



rafael albarran

trent kendrick

F.L.Y.



Narrative Feature Film 105 minutes Not Yet Rated by the MPAA Camera: Shot on **RED** Instagram: **@f.ly.movie**

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F.L.Y.

Synopsis

F.L.Y. is a slice-of-life comedy about two exes, Max and Rafael, who get stuck living together. Having not seen each other in years and with a new boyfriend in tow, things get off to a rocky start as Max navigates the situation with Raf, who just moved to LA with the dream of becoming the next drag superstar.



Director's Statement

When the pandemic hit, it became a pressure cooker for all of us. In truth, channeling our energy into this script kept us sane during the most intense parts of the lockdown. We felt the world needed levity, so we dreamed up the movie we wished we could watch – a queer romantic comedy that helps us remember to laugh and love where you are. A film that shows us there are opportunities for healing when you pause and look inside.

Daniel Scheinert said it best at the Oscars: "Drag is a threat to nobody." Our movie's heart lives in these words because authenticity is only a threat to those who look to oppress. In our film, one of the lead characters is non-binary and dreams of becoming a drag superstar. Today, almost three years after we began writing the script, our country's politicians have intensified their villainization of our community. Fear is the driving force of their rhetoric because drag represents everything they are not – joyful and free.

Pulling a film like this off is challenging. It required us to be daring, relentless, and vulnerable. Made with a micro-budget that we independently raised, we had to wear multiple hats to make this film possible. Meaning we wrote, produced, directed, acted, designed, and even edited some aspects of the film – utilizing every skill in our wheelhouse to make it happen. F.L.Y. is a testament to the power of independent filmmaking.

The central theme of our film is self-love and self-acceptance. As queer storytellers, we aim to uplift and inspire those around us by showcasing the heart, dynamism, and diversity that makes our community so vibrant.

- Rafael Albarrán & Trent Kendrick



About the Production

Our story began on February 2, 2020. We met on the dance floor, as many of us queers do. As we exchanged our life stories and tried to map the steps that led us there, we immediately became invested in one another. Our dreams were aligned, and a promise was made.

Trent, a writer and director living in Los Angeles for the last ten years, had yet to pull off his first feature film. Rafael, an actor and writer, just moved to the city a couple of weeks before their first encounter. The night they met, Raf promised Trent he would write his first feature film with him and it would actually get made. What we didn't know is that the world would shut down soon after and in order to make this movie happen, our limits would be pushed to places we never imagined we could reach.

The pandemic gave us the time to get together and write our script, and as soon as we wrote the first draft, we started to dream about how we could bring it to life. Something we had very clear was that it was on us to make it happen. No studio, especially back in 2020, would green light a queer romantic slice-of-life dramedy about two ex-lovers stuck together at the onset of the pandemic from two unknown filmmakers. We knew we had to prove ourselves, so that's what we set out to do.



About the Production

F.L.Y.

There were many hurdles but we never let that discourage us. To help keep the production costs down we both had to take on roles that we had never done before. This was Trent's first time acting in a feature and Rafael's first time directing. Our trust in each other made this crazy miracle possible.

Every dollar was independently raised between family, friends, our savings, and a kickstarter campaign. And Rafael's best friend, Kevin Kirk (Executive Producer of F.L.Y.), helped us set up our company, TRK Pictures. We brought together many people from our past to assemble our cast and crew, relying on the talents of our friends to make this happen.

Carola Garcia, who plays Rafael's mom in the movie, was Rafael's first acting teacher back in Puerto Rico. Musician Shea Diamond is Trent Kendrick's close friend from L.A.. Vanessa Pantley and Caesar Osiris, our two producers, have been our close friends since college. Our editor Shiran Amir edited Rafael's last movie, Lupe, which was acquired by HBO, and so it goes.

Despite all the challenges we faced, we had a friend at every turn, helping us get to the next step — and in the moments that we didn't have someone, we had each other.

We are so excited to finally share this story with everybody and have our World Premiere at the Outfest Film Festival. It's an honor to be part of such a queer historical legacy.



Filmmaker Q&A

1. Please explain your inspiration and point of view when your first started developing F.L.Y., and why you made this film. What prompted the idea, and how it evolved?

Rafael: As soon as I met Trent, I knew I wanted to write a movie for him to direct. I honestly never knew it was going to be this one. After just a couple of weeks of knowing each other, the pandemic hit. Trent was taking care of Harry (the same dog that appears in our movie) at the owners' home, since they were out of town vacationing. Trent had been looking for a contained story and told me that our scenario would be a great premise for a comedy — two guys that just met get stuck together in a house that isn't theirs, with someone else's dog. I added, "What if instead they are exes and haven't seen each other in years." It adds more conflict, I thought. Also, I have an ex that I loved very much and we aren't on speaking terms; so exploring what would happen if I ever got stuck with him gave me a lot of material to pull from.

Trent: We set out to create something with levity that didn't take itself too seriously. And we were looking to explore conversations about gender and relationships that haven't been explored much on the big screen. I was also inspired a lot by Grandma Ruby's wisdom and wanted to write something that could house her message.

2. What inspired you to become a Filmmaker? Explain your history in Filmmaking.

Trent: I started off pre-medicine at USC and wanted to be a plastic surgeon but quickly realized I would probably burn out doing that so I changed tunes when I started realizing how visual I am. I was working in Tokyo and started seeing scenes in my head when I listened to music. That led to me writing my first script. When I returned to USC, I applied into their Film & TV Production program but they denied me... three times. I got accepted off the waitlist a week before the start of the last semester I was able to switch. I started working with the director Roland Emmerich later on. Having a front row seat working on Sony Picture's White House Down was my masters program. I went on to direct a short for The LA LGBT Center and was able to work with some big names like Elton John and Jamie Foxx on that. The project raised money for the homeless youth shelter in LA. That short inspired elements in Stonewall which I was an Associate Producer on. After that, I worked as a freelance director, but my sights have always been set on narrative features.

Rafael: This is my first film project ever! I always knew I wanted to explore and dive deep into this medium, but I saw it as such a foreign thing. I grew up in the theater and have been on many movie sets. I've written and produced my own plays. When I met Trent and he shared his story of how he hasn't been able to produce his own feature, I took it to heart to make it happen for him. Trent is my biggest inspiration that fueled me to become a filmmaker now.

3. What would you like the audience to take away when they see the film?

That love doesn't have a nucleus, nor do we. That the most important thing is to love yourself and be at peace and proud of who you are. Only then can you have healthy relationships with others because you have a healthy relationship with yourself. Also, that love can look and be explored in many ways. That we don't need to understand each other to love each other. And for us, the queer community, where sometimes we get rejected by our own families, we have the power to create our own.

4. Where did you shoot the film, and how did you find your locations?

Rafael: One of the first locations in the movie is the New York Chelsea bar, Barracuda, whose owner I met through one of the plays I wrote and produced many years ago, when I lived in New York. Bob Pontarelli became my friend for a brief but important moment in my life. It was full circle to come back to New York after so many years and have him gift us the space to shoot in. Our main location, Harry's house, was also gifted to us by friends, but I'll let Trent talk more about that.

Trent: I've been looking for a story that I could write that I actually had the means to pull off. Two of my good friends travel a lot for work and I used to watch their house and dog in Silverlake for them when they're away. When the pandemic hit, I had an epiphany that everyone was stuck in a house which meant a story could play out in a contained set with minimal characters. I just so happened to be dogsitting Harry, so it gave me the idea. When I pitched the idea to my friends who owned the house, they were keen so we ran with it. They warned me that Harry would ruin the movie because he doesn't like cameras. They were wrong. He was the most consistent actor out of all of us!

5. What is your relationship with this film's cast, and how was it working with them?

Rafael: It was another full circle moment being able to direct my first and one of the most important acting teachers of my life, Carola Garcia. She's a national treasure, so loved by the acting community back in Puerto Rico, and acting with her was so fun. Most of my scenes were with Trent, who had modeled but never professionally acted before, so it was a big challenge and exercise as a scene partner to work with him. Sometimes I would have to direct him on scenes through my acting to get him to the places I needed him to get to. But we did it, and now every time I see the movie, I'm like, damn, his acting is better than mine!

Trent: Our cast was amazing and the experience working with them was fantastic! I love working with actors. Raf was the best scene partner I could ask for because he never let me slide and I trusted him. Working with Shea Diamond was also a real honor. She is so charismatic and full of heart; I'm excited to see what she does after this! I also want to mention Harry. He is a big reason this film exists. We created a really special bond in the years leading up to making this movie and I'm so glad he's immortalized in it.

6. What was the biggest challenge in making this movie, and what was the most rewarding moment?

Rafael: Oh god, all of it! Every step has been, at the moment, the hardest — until the next one comes to prove to be just as hard, but from a different place. Independent filmmaking — it's for the mad ones. I have huge respect for everyone that dares to do this. First, writing the script, ensuring we had a solid ground to build from. I was ready to shoot draft one, lol — thank god for Trent. He kept me on my feet each step of the way, always demanding the best. I'm a doer; it's the producer in me. Then once we had the script: finding the money. I can write a movie about everything we went through just to find the money. I remember that after our first meeting with Vanessa Pantley, once I knew how much we needed, I put all my savings into investments, and that just happened to align with the whole boom of the meme stocks and dogecoin. All I'm going to share is that I did get lucky and some of that money helped us make this film! The most rewarding moment for me was the day our editor sent us the first rough cut of the film. It was 3 hours long. It felt like Lord of the Rings in high heels, but oh I cried. I cried so so much cause I couldn't believe it. We did what we set our minds to do; nothing is more rewarding than that feeling.

Trent: Making this movie was brutal. I was sleeping three to four hours a night, waking up exhausted, having a pep talk in the shower every morning with myself. When I watched the first cut - even though it had a long ways to go- I was also proud. As Raf said, making movies- especially INDEPENDENT movies- takes a tremendous amount of resilience. Also, I love directing so being in front of the film camera, not still photographs, required me to let go and be vulnerable in a way I had never done before. I remember after one of the scenes (which is the climax of the movie) many things went wrong and I felt so defeated. It was an overnight shoot on our sixth day. We were all so exhausted. I remember telling Raf I can't believe he convinced me to do this. I thought the whole thing was a disaster. But Raf never gave up on me and I never gave up on him and I think that love and trust between us is the ultimate reward and glue of this movie.

7. What made this project come together and be successful?

Rafael: Trent not giving up on me, and me not giving up on him. The absurd support of our loving network. It takes a village, and we are lucky to have beautiful one around us.

Trent: Raf. Raf made this come together. It started as my way of teaching him screenwriting but after the first draft he was adamant we could find the money to make it happen and we actually did. I was a bit terrified to act, but he insisted I could do it so I trusted him. Another thing I think that helps it be successful is that we pulled so much of this story from our own lives and past experiences. I joke that we've lived every scene in the movie in some way or another and that helps make it all feel more authentic.

8. Elaborate more on your approach to making this film, including your influences, if any.

Rafael: When Trent and I sat down to write this movie, we asked ourselves what movie we wanted to write. Our answer was simple. We wanted to write a movie that was entertaining and one that people could rewatch. Like those movies we grew up watching many times: Legally Blonde, Priscilla Queen of the Desert, Moulin Rouge, all those feel good comedies that were so representative of the late '90s and early 2000's cinema.

Trent: I just wanted to write something that was honest but didn't take itself too seriously. That period of time was really tough and dark- none of us knew what was going to happen- and we felt the world needed levity so that's what we set out to do: make something that made people feel good. We joked we were inspired by the tonality of J-Lo movies. They might not win an Oscar, but damn they're easy and fun to watch! Sometimes that type of art is more impactful than we give it credit for.

9. What was your most memorable experience while shooting F.L.Y.?

Rafael: Living at the main set house with Trent and our DP, Michael Madden. It was an unusual, beautiful experience. I know this will never happen on a SAG production. We would finish our 12-hour shoot days and get together at the dining table, eat whatever leftovers from craft services that day, open a bottle of wine, and talk about the next day. It felt like we never left the world of the movie. I'll never forget this feeling.

Trent: In the middle of production, Harry (the dog) and I were horseplaying on set and I chipped my front tooth! I suddenly looked like Lloyd from Dumb and Dumber which, you know, was a problem for continuity. I had to emergency fix it by the next morning or we were going to mess up our entire schedule. The whole production was so tightly scheduled, every second counted! Later that day I also discovered that my friends' car (the ones who generously gifted us this main set) had been towed because I had parked it out of view of our exterior establishing shots and hadn't checked on it in a few days. The city- without my knowing- started some construction on that part of the street and I was the only one who was authorized to get it out of jail. It was all a lot but in hindsight, some of the hardest parts are now my most endearing memories. Funny how life works like that.



10. Please address the music in the film. How did these choices come about?

Rafael: Music was super important for our film. I knew I wanted to find the best music composer I could, but I also knew I didn't have the budget to get one as good as the one I wanted. We were so lucky. I was watching HBO's *We're Here* when all of a sudden, I got very emotional with what I was watching and became very aware that the emotions I was feeling were attached to the music being played. I immediately went to IMDB and found the person responsible for that score, two-time Emmy-nominated Duncan Thum. I told the rest of our team that that was our guy. Everyone told me I was crazy and that there was no world in which this guy would do this job for what we had budgeted for that position. After studying his filmography, I knew that if he loved the movie, he would do it. Most of his work was documentary work and non-fiction. I also saw he had been working on HBO's *We're Here* for two seasons and had another queer documentary under the direction of Ryan Murphy. I convinced my team to send the project to his team. His agent watched it and agreed to send it to him, and then they sent us an email with the news that he was interested and would do it! I'm very proud of finding this one!

Trent: Music was tricky because this is pretty music heavy for an indie film like this. We even had a few original songs created for the film. Peter Davis and Nicole Sanzio, our music supervisors, were clutch in navigating that aspect. Music is really complicated to deal with from a logistical standpoint and I laugh when I think that at one point in time Raf and I thought we were gonna have to do that job ourselves as well.

11. How do you think F.L.Y. fits into your personal growth as a director? How will it affect your future projects?

Rafael: F.L.Y. was my film school. I learned by doing, and by doing, I mean doing it all. I was involved in every single department and creation process of this film, from idea to final execution. It made me see my power as an artist in a new light. I'm able to do whatever I set my mind and heart to. Having been involved in, and lead, so many different departments, I have an appreciation for everyone that's part of a movie set. This will definitely affect how I behave on any movie set in the future — mine or other.

Trent: F.L.Y. stands for something poetic and meaningful to be my first feature. It's tonally different than what I'm looking to explore next, but it was the fire that forged me. It taught me about directing through acting, which might be the single most enlightening experience as a director- putting yourself in the actor's shoes. In the industry people say your first feature is the hardest to pull off. I believe them. I think you learn by doing and I certainly learned a lot from this experience that I'll have to pull from going forward.

12. Share something unique about the film.

Rafael: Thanks to F.L.Y., I was able to pay tribute to two drag queens who changed my life by showing me what bravery and authenticity looked like before I could be my true self. Pixie Aventura, the drag queen that set us off in Barracuda at the beginning of the movie — I used to go to her shows ten years ago when I lived in New York and have lots of love and admiration for her. And my childhood friend, Rochelle Mon Cheri, who was the first person I saw in drag when we were both sixteen years old. Rochelle did my makeup and wardrobe for the film, and my character's dream is her dream. I hope one day she makes it to Ru Paul's Drag Race.

Trent: Raf and I wrote this movie while locked in a cabin in the woods with no tv, internet, or cell signal. We used to drive down the mountain and facetime with our friend so we could watch Ru Paul's Drag Race. It was the highlight of every week.

13. What are some of your favorite films, and what are your creative influences?

Rafael: Moulin Rouge, Motorcycle Diaries, The Social Network, *Her*, Pan's Labyrinth, Hedwig and The Angry Inch and City of Gods are some of my favorite films. The music, cultural references, and the ability to create his own world and cinematic language make me love Baz Luhrmann's Moulin Rouge. I like to create references in all I do like he does. Jose Rivera and Aaron Sorkin's dialogue is like no other; they are huge influence on me when I'm thinking about dialogue and scene structure. I love how Guillermo's work and the way City of Gods portrays violence and heavy themes with such poetic cinematic language— full of metaphors— yet they are simple and accessible for everyone. John Cameron Mitchell is one of my biggest influences as a queer artist. I use to say when I was a kid that I was going to be the Puertorrican version of him one day. It makes me light up to think my first feature is drag theme and how many times I saw Hedwig growing up dreaming to one day be as brave as him. And then there's Spike Jonze *Her*, I think I saw that movie more than five times in the theater. I felt so seen. In the way I love. *Her* definitely influenced the way love and relationships are explored in F.L.Y.

Trent: I should probably see Motorcycle Diaries! I do love Social Network for the pacing and dialogue. This is such a hard question though. Off the top of my head: American Beauty, Ex Machina, Requiem For a Dream, Prisoners, Room, Gone Girl, Tarnation, Boyhood. I like David Fincher and Christopher Nolan, which is quite the departure from the tone of F.L.Y. And obviously the "Master of Disaster" Roland Emmerich who's been a mentor to me over the years. He has epic visual style and I've learned so much from watching him work.

14. Future Projects in the pipeline? Tell us!

Rafael: I'm in the pre-production phase of producing my first episodic web series called "Hook Up". I already wrote the 10 episodes that encompass season one. Going to be collaborating with Trent once again on this project. Vanessa Pantley also just created the first budget.

Trent: When people ask me what type of films I want to make, that's hard to say. Like music, what am I in the mood for and what do I want to become obsessive about next? That's the question. I've been writing for years so I have a few scripts in my canon. One is based on a true story where I grew up in Kansas - the story is phenomenal. It's a small town "whodunnit" that I had it partially financed a few years ago but it didn't quite come to fruition. It's a mix of The Help, Fargo, and Three Billboards Outside Ebbing, Missouri. I joke that I could have a whole career making films about where I'm from. Another true story I'm sitting on would blow your mind but I think it's more of a mini-series. I also wrote a sci-fi epic that really excites me, but I think I might have to direct a few more films before any studio gives me 200 million dollars.



Filmmakers' Bios

Trent Kendrick was raised in a small town in southwest Kansas. At 17, he signed to a modeling agency in NYC and was quickly thrust into the world of international fashion. Trent left modeling to attend the University of Southern California's School of Cinematic Arts, where he graduated Magna Cum Laude with a degree in Film & Television Production. Post graduation, Trent directed a PSA for the Los Angeles LGBT Center, which helped raise more than three million dollars for a newly constructed homeless youth shelter. Trent went on to work at Centropolis Entertainment under director Roland Emmerich. He has since freelanced on commercial content for Universal, HBO, Mattel, Broadway Theatre, and more.

Rafael Albarrán is a Puerto Rican actor and writer trained at The New School for Drama MFA Acting program. Credits include leading roles in the films: *Lupe*, HBO Max (2020), and *Party Time The Movie!* (2009). As a writer, his play, *I Catch You Dreaming*, was produced at the Flamboyant Theater in Lower East Side (2015), and his play, *Checkmate*, was part of the first Fuerza Fest LGBTQ Theater Festival in the Upper East Side (2016). His book, *Little People: Fifty Poems* (2018), is available on Amazon.



Spotlights

EP / Actress



Shea Diamond is a singer, songwriter, and transgender activist who has given a beautiful voice to marginalized people with soul and R&B songs like "American Pie," a staple of Pete Buttigieg's 2020 presidential campaign that demands a slice of equality; "Don't Shoot," which confronts the country's epidemic of gun violence; and "I Am America," the joyous theme song to HBO Max's *We're Here*. She notes making Billboard's Top LGBTQ Anthems of All Time list for "I Am Her," performing alongside Camila Cabello, and helping raise over \$500,000 to assist organizations fighting "don't say gay" bills as her proudest recent achievements.

Oscar Winning Mixer



Jaime Baksht is a Mexican Oscar winning sound mixer and engineer, and one of the top film dubbing mixers in Mexico. He received the Academy Award for Best Sound in *Sound of Metal* (2019). His work on the acclaimed Guillermo Del Toro's *Pan's Labyrinth* (2006) got him a nomination for a British Academy of Film and Television Arts (BAFTA) Award and a Goya Award. He has worked as sound re-recording mixer in films such as *Herod's Law* (1999), *Batalla en el Cielo* (2005), *Efectos Secundarios* (2006), *Arráncame la Vida* (2008), *Rudo y Cursi* (2008), *Abel* (2010), *Colosio: El Asesinato* (2012), *Instructions Not Included* (2013), among others. He has been nominated in several occasions for the Ariel Award for Best Sound, winning in three occasions: in 2002 for *Cuentos de Hadas para Dormir Cocodrilos*, in 2004 for *Zurdo*, and in 2007 for *El Hoyo*.

Composer



Duncan Thum is a two-time Emmy nominated composer and multi-instrumentalist based in Los Angeles, California. A host of sonic explorations lead Duncan from co-forming LA's d.i.y. music scene fixture *Pizza!* to performance at the Disney Hall with Glenn Branca's *Hallucination City: Symphony for 100 guitars*. Duncan's muse crystallized in writing music for film, where story and image provide a poignant context for his eclectic background. Notable credits include Netflix original documentary series "Chef's Table" and "Street Food" as well as features "Off The Rails", "DEALT" and "I'll Sleep When I'm Dead". In addition to his long form work, Duncan has garnered critical acclaim for his collaborations with VICE Media and other distinguished advertising agencies.

Credits

Written & Directed by	RAFAEL ALBARRAN & TRENT KENDRICK
Line Producer	CAESAR OSIRIS
First Assistant Director	RENE ARANDA
Producers	RAFAEL ALBARRAN TRENT KENDRICK VANESSA PANTLEY SHIRAN CAROLYN AMIR
Executive Producers	KEVIN KIRK ALEX GREENSTEIN SHEA DIAMOND
Associate Producers	DAVID HEIKKA & JOE LUCAS
Director of Photography	MICHAEL MADDEN
Splinter Unit Director	JOSE OMAR HERNANDEZ
Production Designer	ANA LUCIA ESPINOSA
Editor	SHIRAN CAROLYN AMIR, ACE
Music by	DUNCAN THUM & SAMUEL OSTROFF
Music Supervisors	NICOLE SANZIO & PETER DAVIS
Casting Directors	RAFAEL ALBARRAN & TRENT KENDRICK
Hair and Makeup	NICOLE SANCHEZ
Drag Makeup & Wardrobe	ROCHELLE MON CHERI

Cast

Max	TRENT KENDRICK
Rafael	RAFAEL ALBARRAN
Pixie	PIXIE AVENTURA
Hunter	ALEXEEV DISMUKE
John	TORREY LAWRENCE
Michael	MICHAEL VACCARO
Harry	HARRIS LUCAS
Denae	SHEA DIAMOND
Abuela Angela	IRMA MENDEZ
Mama Yoly	CAROLA GARCIA
Grandma Ruby	URSULA GRAUER
10 Years Old Max	JAX BINKERT
10 Years Old Rafael	VELEXI ALBARRAN
DJ Cat	MATT DENTON
Dad	JOE FINFERA

Extras

Old Lady	MYRA BOIME	Palm Springs Boys	
Department Store Employee	JOHN MICHAEL HAILEY	MARTYN HALE CODA	NATHAN KOWACZYK
Dog Park Person #1	CARRIE LYNETTE STRING FELLOW	LI MARCUS	NICHOLAS ROBBINS
	CASSANDRA COLVIN	ADRIAN WIDJAJA	
Instagram Boy	ANGEL CHRISTIAN HUERTAS		
Uber Driver	LUIS O. RODRIGUEZ		
Security	LUIS TORRES	New York - Barracuda Bar Extras	
Grocery Shoppers	DANIEL RAMIREZ	HERUT ASHKENAZI	BETTI BAZEMORE
Plyo Fitness Hunks		ARIEL BOLAND	STEPHANIE ANN COLON
ANDREW BAKER	SKYLER BRADY	LENETTA DAZZELL	DISANTO DIAZ
BRIAN CASH CALLAGHAN	ALEX ESPENSHEDE	DANTE GIDDINGS	DREW MICHAEL GARDNER
ISRAEL GARDUNO	JOSE OMAR HERNANDEZ	KIM HENSON	JASMYN GREEN
GARRET MICHAEL MARCANTEL	DAVID OATES	TIFFINI HYDE	LEWIS HURT
NOJAN RAHIMIAN	KYLE SANOK	MAZEL KARLICK	RODNEY JAHAN JACKSON
ANTON SEBEL	ZACH SHIMMEL	JOHNATHAN LEE	CARLOS ZIPACTONAL MARTINEZ
		LEMUEL MORRIS	KELVIN MIZHQUIRI
		KHALID MOTTE	MICHELLE OPPIDESANO
		KARIM THARANI	GALEN SATO
		FELIPE VECINO	MARK YOWAKIM

Production

Production Coordinator	MICHELLE TORRES
Script Supervisor	AKIRA TASHI
Camera Operators	MICHAEL MADDEN JOSE OMAR HERNANDEZ
First Assistant Camera	ETHAN SMITH ALLAN LOPEZ ANGUS CHEUNG TED ENDRES EDUARDO OROZCO
Second Assistant Camera	ELBANO PARILI DIT ALEX WALKER
Drone Operator	JOHN BARRETT
BTWS Photographer	ELBANO PARILI
Gaffer	NICOLAS DANOVI
Sound Mixer	RICHARD CARLOS
Art Director	TRENT KENDRICK
Costumes Designed by	SPENCER LIFF RAFAEL ALBARRAN
Costumes for Danae	SHEA DIAMOND
Hair and Makeup for Danae	SHEA DIAMOND
Stunt Coordinator	COLE MCKAY
VFX Supervisor	JAMEY CLOUSE
Ambulance Driver	RIGO OBEZO
Projection Specialist	AARON RHYNE
Acting Coach	RICHARD PRIOLEAU
Location Manager	CAESAR OSIRIS
Production Assistants	NOAH MEYERS JESUS GARCIA
Catering	GRANDMA'S CATERING

New York Unit	
First Assistant Director	ANDRE PHILLIPS
Production Manager	CHUCK VUOLO
Production Assistant J	JORGE BLANCO MUÑOZ
Sound Mixer	DYLAN CASTORA
Hair and Makeup	RYAN MCKNIGHT
Catering	CLEAN BITES CUISINE

Puerto Rico Unit	
Production Manager	JAVIER BELLIDO
First Assistant Director	CAESAR OSIRIS
First Assistant Camera	NELSON VEGA
Sound Mixer	JUAN A. TORRES
Hair and Makeup	JOSH SANTIAGO
Costume Designer	GABRIELA DIAZ BERRIOS

Post Production

Visual Effects by	THERMONUCLEAR
Colorist	VLAD CHERNOLYASOV
Supervising Colorist	STEPHEN DERLUGUIAN
Title Design	JONATHAN POPE
Assistant Editor	REID KIMBALL
Additional Editing	TRENT KENDRICK
Meditation Video Editor	ELBANO PARILI
Meditation Video GFX	DON PHILLIPS JR.
Vocalist	DANIELLE MERENDINO
Closed Caption Coordinator	JACK MCKAY
Sound Designer	ALON WOLMAN
Supervising Sound Editor	ALON WOLMAN
Dialogue Editor	RYAN VAUGHAN
ADR Engineer	ALON WOLMAN
Re-recording Mixer	JAIME BAKSHT, CAS MICHELLE COUTTOLENC, CAS ALON WOLMAN
Re-Recording Studio	ASTROLX
Director General	JUAN E. GARCÍA
Administration	NORMA CHÁVEZ
Audio Post-Production Services by	SPRINGBOK STUDIOS
Director of Marketing	ROBBIE VICENCIO

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"THERE IS NOTHING LIKE IT!"

**"AS SOON AS YOUR EYES STOP TEARING UP,
YOU'LL BE LAUGHING AGAIN"**

**"ONE OF THE BEST MOVIES
I'VE SEEN THIS YEAR!"**

"TOUCHING"

**"BRILLIANTLY COUPLES REAL LIFE
ISSUES WITH HILARIOUS COMEDY"**

**"IT TELLS A STORY THAT NEEDS
TO BE HEARD"**

**"A MUST-SEE MODERN ROM-COM
ABOUT LOVE, LOSS, AND LIVING YOUR
TRUTH WITHOUT SHAME"**

**"SPEAKS FOR AUDIENCES EVERYWHERE
WHO ARE UNDERREPRESENTED"**





F.L.Y. World Premiere

July 18th 2023, West Hollywood, CA.