

a creative nonfiction project by LA

BIRTHMARK

A complete information kit on
the new film by Lester Alfonso
including reviews, photographs, a 1,500
word director's statement, new artwork,
and more...



LESTER ALFONSO

BIRTHMARK

Because I Have A Birthmark

by Claudia Marchisello

excerpted from *Arthur*

-

February 2, 2018

It felt as though he had kaleidoscoped his mind into a film, while still keeping the focus on the traumatizing narrative surrounding his birthmark. At moments it didn't feel as though I were watching a documentary, with shots of Alfonso in his daily life weaved into the storytelling amid interviews with strangers. Parts of it even felt film noir...

Its creator, who was also the subject, narrated the film. It contained clips from a variety of films and older commercials, even some clips from Alfonso's previous films. I really liked how this was done, and it went well with him narrating. There is certainly a sense of darkness; you come to understand the impact that the birthmark placement had on Alfonso's entire life. There was suspense surrounding the reveal of this birthmark, which takes place towards the end of the film. I don't want to spoil anything about the reveal because it was my favourite part. It was surprising yet inevitable, which is what made it such a great moment to watch.

I believe that anyone can watch this film and take something away from it. When it comes to anything one perceives as a flaw, it is common that the individual feels as if they are the ones who have to carry the burden of having this flaw.

However, what that individual seems to forget is that each and every one of us has our own burden of our own flaws. This film shows people talking about these spots, whether or not they perceive them as flaws, and telling the stories behind them. In turn, Alfonso tells his own story, learning more about himself through these people he has something in common with. If Alfonso's vision was to make a modern masterpiece he has succeeded. I highly recommend watching this film.

Lester Alfonso Makes His Mark

by Ann Jaeger

excerpted from *Electric City Magazine*

-

March 8, 2018

Following in the footsteps of his previous documentaries *Some Kind of Hero* and *Twelve*, which won the NFB's Reel Diversity Competition, *Birthmark* is a quest to unpack the intensely intimate mythologies that shape our lives for better or worse. His films almost take the form of self-help, exploring the rituals, milestones, and missing pieces of our lives, as non-linear as a therapy session, yet compelling and satisfying.

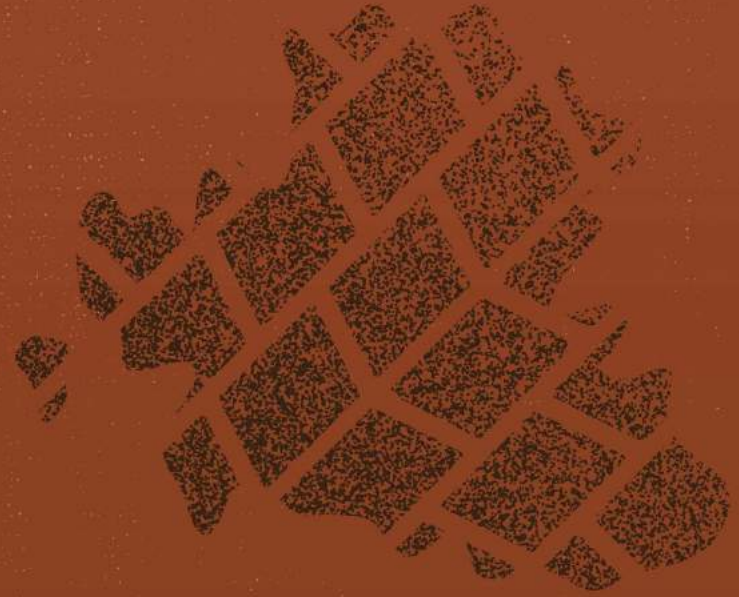
With his own voice as the calm, analytical, and measured commentator, he alternates between being an objective witness and embodying the unravelling of his own inner conflicts. Are his encounters staged for the sake of the film, even unconsciously, or is he truly revealing himself and his subjects to us? Will exposing the shame that he harbours give us the key to our own dark stigmas? This psychological tension holds our attention as if we were watching a detective drama...

If you've ever watched Ross McElwee's rambling 1986 documentary *Sherman's March*, which manages to forge unlikely associations between a cultural history of the American South and the filmmaker's self-conscious search for a meaningful romantic relationship, you'll get a sense of Alfonso's knack for cinematic mixology, his editing range, and his finely tuned sense of timing.

"Getting the music just right in *Birthmark* was crucial," says Alfonso. An album by Baltimore electronic duo Matmos, with additional music by aquapher, with whom he has worked before, integrates seamlessly within the film.

"A quest to unpack the intensely intimate mythologies that shape our lives
for better or worse..." — ELECTRIC CITY MAGAZINE

"...a modern masterpiece..." — ARTHUR



LESTER ALFONSO

BIRTHMARK

A FILM ABOUT THE MARKS WE ARE BORN WITH. AND THE MARKS WE IMAGINE FOR OURSELVES.

Presented by **L.A. PRODUCTIONS** In Association with **OUTSIDEINSIDE CREATIVE** Director, Producer, Writer, and Editor **LESTER ALFONSO**
Co-producer **ANGEL HAMILTON** Co-producer and Co-editor **ROB VISCARDIS** Associate Producers **WAYNE EARLLEY, MICHAEL PHILLIPS**
Consulting Editor **MIKE MUNN** Music by **MATMOS, AQUAPHER** Sound Mix / Design **MICHAEL PHILLIPS PRODUCTIONS** Featuring **HAN HAN**

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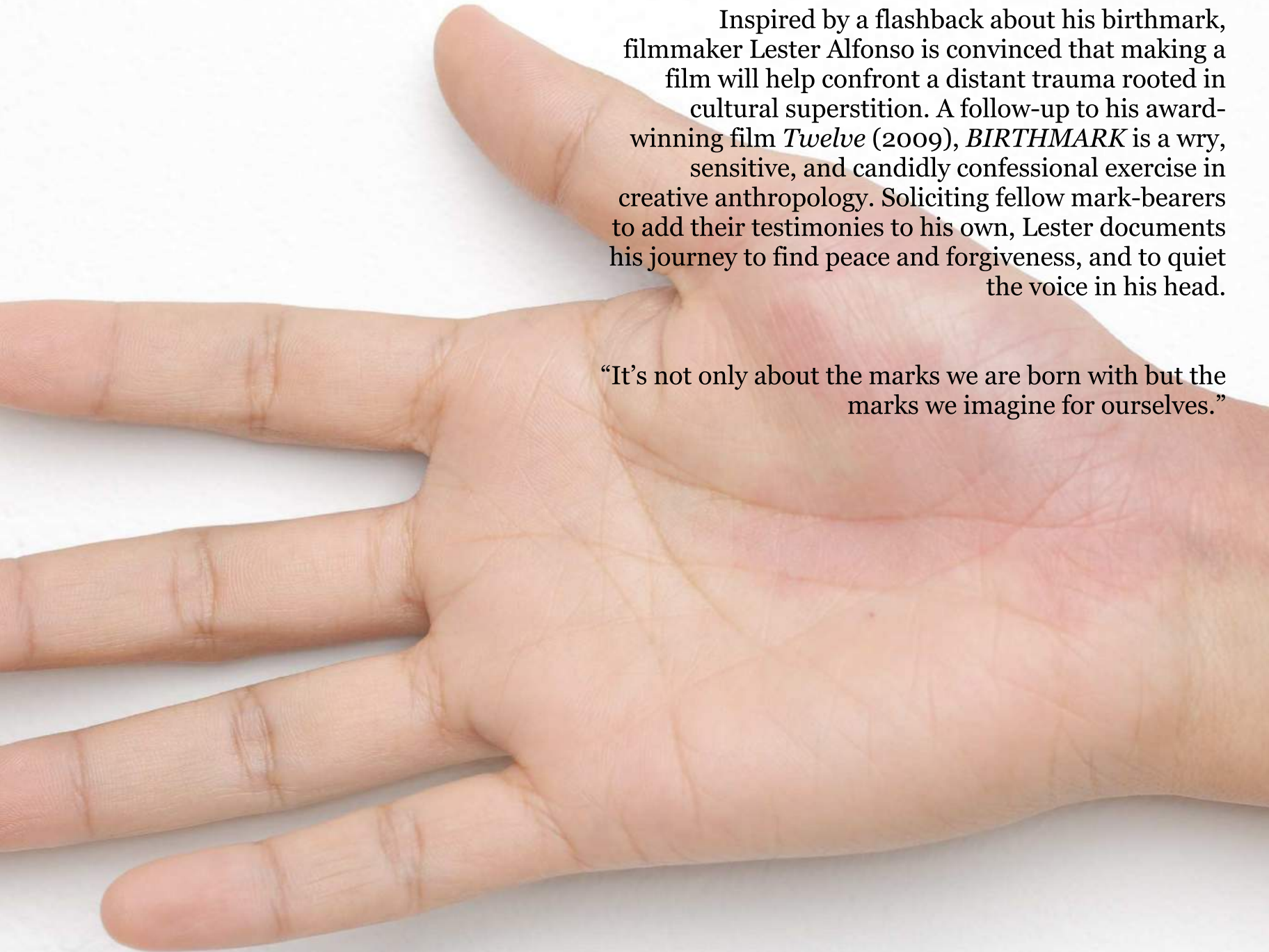
When personal trauma aligns with a culturally “unlucky” birthmark, the filmmaker talks to people about their own “spots.”



Synopsis

Inspired by a flashback about his birthmark, filmmaker Lester Alfonso is convinced that making a film will help confront a distant trauma rooted in cultural superstition. A follow-up to his award-winning film *Twelve* (2009), *BIRTHMARK* is a wry, sensitive, and candidly confessional exercise in creative anthropology. Soliciting fellow mark-bearers to add their testimonies to his own, Lester documents his journey to find peace and forgiveness, and to quiet the voice in his head.

“It’s not only about the marks we are born with but the marks we imagine for ourselves.”





AUT
O-ET
HNO
GRA
PHY

Director, Producer, Writer, and Editor

LESTER ALFONSO

Co-producer

ANGEL HAMILTON

Co-producer and Co-editor

ROB VISCARDIS

Associate Producers

WAYNE EARDLEY

MICHAEL PHILLIPS

Consulting Editor

MIKE MUNN

Music

MATMOS, aquapher

Featuring

HANHAN

Technical Information

Length: 77 min. 35 sec.

Year of Production: 2018

Language: ENGLISH/FILIPINO

Subtitles: ENGLISH

Original Format: VARIOUS

Exhibition Format: DIGITAL FILE, DCP

Screening Ratio: 16:9

Sound: STEREO/5.1 SURROUND SOUND

DESCRIPTIVE CLOSED-CAPTIONS

Distribution: V-Tape

Supported by

ONTARIO ARTS COUNCIL

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BIRTHMARK — Director's Statement

It all started when I entered Reel Asian's *So You Think You Can Pitch* contest. My co-producer Angel Hamilton had suggested that I could do well with that sort of thing and I accepted the dare. Before I applied, we had a chat about what project idea of mine I would pitch, what idea "had legs?"

We picked *Birthmark*. I had wanted to explore the idea of making *Birthmark* ever since that moment when I was in complete despair and I "called out to God." And He answered back! I wanted to figure out this puzzle but I was also reluctant.

There was something from my past that I had not been aware of and it was connected to an incident with my parents. I had to dig deep here to come out the other side.

Four years later, reflecting on myself at that moment, about to step onto the stage at the pitch competition, I marvel at my courage. Now that the film is done, I see clearly how much I've changed for the better.

It was at the pitch competition that I met Han Han (the Filipino musician/rapper) — she has a long visible birthmark along her arm. I asked if she could be in my film. She said yes. Director Romeo Candido said, "Maybe our projects could cross over."

I lost the competition but meeting them was like a sign to keep going.

I felt the urgency to investigate my own psyche. I simply had to find out the story at work behind the scenes that subtly influenced my choices. I wanted to talk to others to see if there was something at work with them and what they thought of themselves because of their birthmark.

I found a way to dialogue with the inner critic by talking to others. I did not know what I was going to get. I had to reach out. Are there others out there who were also prisoners of their own birthmark story?



My ultimate take away: this is about self-awareness. What is more important than that? Start the change you want to see in the world, I said to myself.

The film is the journey of my transformation and healing. I hear from other people while I tell the story of the making of the film itself. I have constructed a mixtape of a movie. Scenes are constructed around clips of my radio and television appearances. I had access to all the content but editing ended up taking three whole years.

Rob Viscardis (co-producer, co-editor, director of photography) edited a

version that was later expanded on and rearranged with the help of feedback from collaborators, notably, Mike Munn (the consulting editor.) The inclusion of the interviews with my parents, cousin, aunt, and grandmother were intimate moments that only I could manage because I had access to a camera and I seized the moment.

I keep learning how to make films better. I built upon the idea of the radio appearances to intentionally use it as a metaphor; the voice in my head is like a mental radio that does not shut off. The constant din of television

sets became the subtle theme in the sound design specifically created by Michael Philipps. The room tones for most interviews were accompanied intentionally with the sound of a TV set that's ON somewhere in the background.



Birthmark seems to refuse to simply be a documentary “talking head” or a film essay on birthmark stories and myths. Its effect replicates the annoying car passenger on long rides who skips through radio channels cutting off announcements and songs whenever bored. The filmmaker in this film continually intrudes with his self-doubt and asserts what the story is really about. He asserts, title notwithstanding, that it's not about the birthmark.

Birthmark is a comedy-musical-documentary. The film is confused about what to call itself. I held close to my heart what perhaps my filmmaking pioneer heroes like Alan Berliner, Chris Marker, and Ross McElwee would have done.

In the age of YouTube, I wanted *Birthmark* to come off as the *Birth of a Nation* for selfies. On top of that, I brought along a ukulele to the cinematic tradition.

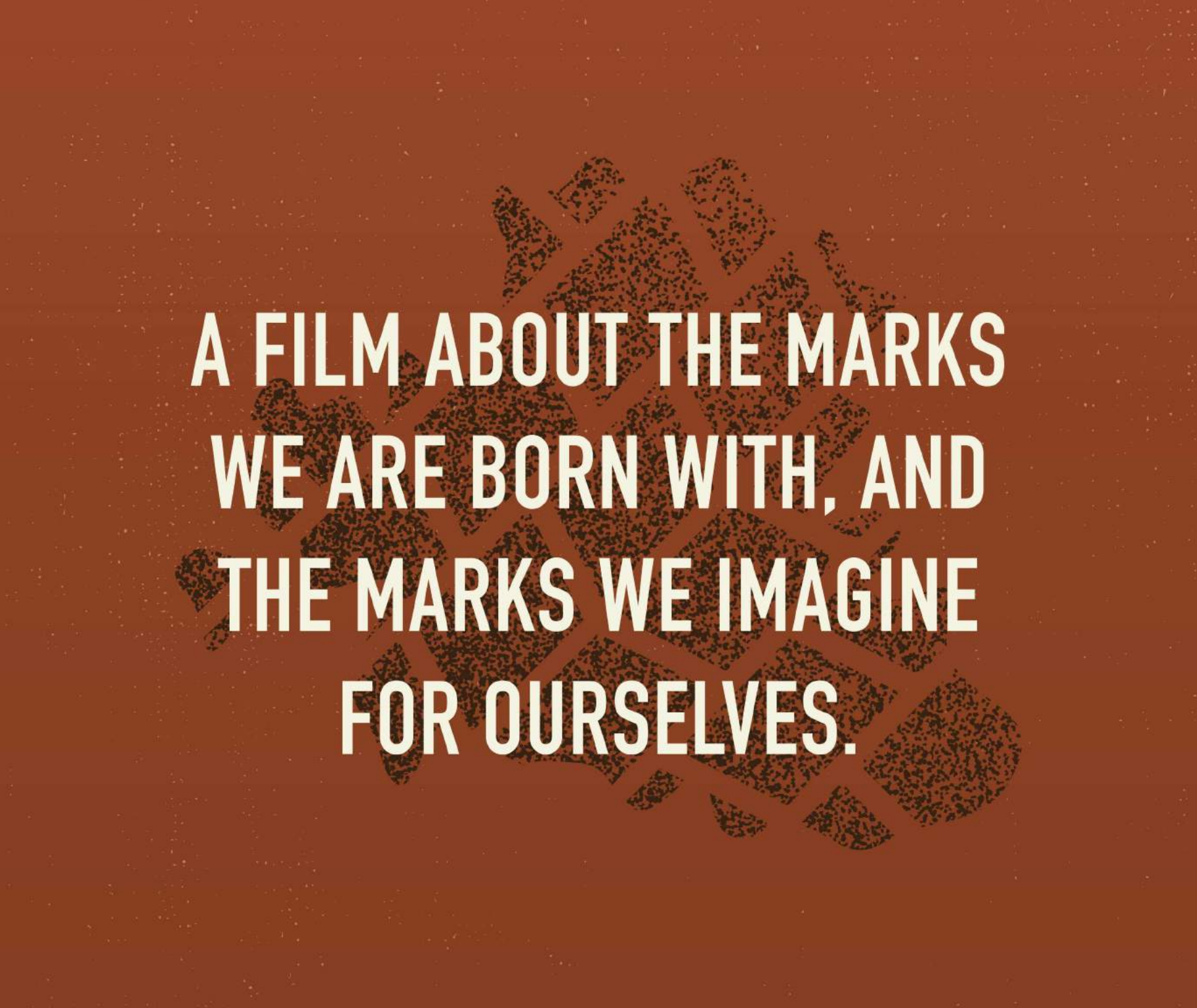
I dared to write it all down to explain what I was going to do.

And then, unexpectedly, the grants came. First from Ontario Arts Council, then it was followed by a successful crowd-funding campaign to start the film and then the Canada Council for the Arts supplied the finishing funds. Now I really had to put my money where my mouth is. Now I really had to drop my pants.

We started Principal Photography in September. By December, I had already written fifteen thousand words of my “memoirs” which was to be the source of the voice-over in the film.

Around this time, I had learned that my grandmother was seriously ill and was rushed to the hospital. It became imperative to have an emergency family reunion that Christmas which included my Dad's two sisters and all their families. I took the camera along with me and I had intimate access to a family still raw from a close call.





**A FILM ABOUT THE MARKS
WE ARE BORN WITH, AND
THE MARKS WE IMAGINE
FOR OURSELVES.**

I discovered the StoryCorps app for my iPhone which was designed to inspire dialogue between family members by providing many questions in different categories. I felt an urgency at the time. My grandmother recovered from her illness but for how much longer do we really have each other? This inspired me to sit down with them to ask a few specific questions for posterity. And while we were at it, *what do you know about birthmarks?*

These interviews became part of the footage in the hard-drive that we used to edit. Rob went through them all and made notes. It was difficult for me to see myself and my family as an objective filmmaker so Rob really helped in this regard.

To meet the HotDocs deadline, Rob and I worked almost round the clock through Adobe Premiere's remote collaboration features. He'd work during the day from his place. I'd take over the updated project file at night from my place. I continued writing and evolving. I was invited by James Kerr from Trent Radio to adapt Nathaniel Hawthorne's *The Birthmark* for radio and, of course, I could not refuse. We brought the camera in.

Another opportunity that did not make it into the final cut, was a panel in which I participated called *Courageous Conversation*. It addressed race and race relations in Peterborough.

There was a cut of the film with a scene from this panel where I insisted that it was the voice in our own heads that was at the root of everything. It seemed like a perfect ending for the film but also too “on the nose.” Finally, it was left on the proverbial cutting room floor.

We watched *The Oscars* one night and Louis C.K. was presenting the award for best short documentary and he made a joke about short documentary filmmakers all driving Honda Civics and they'll never be rich as long as they live. It stung me *big time* because *I* drove a Honda Civic not only in real life but also in the documentary I was editing! His joke seemed to hit the nail on the head.

Unmet expectations lead to self-loathing. The struggling short documentary filmmaker will never get legitimate fame, pay, or audience. That bad luck birthmark was true after all. The voice in my head reiterated that I was a loser.

I realized that I became whatever the Voice in my Head told me. I knew that I had to break free and the only way was to recognize that I was NOT the voice in my head. I was the Silent Listener. And to recognize there's a difference, I can widen the gap. Through this specific personal story, I aimed at a universal truth. We all have negative self-talk. Where does it come from and why is it there?

The film opens with a quote from Carl Jung “If you do not make the unconscious conscious, it will direct your life and you will call it fate.” But another quote, from a lesser-known thinker, appears near the beginning of the film. It's by screenwriting teacher Richard Krevolin — “In the end, one writes stories to learn, to further one's growth as a human being. That is all.”

The film was my way in; I needed to make the unconscious conscious — it's the deepest I've ever been and it was also my way out of a kind of prison. My transformation would not have been possible without it. I used the film as therapy... and it worked.

I hope the audiences come away with a bit of a wake up that there might just be a voice in their own heads that's telling them something false about themselves. Through the film, I found others who talked about their birthmarks with varying degrees of negative self-talk. Yet, it's not just birthmarks that give us that self-talk. It could be any undesirable physical feature or a label that someone suggested in childhood.





PUET

My deepest gratitude to my friends and family who continually believe and support me. A million thanks to the Indiegogo supporters that made it all fall into place with Ontario Arts Council and Canada Council for the Arts and making it all happen. I also could not have done this without Angel Hamilton who stood beside me throughout the whole process. Thanks to my amazing collaborators and contributors Rob Viscardis, Micheal Philipps, Wayne Eardley, Mike Munn, Jared Bremner, Matmos (M.C. Schmidt and Drew Daniel), and HanHan. And, for their love, especially my Mom, and specifically my Dad, who gave me significant financial support to help make the film. I love you.

Love, LA





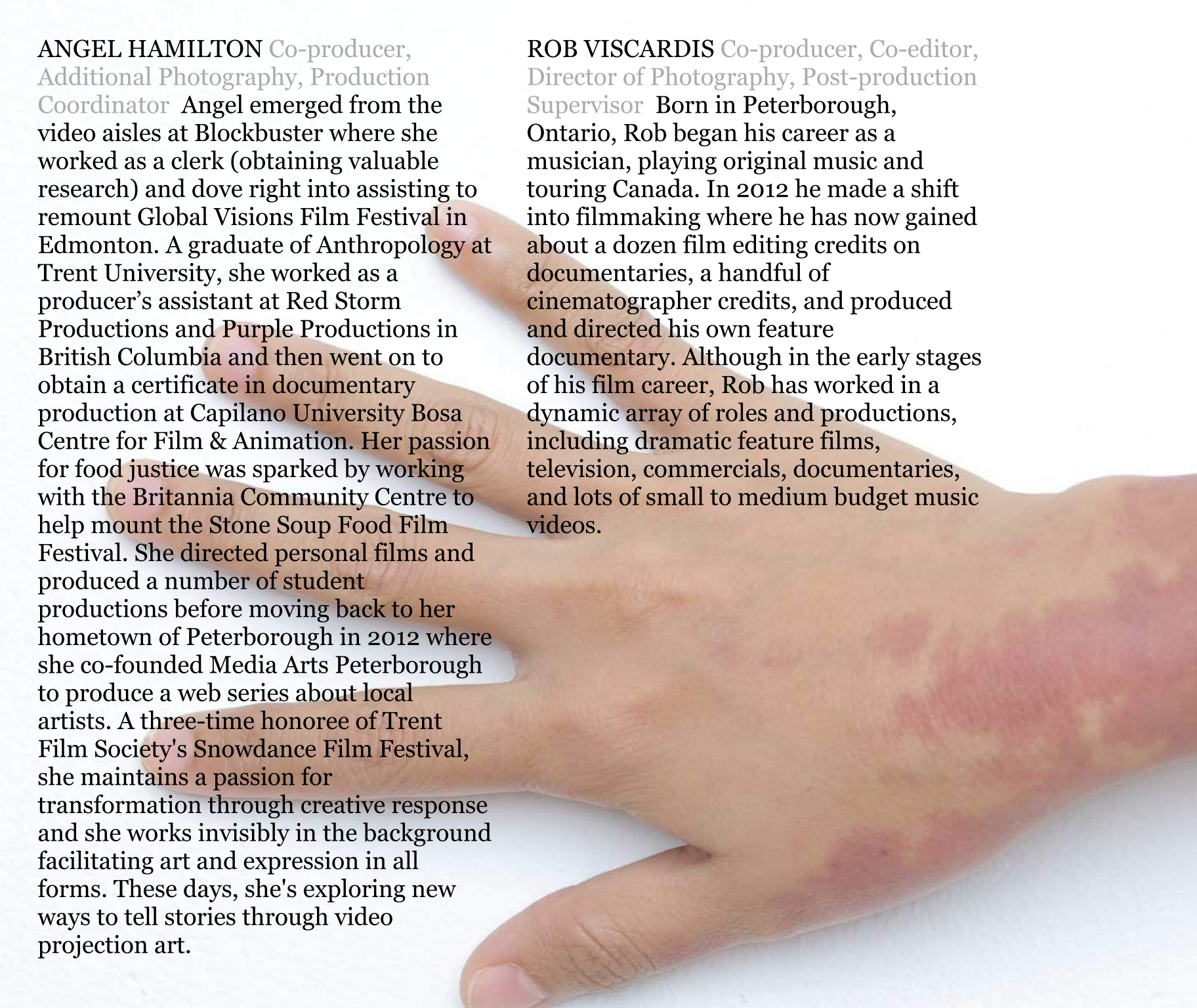
Lester Alfonso on stage at ReFrame Film Festival with editor Mike Munn, 2018



Crew and friends at the premiere, Peterborough, 2018

Biographies

LESTER ALFONSO Director, Producer, Writer, Editor LA is best known as a filmmaker and multi-media artist. He describes himself, however, as a placement artist, placing one word in front of another, or one image in front of another, in whatever form he's working in. His award-winning films include *Trying to Be Some Kind of Hero*, *This City Has Wings* and *Twelve* for the National Film Board of Canada. Awakened to the power of moving images by Spielberg's *Jaws* as a kid, LA was transformed by Chris Marker's *Sans Soleil* when he saw it as a film student at York University. LA also creates podcasts, takes 35mm photographs, plays the ukulele, and constructs site-specific multi-media installations for festivals and performances. His first feature-length creative nonfiction film *BIRTHMARK* premiered in 2018.



ANGEL HAMILTON Co-producer, Additional Photography, Production Coordinator Angel emerged from the video aisles at Blockbuster where she worked as a clerk (obtaining valuable research) and dove right into assisting to remount Global Visions Film Festival in Edmonton. A graduate of Anthropology at Trent University, she worked as a producer's assistant at Red Storm Productions and Purple Productions in British Columbia and then went on to obtain a certificate in documentary production at Capilano University Bosa Centre for Film & Animation. Her passion for food justice was sparked by working with the Britannia Community Centre to help mount the Stone Soup Food Film Festival. She directed personal films and produced a number of student productions before moving back to her hometown of Peterborough in 2012 where she co-founded Media Arts Peterborough to produce a web series about local artists. A three-time honoree of Trent Film Society's Snowdance Film Festival, she maintains a passion for transformation through creative response and she works invisibly in the background facilitating art and expression in all forms. These days, she's exploring new ways to tell stories through video projection art.

ROB VISCARDIS Co-producer, Co-editor, Director of Photography, Post-production Supervisor Born in Peterborough, Ontario, Rob began his career as a musician, playing original music and touring Canada. In 2012 he made a shift into filmmaking where he has now gained about a dozen film editing credits on documentaries, a handful of cinematographer credits, and produced and directed his own feature documentary. Although in the early stages of his film career, Rob has worked in a dynamic array of roles and productions, including dramatic feature films, television, commercials, documentaries, and lots of small to medium budget music videos.

WAYNE EARDLEY Associate Producer, Director of Photography Born in Montreal, Wayne moved to rural Ontario at the age of 10 where his interest in photography was born from an Arts program he attended at the age of 12. By the time Wayne was 16, he had his own darkroom and large format view camera where he explored and discovered the surrounding land and people. His interest in images both moving and still, further developed while attending Ryerson University for a 4-year degree in photography and film. The on-going series he calls *Relative* has taken him to 10 countries over a span of many years. Wayne discovered 16mm film then super8 while at Ryerson and has made various short films winning awards and recognition at the Northern Lights film festival, Vermont International film festival and Millbrook 3 min short film festival. Wayne has recently shown his work at FAC in Havana Cuba with plans for an exhibition in Hamburg Germany in 2019. Wayne lives in Peterborough Ontario with his partner, dog, cat, his many cameras, surrounded by nature, and interesting characters.

MICHAEL PHILLIPS Associate Producer, Sound Mix, Sound Design Michael has been obsessed with music and audio production for as long as he can remember. He attended the renowned Music Industry Arts program at Fanshawe College in London and, upon graduation, immediately began interning and assisting at some of Toronto's top SSL & Neve equipped recording studios. Before long, he was a freelance engineer, producer, and sought-after digital audio editor. His private mix studio is now fully set up for mixing audio for video in 5.1 surround sound. With nearly 20 years of professional experience working alongside some of the music industry's top producers, engineers, and musicians, there is nothing in the world of audio production that Michael can't handle. From major label quality album productions and mixes to feature-length documentary film mixing and sound design, flawless yet groovy drum & instrument editing and undetectable vocal tuning, electronic instrument programming and stem mixing & mastering. His work has led to several top 10 Billboard chart debuts and numerous awards.

MIKE MUNN Consulting Editor After graduating from the Ryerson film program, Mike began his career with the Toronto new wave, editing features for Bruce McDonald (*Roadkill*), Srinivas Krishna (*Masala* and *Lulu*) and Peter Mettler (*Tectonic Plates*; *Picture of Light*). He went on to cut numerous features for Canadian and international directors, including John Greyson (*Law of Enclosures*), Richard Kwietniowski (*Owning Mahowny*), Daniel MacIvor (*Past Perfect*; *Wilby Wonderful*), Nisha Ganatra (*Cake*) and Bruce McCulloch (*Comeback Season*). Mike has edited several award-winning documentaries, including *Stories We Tell* for director Sarah Polley and *Rush: Beyond the Lighted Stage*, for directors Sam Dunn and Scot McFadyen. Mike's many television credits include Shaftesbury's *The Shields Stories* and Sienna Film's mini-series, *Diamonds*, nominated for 9 Gemini Awards. Films that he has edited have played at Cannes, Berlin, Venice, and Sundance, among other festivals, with 11 features accepted into TIFF. Sarah Polley's *Stories We Tell* was shortlisted for the documentary Oscar as well as being voted in a TIFF poll as one of the 10 best Canadian films of all time.

MATMOS Music M.C. Schmidt and Drew Daniel, is a duo now based in Baltimore but was formed in San Francisco in the mid-1990s, and self-released their debut album in 1997. Marrying the conceptual tactics and noisy textures of object-based *musique concrete* to a rhythmic matrix rooted in electronic pop music, the two quickly became known for their highly unusual sound sources: the pages of bibles turning, liposuction surgery, cameras, and VCRs, chin implant surgery, etc. These raw materials are manipulated into surprisingly accessible forms and often supplemented by traditional musical instruments played by them and their large circle of friends and collaborators. Since their debut, Matmos have released over nine albums, including *Quasi-Objects* (1998), *The West* (1998), *A Chance to Cure* (2001), *The Rose Has Teeth in the Mouth of a Beast* (2003), *The Rose Has Teeth in the Mouth of a Beast* (2006), *Supreme Balloon* (2008) and *The Marriage of True Minds* (2014). In 2001 they were asked to collaborate with the Icelandic singer Bjork on her *Vespertine* album and subsequently embarked on two world tours as part of her band.

JARED BREMNER “aquapher” Music
Jared is a Peterborough based electronic music producer who comes from a varied musical background. Playing different instruments throughout most of his life, he started composing music with synthesizers in 1993 under the name *aquapher*. Without confining himself to any particular style, he explores the deep melodic undercurrents of techno, dreamy ambient soundscapes, and project-specific music for film, dance, and circus performance.

HANHAN Featuring HanHan is a Filipina-Canadian emcee and operating room nurse. At the hospital, she saves lives. Onstage, she inspires audiences. Her kinetic, high-energy performances offer unique and often humorous perspectives. Her songs grapple with social issues and her experiences as a woman and an immigrant. HanHan can broadly be described as an emcee, using rap and spoken word techniques to deliver her vocals. Her approach is melodic, and she chooses to sing almost exclusively in Filipino languages — Tagalog and Cebuano — rather than shoehorning her ideas into translation in order to cater to English-speaking audiences. Her songs combine contemporary, 808-hip-hop beats with traditional Filipino rhythms and cadences, yielding fresh sounds that tend to spur dancing wherever they’re heard. In 2014, she self-released her debut album, *HanHan*, which was praised by *NOW Magazine*, the *Huffington Post*, and the *CBC*. Single *World Gong Crazy* was nominated for a Berlin Music Video Award. The record also led to a publishing deal with EMI, high-quality film / television placements, and international radio play in Germany, France, and the Philippines. As a woman of colour and an immigrant, her voice is vital, and her music carries a crucial message.



ROLLING CREDITS

BIRTHMARK
INTERVIEWEES

Gabrielito Garcia
Leila Grace
Tegan Moss
Lindy Morrissey
Chad O'Neill
Haniely Pableo
Jimmy Reedyk
Larkspur Bethany Sky
Michael Webber
Victoria Wood

OTHER BIRTHMARK
BEARERS

Jeremy Bell
Lucie Comeau
Nick Ferrio
Tess LaPensée
Dylan McKinnon
Sunny Paxton
Branwen Quiano
Bill Reddick
Brianna Salmon

OTHER INTERVIEWEES

Danny Alfonso
Elizabeth Alfonso

Gertrudes Alfonso
Sonia Alfonso-Evangelista
Kaye Gaudreau

ACTORS

Kathleen Adamson
Tobias Bernstein
Rob Fortin
Em Glasspool
Ryan Kerr
Dianne Latchford
Sarah McNeilly
Susan Newman
Kate Story
Simon Turner

INTERVIEWERS

Wei Chen
Mike Judson
Teresa Kaszuba
James Kerr
Katie Uhlmann

STREET ACTORS

Steve J. Blair
Ahad Kashij
Nader Kharouba
Peter Morgan
David Roeder

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Artsweek Peterborough
Artspace
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Documentary Organization
of Canada
Electric City Gardens
Indiegogo
Kawartha Now
Media Arts Peterborough
Mysterious Entity Theatre
Peterborough Examiner
Public Energy
Sadleir House
Renegade Apparel
The Theatre on King
Trent Radio CFFF 92.7FM

FUNDING AND SUPPORT

Cherril Alfonso
Char Agnello
Troy Armstrong
Jen Beider
Heather Bilz
Benny Black
Steve J. Blair
Michael Bradamore
Amnon Buchbinder
Jared Bremner
Tobias Bernstein

Bonny Bushy
Nadine Carpenter
Dorothy Caldwell
Mason Christian
Nadine Changfoot
Myles Conner
John Climenhage
Dani Cullimore
Lauren Corindia
Caitlin Currie
Allen Cundain
Kyle DeMara
Stephanie Curtin
Julie Edwards
Rosemary Devlin
Wayne Elliott
J. Violet Edwards
Krista English
Jennifer Opal Elchuk
Anne Fischer
Justin Faubert
Tammy Foreman
Frank Flynn
Michael Goede
Sharmane Gabanza
Gerry Gregg
Lorna Green
Fee Gunn
Su Halle
Tanya Lee Hamilton
Shannon Hayes
Paul Hodgkinson





Miriam Hookings
Akemi Higashizawa
Mauricio Interiano
Ann Jaeger
Jesse Jacob
Keith Jenkins
Emilie Kemlo
Ryan Kennedy
Kate King-Fisher
Timothy Kingston
Ryan Kirby
Bill Kimball
Joe Komorski
Dan Legault
Pierre-Etienne Lessard
Daniel Lemarche
Sasha Lambrinos
Tess LaPensée
Andrew Ledoux
Paul Ledoux
Jonathan Lockyer
Laura J. Mac
Charmaine Magumbe
Len Manzano
Jillian Marshall
Michelle Mason
John Marris
Ian McLachlan
Peter Mettler
Amy Miller
Brian Mitolo
Paul Moss

Tegan Moss
Catalina Motta
John Muir
Patrick Mullaly
Tessa Nasca
Janette Platana
Alan Poon
Jimmy Reedyk
Josh Rikin
Steve Rose
Sarah Rudnicki
Serena Rykert
Kathleen Shea-Gehmair
Hannah Shinton
Cheryl Simard
Bronson Smith
Keith Smith
Jill Staveley
Rob Steinman
David Stewart
George Stewart
Colin Tantardini
Lynn Teatro
Jeannine Taylor
Sam Tweedle
Toby Tylor
Dana Turner
Thomas Vaccaro
Suzanne Vaillancourt
Esther Vincent
Ray Vincent
Ian Walker

Sharlene Walsh-Gareau
Marcin Wartecki
Sylis Weaver
T.E. Wilson
Pete Woolidge
Hala Zabaneh

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PHOTOGRAPHY
Wayne Eardley

EDITORS
Lester Alfonso
Rob Viscardis

SOUND DESIGN
Lester Alfonso
Michael Phillips

SOUND MIX
Michael Phillips Productions

www.soundsgoodmikey.com

POST-PRODUCTION
SUPERVISOR

Rob Viscardis
URBAN POST
Colour Correction /
Mastering

PROJECT MANAGER
Ashley Sampson

COLOURIST
Mila Patriki

ONLINE
Rouben Boudagian

LIGHTING DESIGN (The
Theatre on King)
Ryan Kerr

PRODUCTION
ASSISTANTS
Georgia May
Sunny Paxton

ADDITIONAL
VIDEOGRAPHY
Lester Alfonso
Mason Christian
Angel Hamilton

DRIVERS
John Climenhage



Paul Ledoux
T.E. Wilson

PRODUCTION
ACCOUNTANT
New Leaf Services

MAJOR FUNDERS
Canada Council for the Arts
Danny Alfonso and Elizabeth
Alfonso
Naked Chocolate
Ontario Arts Council
Trent University Cultural
Studies Department

ORIGINAL MUSIC
aquapher

VIOLIN SCORE
Rose Katarina Fortin

VERY SPECIAL THANKS
TO MATMOS —
M.C. Schmidt and Drew
Daniel

The Last Delicious Cigarette
Sun on 5 at 152
by Matmos from *The*
Marriage of True Minds
Courtesy of Vague Terrain

Mental Radio
Ross Transcript
The West
You
by Matmos from *The West*
Courtesy of Vague Terrain

Voice in Your Head
by Kennedy Cult
Courtesy of Sympathy for the
Rebel

ADDITIONAL SOUNDS
AND MUSIC

Untitled Ukulele by Georgia
May
100k Wavetables by He Can
Jog
Red Danube by Lee Rosevere

Mechanically Separated
Chicken
Meet at Dawn
Los Angeles
by Nostalgic Home Highways

Shapeshifter by Ekoplex
Untitled Banjo by Ray
Vincent

ADDITIONAL SOUND FX

Berlin Atmospheres
Taylor Brett
Joshua Crispin
Al Santi

UKULELE COVERS
Act Naturally by Buck Owen
Children Will Listen by
Stephen Sondheim
First We Take Manhattan by
Leonard Cohen

RADIO BROADCASTS
CBC *Ontario Morning* with
Wei Chen
Live and Local with James
Kerr
Pure Nonfiction with Thom
Powers
Roger Ross Williams
(interview)

SOUNDPROOF with Lester
Alfonso
What is Art? with Angel
Hamilton
Uke Box with Lester Alfonso

The Birthmark by Nathaniel
Hawthorne adapted for radio
by Lester Alfonso

PAINTINGS

The First Mourning by
William-Adolphe
Bouguereau
Cain Killing Abel by Albrecht
Durer
Caïn et Abel by Alexandre
Flaguier
Cain Fleeing from the Wrath
of God (The Body of Abel
Found by Adam and Eve) by
William Blake
Cain and Abel by Andrei
Mironov
Cain Killing Abel by Gaetano
Gandolfi
Cain Killing Abel by Daniele
Crespi
Cain Slaying Abel by Peter
Paul Rubens
The Death of Abel by
Santiago Rebull

BOOKS
The Children's Book of
Folklore (1947) The Dial
Press
Screenwriting from the Soul
(1998) by Richard Krevolin,
St. Martin's Press
The Way: The Living Bible
(1971) Tyndale House
Publishers

CLIPS BORROWED FROM

Chapter Nowhere (2011)
Featuring Lester Alfonso
Emergency 18 / Public
Energy

*Friends: The One with
Phoebe's Ex-Partner* (1997)
Directed by Robby Benson
Warner Bros. Television

It's a Cat's Life (1950)
Directed by Emily Benton
Frith, Frith Films

The Oscars (2016) Featuring
Louis C.K. Directed by Glenn
Weiss, Academy of Motion
Picture Arts and Sciences

Pearl of the Orient (1955)
Directed by Karl Heinz
Martin, Coca Cola
Corporation

Persona (1966) Directed by
Ingmar Bergman, United
Artists

Peterborough Time (2008)
Directed by Barney Warnoff

Super Popular Studios

*Trying to Be Some Kind of
Hero* (2003) Directed by
Lester Alfonso, V-Tape

Twelve (2009) Directed by
Lester Alfonso, National
Film Board of Canada

Without Lester, I'm Nothing
(1993) Directed by Jason
Bortnick & Josh Rifkin, Palm
Productions

VERY SPECIAL THANKS TO
HANHAN & ROMEO

World Gong Crazy (2016)
HANHAN x DATU x
HATAW
Produced and Directed by
Romeo Candido

Performed / Composed by
DATU Written by HanHan,
Alexander Junior & Christine
Balmes, clip courtesy of
DATU MUSIC

Digital Album Artwork
A. Punzalan

Album Photography
P. Estebar

OTHER ARCHIVAL
SOURCES

Beachfront B-Roll
CHEX Daily
CHEX Newswatch
The Gotcha Journalist
Katie Chats
The Prelinger Archives
Toronto Reel Asian
International Film Festival

Thank you for your beautiful
films Alan Berliner.

MOVIES WITH
BIRTHMARKS

500 Days of Summer (2009)
Directed by Marc Webb, Fox
Searchlight Pictures

Birth of a Nation (2016)
Directed by Nate Parker,
Twentieth Century Fox

Buffy the Vampire Slayer
(1992) Directed by Fran
Rubel Kuzui, Twentieth
Century Fox

The Court Jester (1955)
Directed by Melvin Frank,
Norman Panama, Dena
Enterprises

Cloud Atlas (2012) Directed
by Tom Tykwer, Lana and
Lilly Wachowski, ARD
Degeto Film & X Filme

The Crucible (1996) Directed
by Nicholas Hytner,
Twentieth Century Fox

Dragonfly (2002) Directed
by Tom Shadyac, Spyglass
Entertainment

Dread (2009) Directed by
Anthony DiBlasi, After Dark
Films

End of Days (1999) Directed
by Peter Hyams, Universal
Studios and Beacon Pictures

*Fantastic Beasts and Where
to Find them* (2016) Directed
by David Yates, Heyday
Films



The Grand Budapest Hotel
(2014) Directed by Wes
Anderson, Fox Searchlight
Pictures

Mutya Ng Pasig (1949)
Directed by Richard
Abelardo, LVN Pictures

*The Naked Gun: From the
Files of Police Squad!* (1988)
Directed by David Zucker,
Paramount Pictures

The Omen (1976) Directed
by Richard Donner,
Twentieth Century Fox

The Omen (2006) Directed
by John Moore, Twentieth
Century Fox

Pan's Labyrinth (2006)
Directed by Guillermo del
Toro, Studios Picasso,
Tequila Gang, Esperanto
Filmoj

Ready Player One (2018)
Directed by Steven Spielberg
Warner Bros.

*Stranger Things Chapter
Four: The Body* (2016)
Directed by Shawn Levy
Netflix Original

Superstar (1999) Directed by
Bruce McClulloch, SNL
Studios

Take This Waltz (2011)
Directed by Sarah Polley
Joe's Daughter Inc.

Willow (1988) Directed by
Ron Howard, Lucasfilm Ltd.

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Birthmark (2018) Directed
by Lester Alfonso, Birthmark
Productions

DISTRIBUTION
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vtape.org

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Use the contact form at
www.lesteralfonso.com





*My heartfelt thanks for the continuing
support of my Community, Friends, and Family.
Really, without you, I'm nothing. —L.A.*

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