



AT LUCY'S LAST NIGHT

17 MINUTES / 4K / COLOR / STEREO / USA / ENGLISH / contact: cinemaparmesan@gmail.com / ethanroberts.net/projects



logline

Two recent college grads - one gay, one straight - wrestle with the aftermath of an intimate encounter while a strange and inexplicable phenomenon creeps up in the background.

synopsis

The morning after hooking up at an end-of-the-semester party, recent college grads Petey (gay) and Zach (straight) wake up with the same unnameable sense of deep-stomach dread. While both young men separately and manically wrestle with their feelings for each other, something ominous and inexplicable creeps up around the peripheries of their personal drama. Facetious, passionate, and weird, **At Lucy's Last Night** queers a coming-of-age morning-after narrative by infusing it with hints of poetry, stylized visuals, and the apocalypse.

director's statement

With this project, I sought to playfully explore contrasts. In **At Lucy's Last Night**, the “apocalypse” feels like a quiet, somewhat underwhelming crisis when compared to the outsized, apocalyptic feelings that the two main characters experience due to their desire for one another; they don't even realize that the world could be ending until the very final shots. The otherworldly dread they feel at the beginning may be a warning sign, but it can't compare to the maelstrom of uncertainty, hope, insecurity, carnality, and denial resulting from their late-night hookup. Another contrast I aspired to visualize: the inner world of the characters' inner monologues (frenetic, colorful, loquacious) and the outer world of the characters' real lives (mundane, hazy, stilted). The two characters themselves are contrasting creations in many ways as well.

I aspired to decoratively wrap all of these contrasts inside the theme of eventuality. Ultimately, all of the aforementioned disparities and distinctions, the wistful outer world, the fecund inner feelings, the apocalyptic desire, even the theatre of the apocalypse itself, all of it is ephemeral. Like one's college experience, it all ends at some point. Might as well go out with lips locked.

cast

Petey - **Joshua Bippert** - backstage.com/u/joshua-bippert

Zach - **Joshua Michael Payne** - joshuamichaelpayne.com

crew

Ethan Roberts - writer/director/editor - ethanroberts.net

Born, raised, and educated in Ohio, Ethan currently lives and works in Austin, Texas. With a religious background, a distinctive political eye, and an interest in queer history, desire, and discourse, Ethan makes up one half of the filmmaking partnership CINEMA~PARMESAN. His 2014 short **Furious Saint Jack & Otter, Alone** played at over thirty festivals worldwide, winning Best Drama at the Canton Film Festival and the LGBT Honorable Mention Award at the Columbus International Film+Video Festival. It was called “a beautifully shot and exquisitely narrated spoken word tale” by the Wotever DIY Film Festival and was mentioned by the Calgary Herald as one of the “Five to See” at the Fairy Tales Film Festival. His 2016 short **Dads** won Second Place in the Best Shorts Competition at the Maumee Film Festival, where actress Katie Holmes served as a judge. His most recent short, the iPhone-shot **Getting Closer**, premiered at the 2021 Wicked Queer Film Festival. It screened at over twenty festivals worldwide, was heralded as “funny, intimate, awkward, tender” by the Tampa Bay International Gay & Lesbian Film Festival, and was selected for digital distribution by HereTV.

Nigel Coutino - director of photography/sound mixer - nigelc.info

Cinematographer and sound editor Nigel rounds out the CINEMA~PARMESAN partnership. His work on **Furious Saint Jack & Otter, Alone** earned him the Best Cinematographer Award at the Q Cinema LGBTQ Film Festival. His other work includes sound editing **Vera** (2014), a feature-length documentary by Nic Floyd, and managing location sound for Mike Olenick’s **The Cure**, which premiered at the 2017 Slamdance Film Festival and was featured as a Vimeo Staff Pick. Nigel lensed a pair of music videos for the band September Stories released by InVogue records. His narrative audio piece “BEYOND BELIEF” aired as an episode of the podcast **This Is Actually Happening**, and he serves as producer for the Portland-based podcast **chromatic aberration**.

full crew

assistant director - **Bianca Green**

location sound - **Diego Noyola**

grip - **Rebecca Lanzillotta**

production assistant - **Breah Ford**

visual effects editor - **Oleksandr Muzychenko**

additional visual effects - **Eduard Karamshuk**

color correction - **Nigel Coutinho**

production notes

Production for **At Lucy's Last Night** took place over the course of five days in June of 2022. It was shot in the Crestview and Far West neighborhoods of central/north Austin, Texas.