



# ***UNIDENTIFIED OBJECTS***

**Directed by Juan Felipe Zuleta**

## **PRESS KIT 2022**

### **Festival Press Materials**

**Select Festivals:**

2022 Inside Out Film Festival (World Premiere)

2022 Frameline San Francisco International LGBTQ+ Film Festival  
-Jury Award Outstanding First Feature, Honorable Mention

2022 Outfest Los Angeles LGBTQ+ Film Festival  
-Audience Award for Best Narrative Feature  
-Grand Jury Prize for Outstanding Performance for Matthew Jeffers

2022 Fantastic Fest

## KEY INFORMATION

**Format** | Feature Film

**Running Time** | 100 minutes

**Genres** | Indie comedy-drama

**Language** | English

**Aspect Ratio** | 2:39

**Filming Locations** | Kennebec County, ME and New York City, NY

**Distribution Status** | Worldwide rights available

**Distribution Contact** | [UnidentifiedObjectsFilm@gmail.com](mailto:UnidentifiedObjectsFilm@gmail.com)

**Festival Booking Contact** | [Jeffrey@thefilmcollaborative.org](mailto:Jeffrey@thefilmcollaborative.org)

**PR Contact:** [Matt.mjpublicity@gmail.com](mailto:Matt.mjpublicity@gmail.com)

### IMDB PAGE

<https://www.imdb.com/title/tt12850216/>

### INSTAGRAM PAGE

<https://www.instagram.com/unidentifiedobjectsfilm>

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## SELECT CREDITS

**Director** | Juan Felipe Zuleta

**Screenwriter** | Leland Frankel

**Director of Photography** | Camilo Monsalve

**Editor** | Raphael Lubczanski

**Composer** | Sebastian Zuleta

**Production Designer** | Sara Millán

**Producers** | Juan Sebastian Jaimes, Juan Felipe Zuleta, Masha Leonov, Sarah Hay, Matthew August Jeffers, Leland Frankel, and Ramfis Myrthil.

**Executive Producers** | Brandon Boyd, Julieth Restrepo, Adam Piotrowicz, Sebastian Zuleta, John Busch, Vincent Davino, Amory Hollis, Mat Hollis, David Leidy, and Chad Shields

**Production Companies** | Riceball Films, First Threshold, Blue Rabbit Films, VSNY Films, Hamilton Skunkworks, and Eidetic Pictures

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## CAST

**Winona Jordan** | Sarah Hay

**Peter Hobbes** | Matthew August Jeffers

**Lola** | Roberta Colindrez

**Sadie** | Tara Pacheco

**Handsome Stranger and Cop** | Hamish Allan-Headley

**Suzie** | Kerry Flanagan

**Nico** | John Ryan Benavides

**Teen # 1** | Dorian Perez

**Teen # 2** | Andrew Stevens Purdy

**Cliff** | Roy Abramsohn

**Abigail** | Elliot Frances Flynn

## LOGLINE

An uptight dwarf and his free-spirited, alien-obsessed neighbor hit the road on a border-defying search for their place in the universe.

## SYNOPSIS

Peter is a flamboyant, misanthropic dwarf hiding from the world in his shabby New York City apartment. But an unexpected visit from his upbeat—and possibly unhinged—neighbor Winona forces him out of his shell and onto an impromptu road trip. Their destination? What she believes to be the site of an upcoming alien visitation in the wilderness of rural Canada. On their increasingly-surreal odyssey, Peter and Winona will encounter bickering lesbian cosplayers, shroom-addled survivalists, and even extraterrestrial highway cops. But the further they go and the more their trauma comes to light, it becomes clear that the only thing more nerve-wracking than being abducted is being alone in the universe.

## DIRECTOR'S STATEMENT

Films permit us to transcend not only our language, but every element of our lives. Through film, we taste and touch and breathe another world we have never experienced. We become the outsider for a moment or two. Even a mediocre film helps its audiences perceive themselves a little bit more clearly.

Certainly films helped this fresh-off-the-boat Colombian teenager (with a thick accent) get a grasp on who he was and what he wanted; films like *Y tu mamá también*, *Children of Men*, *The Devil's Backbone*, and more modern classics from Spanish-speaking directors. The stories that I tell in films like *Unidentified Objects* are driven by a deep sense of empathy. Even before my creative partner Leland Frankel and I had finalized the concept for what would become our first film, we were asking ourselves: “What characters have we never seen as the lead in a movie? Whose lives need to be lived on the silver screen?”

Enter Peter (Matthew August Jeffers) and Winona (Golden Globe-nominee Sarah Hay). I knew that we wanted to tell the story of a little person after realizing there was this huge, incredible pool of performers with dwarfism who rarely got the chance to play nuanced lead roles on-screen. At a human level and at a creative level, that kind of representation is important.

And so *Unidentified Objects* is about a curmudgeonly gay man with achondroplasia and a free-spirited sex worker who form a one-of-a-kind bond in a world that wants to grind them out like a cigarette butt. Both protagonists are self-described “circles within circles” trying to cope with intersectional oppression. Peter channels his chronic pain and loneliness into self-imposed isolation. Winona has chosen to cheerfully detach from real life through a complex fantasy—or is it a fantasy?—about being abducted by aliens. The world is cruel and will not change for them. But maybe they can change themselves to find explosive joy and freedom on their own terms.

Our film is a platonic love story about finding connection; one that reflects my own experiences adapting to a new country. Only the language of dreams and fantasies can capture how I (and so many others in this

melting pot world) feel. Immigrants and other outsiders share a liminal space together. Neither here nor there. The COVID-19 pandemic brought all of us into that realm, too.

Describing *Unidentified Objects* can be a challenge thanks to its genre-bending approach. We decided to treat every flash of sci-fi and surrealism as absolutely real—without commentary—because all cinema is illusion. Every member of our team has an opinion about what is actually happening — especially for our ambiguous ending. But I believe that to present a definitive answer would remove the viewer from the equation. As a director, I put two and two together on-screen. The role of the audience is to make their own unique four.

Queer romance. Disability. Isolation. The specific concepts we explore create a universal connection that everybody can relate to. All of us have felt alone and unloved. All of us have experienced crushing loneliness. And all of us need to believe that we somehow matter in this universe. If *Unidentified Objects* can show even one restless soul how much they matter, then all of our work was absolutely worth it.

*-Juan Felipe Zuleta, Director*

## **DISCUSSING REPRESENTATION AND IDENTITY WITH UNIDENTIFIED OBJECTS STAR MATTHEW AUGUST JEFFERS**

*Matthew August Jeffers was born with a form of dwarfism so rare that it was initially only referred to as “Matthew’s Disease.” 30 years old and already a critically-acclaimed veteran of Off-Broadway and hit TV shows like Marvelous Mrs. Maisel and New Amsterdam, Unidentified Objects marks his first role in a feature film. Here, Matthew sits down to discuss making history as a leading man with dwarfism, and the challenges that performers with disabilities still struggle against.*

### **How did you come to be a part of this film?**

When people ask how I stumbled onto this project, I always say it came from somewhere up there.

*He points at the night sky.*

In July of 2020, I was house-sitting at my then-boss’s apartment while my grandfather lay dying of cancer and a pandemic raged. This was when my agent sent me an invitation to self-tape for a “flamboyantly gay, sharp-witted curmudgeon with achondroplasia.” For obvious reasons, I was not feeling too flamboyant or sharp at the moment. So at first I declined. And the only reason that I eventually submitted a last-minute tape at all was because my partner Leah encouraged me. She knew I needed to dip my toes back into the creative pool. The next week I had a Zoom callback with the team. Right away, I knew these guys were the next generation of storytellers and I had to be involved. Thankfully, they agreed.

### **What was your experience like taking on a lead role for the first time?**

It was a physical-emotional-spiritual rollercoaster ride. When I got the offer, I was overcome with anxiety and self-doubt. I began doing the meaningful preparation and silly (but also not-so-silly) method acting work I picked up in college. Even then, it wasn't until a couple days before filming that I felt the role of Peter in my bones. That was largely due to the rehearsals I had with [writer] Leland and [director] Juan Fe. As an actor, there are two big words that I hold sacred: Freedom and Trust. When you are with a team that gives you the freedom to explore a world without fear of failure, and trust you will be caught if you fall, you have won the creative lottery. I won it with these two. And so I was able to let Peter run freely through me.

The secret sauce was going on the literal and figurative ride alongside Sarah Hay. Her involvement pushed me to work harder, because it was important that she knew even though I was “green” in comparison, I'd be able to deliver the goods on-screen. I trusted her and she trusted me. There's that word again! “Trust.”

### **What has been your personal experience with LP representation in film and television?**

Aside from *Unidentified Objects*, every part I have played on stage and screen was written for a person of average height. I've always had to go into the audition room and change a director's mind about how they see a role. This industry can be really, really cold and cruel. Especially for underrepresented groups! You have to change minds. And in my experience, the best way to do that is with the work itself. That is what I strive to do in each audition, and with each role I earn. I hope to continue to do that.

Regarding those who have had an impact on me, *Game of Thrones* was at the mountaintop when I was in college studying acting. Watching Peter Dinklage's meteoric rise proved that my dreams were possible. I actually wrote my thesis on LP performers who inspired me, such as Dinklage and Mark Povinelli.

*He laughs again, to himself.*

Even earlier, when I was in high school, I remember turning on *Boston Legal* and seeing Meredith Eaton. And it was like OH! HEY! HI! YOU ARE AMAZING! I WANT TO DO THAT! When you feel like an alien in the world, and you see another alien on the screen, you realize you are a beautiful alien. And you realize you are not alone.

### **What do you think needs to change in terms of the relationship between the entertainment industry and performers with disabilities?**

Every creative choice—including casting roles— should be made to tell the most powerful story possible. But there are wickedly talented LP's and actors from other underrepresented communities who never get to step into that audition room in the first place. That is a systemic, top-down problem. Agencies across the industry should open up departments to specifically seek out performers who have a unique story and a perspective. Find them. Let them be seen! The only reason that you are even reading this right now is because I have been granted real opportunities to stand in the room and prove myself. Give underrepresented artists a chance and I promise that they will change minds.

## **How did working on *Unidentified Objects* impact your perspective on gender and identity?**

I grew up in a conservative bubble. My parents noticed I was getting bullied at my local public school, so they enrolled me at a Jewish day school where they hoped I would have a more supportive and inclusive environment. And I did! But homogeneity breeds ignorance. I quickly learned that there was a hierarchy of being an “other.” I was different — but I was accepted because there’s nothing in the Torah that shunned little people. But if you’re gay? Everyone knew what the Almighty thought about that. No one in my class came out, but we recognized who they were. I believe they have a very different story to share about their high school days than I did.

Nothing is ever simple. I mean, I knew I was attracted to women. So one of my biggest concerns taking on this role was being artificial about Peter’s sexual orientation. But throughout filming, I realized that if someone is able to strip away the innumerable heteronormative walls that society has built up over so many years? If they are able to access a moment of true individuality and vulnerability? Then they can experience love (sexual, emotional, etc.) toward any human being. Being able to step into Peter’s shoes has been one of my great life privileges so far. Because love is love. Period.

## **OUR CREATIVE APPROACH**

**-WRITTEN BY JUAN FELIPE ZULETA-**

### **THE CINEMATOGRAPHY**

#### **How do you create unforgettable visuals on a limited budget?**

When I started the conversation about shooting *Unidentified Objects* with my longtime friend and mentor Camilo, the first thing I told him was that I wanted us to merge the bold and confident camera movement of Alfonso Cuarón with the unnerving surrealism of David Lynch. Surrealism is—in my opinion—a glitch between the imaginary and irrational. We wanted to express our characters’ point-of-view that their realities were unseen, unheard, and unfelt by anybody else. But how to do that on a tight budget?

To fuse my inspirations, we decided to shoot the entire film handheld and use immersive long-takes...but do it all through anamorphic lenses. We needed lenses that could get extremely close to performers’ faces while still staying in focus. Lenses that could fit inside a car and a cramped motel room. Lenses that could capture low light environments and bright open fields in rapid succession. We landed on the Panavision Anamorphic T Series as the perfect options to balance our needs. These are extremely popular lenses, but due to every production shutting down during the pandemic, we were able to reserve a set.

With our lenses secured, we began to develop composition rules to guide the cinematography. Camilo and I devised a visual language to reflect the characters’ shifting relationship; meticulously separating them or pushing their faces to the edges of the frame until their mutual animosity was overcome. This honed style of narrative-driven shooting came to its zenith during an extended third-act fight sequence captured in one unblinking take. Simple, but powerful.

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## THE MUSIC & TONE

### What is the sound of a personal—and intergalactic—odyssey?

My older brother Sebastian has been my inspiration all my life. He was the first in my family to leave Colombia — and to work in Hollywood, no less! When I immigrated, he was the one I lived with before I found my own place. Seeing him succeed as an award-winning music editor for major blockbuster films and TV shows gave me hope that I could also thrive as an artist.

Bringing on Sebastian as a composer reshaped every element of *Unidentified Objects*. Our brainstorming sessions started during pre-production before a single scene had been shot. Rather than come in and start to write later, he was able to begin composing based on the dailies that we sent him every step of the way. We decided to dive into the world of analog synthesizers; a departure from his previous orchestral scoring experience. After some research, Sebastian ordered an array of Moog synthesizers and guitar pedals that would gradually become the foundation for our score.

We created a library of our music and sounds — some fully-developed tracks and some raw elements that could be used during editing. Peter's skewed notions of reality set the mood for the score as Sebastian experimented with automated distortion, delay and reverb plugins, and even mixing in audio from the first sounds that NASA recorded on Mars. Together, we found a unique sound for our film; one that is moving and moody, but also otherworldly and visceral.

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## THE EDITING

### When should a story really start and finish?

I decided to take a hands-on approach to editing this film for both practical and creative purposes. We had so many options for ways to tell this story that it made more sense for me to collaborate side-by-side with editor Raphael. After trying out a strictly-chronological version of the film, we began to experiment with non-chronological structures that embodied characters' liminal perspectives. The more we played around, the more we discovered new rhythms in the narrative. I let go of my initial fears and—with help from Raphael—started to trust that the audience would trust us to guide them. What we discovered during this process was a sleeker and more impactful version of *Unidentified Objects*. The key word is discovery because of how much new depth a film reveals once the cameras have stopped rolling. We knew what we wanted to say all along. But in editing, we found ways to say it that we never expected initially.

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## PRODUCTION DESIGN

### Why take a practical design approach to an unreal narrative?

Director of photography Camilo Monsalve and production designer Sara Millán—both Colombians like myself—had worked together on projects for years. Their built-in camaraderie and shorthand streamlined the creative process and allowed us to be more ambitious than if they had been strangers. We wanted this film to feel timeless and timely. Dream-like and realistic. All of these contradictions would have been an unpleasant challenge if their pre-existing relationship did not smooth out a shared vision.



Sara proposed that we make *Unidentified Objects* feel like a portal to a world where everything was both familiar and foreign. She chose two colors—yellow and pink—to focus on and manipulate throughout. These could act as subtle markers of surreality in an otherwise realistic world. For inspiration, she looked at the art of Scott Listfield, which combines fantastical and mundane imagery. Rather than use CGI in our surreal moments, Sara collaborated with Camilo and the designers to produce tangible props/elements that warp reality. The result was a handmade quality to our story-telling style that we could then enhance with subtle digital touches.

## SELECT FILMMAKER BIOS

### **Juan Felipe Zuleta | Director**

Juan Felipe Zuleta (b. 1994) is an award-winning director based in New York City whose diverse body of work both celebrates and interrogates the contemporary immigrant experience through a genre-bending cinematic lens. After immigrating to the United States from Medellín as a teenager, Juan earned his first industry internship at the Paramount Pictures lot when he befriended a group of executives on his recreational *futbol* team. From that unpaid desk job, he went on to study at NYU Tisch School of the Arts ('16) before becoming one of the youngest-ever in-house directors at VaynerMedia following graduation.

When not directing commercials for brands like Budweiser or directing music videos for multi-platinum artists like Russ (“Seduce” 2022), Juan works to reconcile the unique and divergent aspects of his identity by creating original films about outsiders. Going from a conservative Catholic upbringing in Colombia to the diverse, liberal atmosphere of Los Angeles and New York gave Juan a one-of-a-kind perspective on notions of nationality, identity, and art. Accordingly, he is dedicated to new narratives that ask engaging questions and eschew cliches; melding genres to explore authentic narratives that continually break ground on-screen. His inspirations include Denis Villeneuve, Alfonso Cuarón, Luis Buñuel, and the Coen Brothers.

Juan was a recipient of a \$50,000 creative prize from the Richard Vague Production Fund in 2018, along with his long-term creative partner Leland Frankel. Additional honors include directing a Cannes Silver Lion-winning commercial in partnership with Kraft (2019), making the shortlist for the Cannes Young Directors award (*90 Brothers* 2020), and inclusion in the 2021 Frontières International Co-production Market (*We Were Born Dead*, w/ Leland Frankel). His branded work has also been featured in AdAge and other leading industry publications.

Juan’s first feature film *Unidentified Objects* premiered at the 2022 Inside Out Film Festival in Toronto and will have its US premiere at the Frameline International Film Festival. He is currently developing a slate of forthcoming projects, including two more feature films: Spanish-language coming-of-age thriller *We Were Born Dead* and an untitled English-language sci-fi drama, both co-written with Leland Frankel.

### **Leland Frankel | Screenwriter**

Leland Frankel is an award-winning screenwriter, playwright, and immersive artist based in Los Angeles whose atypical body of work encompasses film, experiential theater, audio drama, VR/AR/XR, and more. After having his first screenplay optioned at age 17 by Lorenzo di Bonaventura (*Transformers*) he met his

long-time collaborator Juan Felipe Zuleta, who was Lorenzo's intern at the time. The two have worked on a slate of projects together ever since. Leland's original virtual reality collaboration *Mars Home Planet* premiered at SXSW 2019, while stage projects written by Leland have been produced around the world, from New York City to London to Rome; he is also a published playwright and translator. Honors shared with Juan Felipe include a \$50,000 grant from the Richard Vague Production Fund and participation in the Frontières International Co-Production Market. Together, they are developing multiple feature films and music videos for top artists around the world in both English and Spanish.

### **Camilo Monsalve | Director of Photography**

Camilo Monsalve has worked as director of photography for features, documentaries, music videos, and commercials around the world. Credits include the VMA-winning music video for J Balvin's "Mi Gente," which has amassed over three billion views. Other platinum-selling artists Camilo has collaborated with include John Legend, Russ, Daddy Yankee, Bad Bunny, and Major Lazer.

### **Sebastian Zuleta | Composer**

Sebastian Zuleta is an award-winning composer, and an Emmy-nominated and MPSE Golden Reel award-winning music editor. He has over 10 years of experience scoring and music editing for a variety of hit films and television series, and has collaborated with leading composers like Hans Zimmer and Pharrell Williams. Recent credits include Hulu's hit series *Wu Tang: An American Saga* (as music editor), Apple TV+'s *Finch* starring Tom Hanks (as music editor), and Disney's *Encanto* (as music production support). *Unidentified Objects* is his first full-length feature score as lead composer. Previously, Sebastian has won Best Original Score at the San Diego International Kids Film Festival for the short *Dreamsheep*.

### **Brandon Boyd | Executive Producer**

Brandon Boyd is the lead singer and songwriter of multi-platinum rock band Incubus. He is also a painter and director, as well as the producer of the documentary film *Becoming Bulletproof*.

### **Julieth Restrepo | Executive Producer**

Julieth Restrepo is an award-winning Colombian actress, director, and producer. She has starred in several international Spanish-language series and films, including *Loving Pablo* with Academy Award-winner Javier Bardem.

### **Adam Piotrowicz | Executive Producer**

Adam Piotrowicz has produced multiple films from award-winning auteur Alex Ross Perry, including *Her Smell* (starring Elisabeth Moss) and *Golden Exits* (starring Jason Schwartzman, Mary-Louise Parker, and Chloe Sevigny).

### **Juan Sebastian Jaimes | Producer**

Juan Sebastian Jaimes is a Colombian-born producer based in New York City. He is the founder of Riceball Films, a production company specializing in commercials and music videos. With Riceball, Juan has produced videos for A\$AP Rocky, Bad Bunny, Daddy Yankee, A\$AP Ferg, Ozuna, Romeo Santos, and a wide array of other Hispanic Billboard stars.

**Masha Leonov | Producer**

Masha Leonov is a Russian-American producer, investor, and digital asset enthusiast. In addition to producing *Unidentified Objects*, she has produced shorts and music videos through First Threshold, which she co-founded with director Juan Felipe Zuleta. Masha works full-time in finance in NYC, previously at Bridgewater and currently at NYDIG.

**Ramfis Myrthil | Producer**

Ramfis Myrthil is a New York-based filmmaker who is committed to producing and championing POC and LGBTQ+ stories. Ramfis has produced over 20 films, some of which have been featured at top-tier film festivals such as Cannes and Sundance. His most recent feature *Cicada* was nominated for multiple Film Independent Spirit Awards.

## SELECT CAST BIOS

**Matthew August Jeffers | “Peter”**

Matthew August Jeffers is a critically-acclaimed little person theater and television performer making his feature film debut in *Unidentified Objects*. He can currently be seen as “Doctor Mark Walsh” on hit NBC medical drama *New Amsterdam* and as “Russell” in Season Four of Amazon’s *Marvelous Mrs. Maisel*, as well as on-stage in The Public Theater’s upcoming production of *Richard III* starring Danai Gurira.

**Sarah Hay | “Winona”**

Sarah Hay is an acclaimed international ballerina and Golden Globe-nominee (Best Actress, Mini Series or Television Film) for her acting debut in *Flesh & Bone* on Starz. She starred in Tribeca Film Festival hit *Braid* and can be seen in the upcoming *Mid-Century* with Stephen Lang and Bruce Dern.

**Roberta Colindrez | “Lola”**

Roberta Colindrez is a Mexican-American actress who has starred in critically-acclaimed television series like *I Love Dick* on Amazon, *Vida* on Starz, *The Deuce* on HBO, and *The Harper House* on Paramount+. She will be starring in Amazon’s *A League of Their Own* with Nick Offerman, Abbi Jacobson, and D’Arcy Carden. She will also be co-starring in the film *Cassandro* with Gael Garcia Bernal.

**Hamish-Allan Headley | “The Stranger”**

Hamish Allan-Headley is a Canadian actor who currently stars on Paramount+ series *Mayor of Kingstown* with Academy Award-nominees Jeremy Renner and Dianne Weist.

## NOTABLE BEHIND-THE-SCENES INFORMATION

- *Unidentified Objects* is one of only a handful of films in history to feature a little person (LP) performer in the lead role.
- *Unidentified Objects* was directed and co-written by a first-generation American immigrant.

- More than 60% of the *Unidentified Objects* crew were people of color.
- More than 50% of the total *Unidentified Objects* crew identify as women, including several producers and executive producers, the first assistant director, and a variety of design roles including costumes and production design.
- Despite being filmed at the height of the pandemic—before vaccines—there were zero covid cases recorded throughout the entire production.

## SELECT FESTIVALS AND AWARDS

2022 Inside Out Film Festival (World Premiere)

2022 Frameline San Francisco International LGBTQ+ Film Festival  
-Jury Award Outstanding First Feature, Honorable Mention

2022 Outfest Los Angeles

-Audience Award for Best Narrative Feature  
-Grand Jury Prize for Outstanding Performance for Matthew Jeffers

2022 Flickers' Rhode Island International Film Festival

-Grand Prize for Best Narrative Feature

## SELECT PRESS QUOTES

Director Juan Felipe Zuleta delivers an engaging first feature, thanks to a witty script by Leland Frankel and two terrific lead performances.

- **Edge**

It's garnering great word of mouth wherever it screens, to the delight of the director and cast, with a blend of absurdist humour and natural warmth which make it a joy to watch.

- **Eye for Film**

Roadtrip movies may be a dime a dozen, but we guarantee you've never seen one like *Unidentified Objects*.

- **Queerty**

Directed by NYC-based Colombian filmmaker & commercial director Juan Felipe Zuleta and written masterfully by Leland Frankel (longtime creative collaborators), *Unidentified Objects* marks their feature film debut, and is also an important milestone in the history of complex cinematic representation for Little People (LP).

-**The Hollywood Times**

All hail the glorious Matthew August Jeffers and Sarah Hay...highly recommended.

-**Unseen Films**

Led by a sensational pair of performances from Matthew Jeffers (TV's New Amsterdam) and Sarah Hay, this disarming and wholly original take on the roadtrip comedy finds its charm and its power in spotlighting characters who rarely get the lead roles.

**-The Hollywood Times**

The key to this film is the intense relationship between Peter and Winona, and the two actors deliver layered, specific, beautifully committed performances...this film not only centers two characters usually at the periphery of a main story, but it also shines a light on two very gifted actors.

**-The Queer Review**

Spectacular performances from Sarah Hay and Matthew Jeffers.

**-The Awards Daily**

*Unidentified Objects* is one of the best road movies ever made!

**-Queer Forty**

Sure to become an indie cult classic.

**-San Francisco Magazine**

Remarkable, staggeringly original.

**-San Francisco Magazine**

An excellent performance from Matthew August Jeffers.

**-Hammer to Nail**

There's something for everyone...the film works as a buddy comedy, a late in life coming of age story, a science-fiction tale, and of course a queer road movie.

**-Hammer to Nail**

Unidentified Objects is a charming indie road movie in the tradition of American independent cinema, one that weaves a search for belonging into a series of strange roadside encounters. If you're looking for something charming on the first glance, and devastating on the second, Unidentified Objects is for you.

**-Into More**

Tremendous...a terrific film that takes a weird premise and does something magical and creative with it.

**-SF Gate**

It's a strange and resonant sort-of-a-love-story that, even on its DIY budget, may be one of the best first features I've ever seen.

**-OriginalCin**

Matthew August Jeffers...dominates every scene as Peter. He portrays loneliness, rage, sarcasm, grief, insecurities, intelligence and fear with superior assurance and grace, and I will not be at all surprised if he is nominated for Best Actor at next year's Independent Spirit Awards. Hold onto your hats as UNIDENTIFIED OBJECTS soars to stratospheric heights."

**-Mr. Will Wong**