization San Diego Filipino Cinema with a mission to develop and nurture global Filipino filmmakers.

ABOVE

THE LINE

TEAM



Tamara Benitez

Cinematographer

Ms. Benitez is a Cinematographer based in Subic Bay Freeport Zone, near Manila. One of the last students to learn the craft using film cameras at Mowelfund Film Institute, Benitez went on to shoot movies by award-winning Director Lav Diaz and Sigfried Sanchez. She has worked on projects spanning the genres of film, television, music videos, documentary, and more recently has been shooting for HBO Asia as an expert in underwater and surf cinematographer.

Gregg Stouffer

Editor



After receiving a BA in Film and Television at Notre Dame and attending the Graduate Film School at the University of Texas, Mr. Stouffer launched primarily into editing for narrative film and reality/sports television, building an impressive list of IMDb credits and winning an Emmy, an MTV Award, and several Tellys. More recently, Stouffer has edited for NBC Universal, PBS, and for the award-winning documentaries “Her Turf” (2018) and “Mary Janes: The Women of Weed” (2017). Stouffer is also adjunct faculty at the university level where he teaches screenwriting, film production and editing.



Michael Dadap

Composer

Born in the Philippines, Mr. Dadap moved to New York City in 1971 to study at Mannes College of Music and at Juilliard. By 1974, he debuted at Carnegie Hall. Since, he has performed as the Dadap-Ma Duo around the world and has recorded six albums. In 2000, Dadap was the first recipient of the Artist of the Year Award sponsored by the Flushing Council on the Arts. In 2006, he received the “Philippine Presidential Award” in recognition of his remarkable achievements as a virtuoso musician, composer, music teacher, proponent of Philippine traditional music, and for promoting Philippine culture and causes through his work.



Noel Izon

Historical Consultant

Mr. Izon has consistently pursued film and video productions which address the needs of underserved and minority audiences. His body of work includes films for National Geographic, the Smithsonian and PBS. He remains involved in the Fil-Am community where he mentors young filmmakers, encouraging them to bring their voices to the conversation of what it means to be a citizen and to be a Filipino American.

Nonie **C**ruzado Illustrator



Born in the Philippines, now based in San Diego, CA, Mr. Cruzado majored in Painting at the University of Santo Tomas College of Fine Arts and Design. He has worked as a background artist, illustrator, and digital imaging specialist worldwide. Motivated by innermost thoughts, as well as inspiration from great art and the artists behind them, Cruzado's artwork represents "a need to understand ourselves better." His works have graced galleries in the US, Philippines, and Italy.



Justin **B**esana Key Artist

Mr. Besana began his career with ABS-CBN's Star Cinema as an advertising coordinator, from where he grew into poster design. Sought out and acclaimed for his talent by Rogue Magazine and CNN Life, Besana has created posters for critically-acclaimed Filipino films "Aswang" and "Honor Thy Father," as well as more than 200 new posters for restored classic films under the Philippine's Save the Cinema Campaign (Sagip Pelikula). His posters have traveled the world with films at Sundance, TIFF and Tokyo Film Festival.

Owned and helmed by Shawna Schultz, Mass FX Media is a nationally recognized motion design and visual effects company which thrives at the intersection of animation and non-fiction. With a background in documentary films, Schultz's teams are experts in representing truth and emotion through design. Their recent projects include HBO's "Q: Into the Storm," Netflix's "The Social Dilemma," and Oscar qualifying film, "The Love Bugs." Mass FX loves the creative collisions that bring out the best in all of us, especially when telling resonant human stories.

VFX



ART

ANIMATION

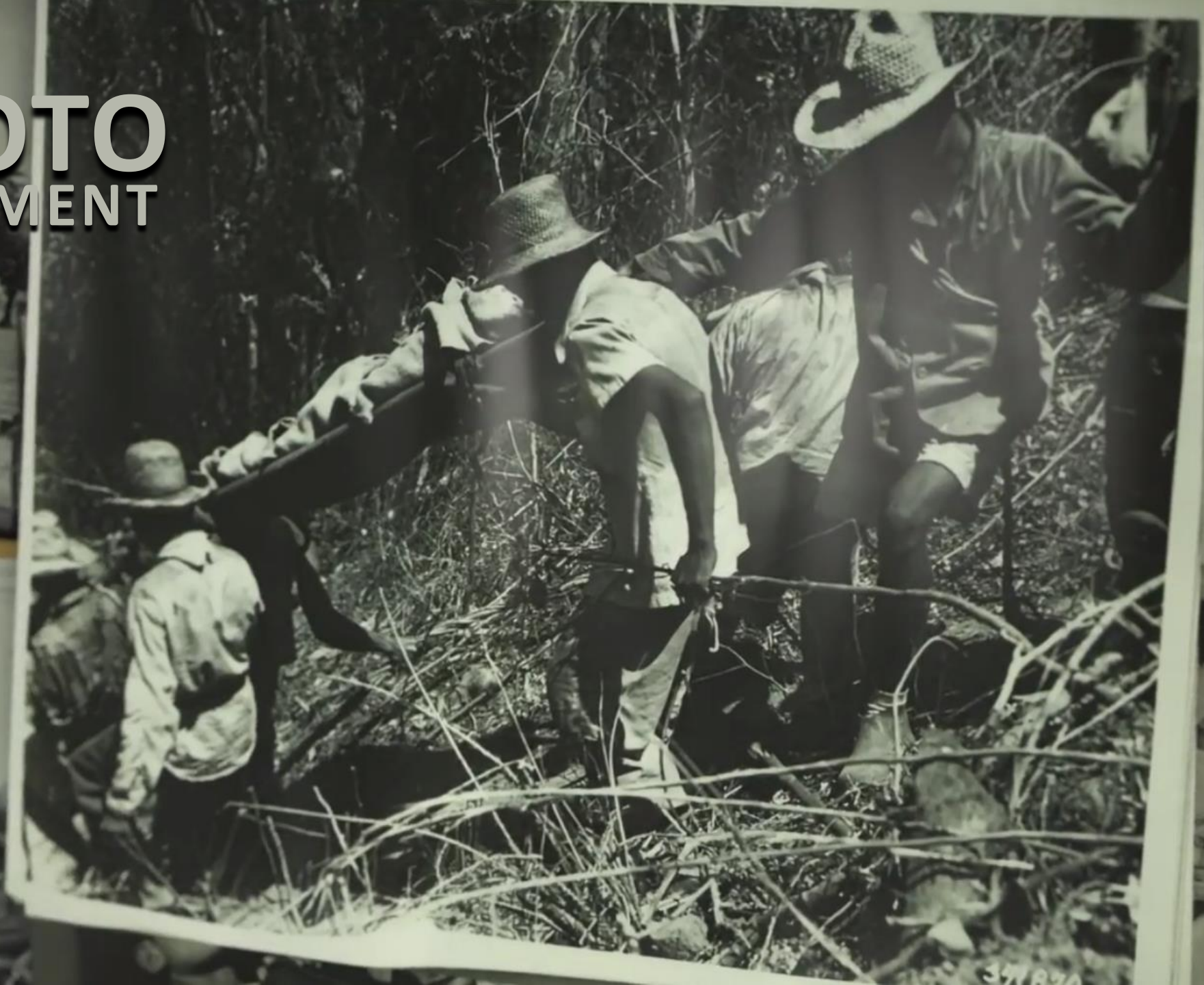
Orion

Mt. Bataan

Mativeles



PHOTO TREATMENT



DOCUMENT TREATMENT

SECTION 1. This Act
CHAPTER I—DEFINITIONS



ELIGIBILITY FOR NATURALIZATION

Sex or marriage do
not

SEC. 302. The right of a person to become a naturalized citizen of the United States shall not be denied or abridged because of sex or because such person is married.

Racial limitation.

SEC. 303. The right to become a naturalized citizen under the provisions of this Act shall extend only to white persons, persons of

... of native-born Filipinos having the honor-
able service in the United States Army, Navy, Marine Corps, or Coast
... CITIZENS OF THE UNITED
... under the provisions

IMPACT I

SOCIAL

Education

Inputs and Activities

- Develop and deploy A Long March curriculum as a transformative educational resource to high schools, higher education and museums
- Community screening with panels, screening guides and conversation prompts
- Coordinate and drive further elementary education programs from FilVetRep.org and Bataan Legacy

Outputs and Outcomes

- Rehabilitate mainstream WWII history to include Filipino contributions and recognize those contributions
- Grow knowledge, understanding and empathy in upcoming generations
- Cultivate a new generation of advocates



Inputs



Activities



Outputs



Outcomes



Impact

Advocacy

SOCIAL IMPACT!!!

Inputs and Activities

- Leverage film to create coordinated alliance of FilAm, AAPI, and veteran advocacy groups for policy change
- Implement messaging for policy makers supporting the Filipino Veterans Fairness Act and Filipino WWII Veterans Parole Program
- Support mandates for inclusion of Filipino WWII curriculum in CORE standards

Outputs and Outcomes

- Effective repeal of the 1946 Rescission Acts
- Restoration of visa accommodations for elderly veterans and family members
- Preservation of the historical record



Inputs



Activities



Outputs



Outcomes



Impact

Restitution

Inputs and Activities

- Coordinate with FilVetRep.org to assure eligible veterans in the US and Philippines receive the Congressional Gold Medal for honorable service
- Implement strategy with Veterans Pro Bono Consortium to get veterans the compensations and benefits due
- Coordinate with Consular offices to reunite families under FWVP

Outputs and Outcomes

- Recognition of all who served and restoration of legal status as veteran of the United States of America
- Reparation of backpay, benefits and pathway to citizenship
- Legal accommodations for family members of veterans so they may provide care during processing of visas



Inputs



Activities



Outputs



Outcomes



Impact

Preservation

Inputs and Activities

- Coordination with FilVetRep and FANHS to collect and preserve veteran stories and artifacts through web and archival collections
- Distribution of film and educational assets to public libraries and higher education libraries/collections
- Facilitate tour and donation of featured WWII art for the benefit of Filipino Veterans

Outputs and Outcomes

- Filipino veteran voices receive global coverage
- Public access to the heritage and legacy of Filipino Veterans of WWII
- Continued archival of the heritage of contributions by Filipinos for the global good



Inputs



Activities



Outputs



Outcomes



Impact

SOCIAL IMPACT IV

Why this team?

For over 75-years, four WWII paintings lay entombed in silence. One day, their crate was cracked open in the family basement and a whole new vision of America came swirling into view, a view of Imperialist America and its colonial hold over the Philippines, the subsequent decades of abuse, and ultimate betrayal of its veterans which continues today. Upon connecting into the Fil-Am and veteran communities, I knew it was past time that some white people take responsibility for acknowledging what had happened, what we did as a nation. It has been a humbling experience and honor to work with Fil-Am alliances to craft a story that can penetrate a resistant whitewashed history, and truly, this film has become for me a form of ancestral work, as one of my ancestral lines was brutalized by imperialism and Manifest Destiny, while my remaining ancestry were the beneficiaries, if not the perpetrators. A Long March is an American story that is familiar but new to most of us. It is the means by which this nation has prospered, which are dubious at best. If we are to break the cycle and heal, first, we must be willing to see it.

-TS Botkin
Director/Producer

Why this film?

There's a direct connection between how society knows history and how that knowledge influences the media society makes and consumes and how those both impact cultural perceptions and attitudes. The more I dug into the legal history, the more infuriated I became about this injustice. I am driven to tell this story because it's the right thing to do, because Filipino-Americans deserve recognition for their contributions, and producing this film is tangible action I can take to help them reach a broad audience. I feel a very real duty to each veteran to make sure I do everything in my power to get this film to mainstream audiences. Filipino-Americans know this story and have been fighting for recognition since the end of WWII. I intend this film will serve as an inflection point to change the narrative on WWII and open up a more complete history, and to a more complete view of who has served in our US military – it's not just the white faces captured on most WWII narratives and docs. I'm hoping producing this film will open a door for more narratives about these veterans and, ultimately, result in seismic shifts of understanding.

-Amanda Upson
Producer

Why now?

It is a humbling and insightful journey when you get to collaborate creatively on a story that touches on the stories of a people in history and the impact of their experience in the present conversation of injustice and indifference. And, when the people we talk about also happen to be of my heritage, which is Filipino, the creative process becomes profound and the connection real. A Long March tells of an injustice and the broken promises of war which continue up to this day. I have personally felt the loneliness and the frustration of the Filipino US Army Veterans when I used to visit some of them in their apartments in San Francisco as they awaited their recognition from the US government. I am happy that those experiences will now be presented in a compelling visual narrative. This story deserves to go beyond the Filipino community: it needs to reach the broader public, policy makers and the educational institutions. As we look to the transformative impact of social activism in film, I am truly honored and inspired to be part of the creative process with Ms. Botkin and Ms. Upson.

-Benito Bautista
Co-Producer



THE FILIPINO VETERANS RECOGNITION
AND EDUCATION PROJECT



The Veterans Consortium
PRO BONO PROGRAM®

P.A.B.A.

PHILIPPINE AMERICAN BAR ASSOCIATION

Asian Pacific American
Bar Association of Colorado



DENVER FILM SOCIETY



THE NATIONAL
WWII MUSEUM
NEW ORLEANS



filipino american
FANHS
national historical society



ALLIANCES