



HOW TO LIVE TOGETHER

Thanks, Mom
as I can remember
gave me support and
always strong and
and still today full of laughter
you are everything
and I thank you
for our relationship



HOW TO LIVE TOGETHER is an anxious ensemble comedy about the frustrations of co-habitation & the rhythms of everyday life.

Six roommates share a cramped four bedroom apartment.

One moves out. Another moves in. And in the process, the delicate balance of their routines is comically disrupted.



DIRECTOR'S STATEMENT

This film grew directly out of my own experiences living with other people. As an artist, and previously as a student, cohabitation has been a practical necessity for all of my adult life, and my time spent living with numerous friends & strangers has furnished me with countless stories, equally ridiculous & mundane, alternately charming & exasperating. My collaborators too, have contributed stories of their own.





I've long been interested in the ways in which people build their lives among others. My past work has often focused on utopianism, and for years I've studied the history of intentional communities.

But *HOW TO LIVE TOGETHER* isn't about creating an ideal life. Rather, it's about a very *UN*-intentional community. It's about the contingency of who we find our lives enmeshed with; the ways we rely on one another without meaning to; and the everyday absurdity of sharing space with people whose behaviors, routines, values, preferences, and expectations might be very different from our own.



A COMEDY WITH AN AVANT-GARDE EDGE

Marrying quotidian slapstick and maximalist aesthetics, the film's experimental audiovisual style captures the messy, tense reality of shared living through a chaotic interplay of bodies, gestures, and possessions. Treating objects and people as equal protagonists, the camera lingers on greasy, slimy surfaces and baroque accumulations of clutter, creating a grotesque, claustrophobic visual world. Dense soundscapes embrace distraction as a sonic principle, layering overlapping dialogue and sudden jarring noises that disrupt focus. The result is an intense, hyperreal sensory experience that immerses the viewer in the anxious, fractured, and often absurd rhythms of communal life.



CRAFTING CHAOS: THE WRITING PROCESS

The screenplay was born from an unconventional and highly collaborative approach, inspired by the spirit of devised theater.

I began with candid interviews with collaborators & friends about their real-life experiences living with roommates. These personal stories & fragmentary observations then served as springboards for a series of improvisational workshops with an ensemble cast, out of which characters, scenarios, and dialogue took shape. These raw, spontaneous elements were finally arranged and refined into a tightly scripted form.



(stills from ensemble improvisation workshops)



The end result combines the lively, unpredictable energy of improvisation with the rhythmically precise, rapid-fire verbosity of classic screwball comedy – a paradoxical mixture of chaos & choreography, naturalism & artifice.







TIM NICHOLAS

(Writer / Director)

Tim Nicholas is a writer-director, producer, and production designer from New York, now based in Los Angeles. He holds a B.F.A. from Pratt Institute and an M.F.A. from California Institute of the Arts. His work and collaborations have screened at [Locarno](#), [Rotterdam](#), [Ann Arbor](#), [FIDMarseille](#), [NewFest](#), [Prismatic Ground](#), and more. As production designer, credits include *FAMILY PORTRAIT* (2023) and *DEATH AND BOWLING* (2021). Also a writer and artist, he co-ran the [STUDIUM/punctum micropress](#) (2014-2018), publishing zines and artists' books.

NOTABLE CAST & CREW



LUCY KERR (Jennifer)

Lucy Kerr is a filmmaker, artist, and choreographer from Texas and currently based in New York. She was named one of the [25 New Faces of Independent Film](#) in *Filmmaker Magazine* in 2022. Her debut feature film, *FAMILY PORTRAIT* (2023), garnered her the Boccacino d'Oro for Best Director at [Locarno Film Festival](#), the Best Director Award from [Black Canvas Film Festival](#), the feature film grant from [Austin Film Society](#), the AirFrance Prize from [FIDLab](#), and the New Horizons Award from [US in Progress](#). Kerr's short films have screened at [IFFRotterdam](#), [FIDMarseille](#), [San Sebastian International Film Festival](#), [DocLisboa](#), and others. As a performance and installation artist, Kerr's work has been presented by [LA Dance Project](#), [CalArts](#), [La Mama Galleria](#), [SFMoMa](#), [The Brooklyn Museum](#), [The MAK Center](#), [The Chimney NYC](#), and [The McEvoy Center for the Arts](#), among others.



ROB RICE (Mike)

Rice is a filmmaker from western Massachusetts, based in LA. He did an MFA at [CalArts](#) and, before changing careers, worked as a CRISPR engineer at the [Broad Institute of MIT and Harvard](#). His feature debut, *WAY OUT AHEAD OF US*, was produced by [Matt Porterfield](#) and premiered at the 2022 [FIDMarseille](#) before going on to screen at [RIDM](#), [UNDERDOX](#), [Black Canvas](#), [São Paulo](#) and many others. His second feature, *PONDEROSA*, is in post-production. His recent work as a producer includes Lucy Kerr's *FAMILY PORTRAIT* ([Locarno 2023](#)), [Tyler Taormina's CHRISTMAS EVE IN MILLER'S POINT](#) ([Cannes 2024](#), starring [Michael Cera](#), [Greg Turkington](#), and [Francesca Scorsese](#)), and the debut feature from [Advik Beni](#). He also AD'd *ROOM TEMPERATURE* ([Los Angeles Festival of Movies 2025](#)), the new film from [Dennis Cooper](#) and [Zac Farley](#).



LARK LYRA LOU HILL (Kelsey)

Lark Lyra Lou Hill is a multidisciplinary artist, educator and master of ceremonies. After earning their BFA in 2011 from the [School of the Art Institute of Chicago \(SAIC\)](#), they founded *BRAIN FRAME*, the performative comix reading series. In 2017, Lark moved to Los Angeles and founded *MULTI CULT*, the ritual variety show intended to "make home in the unknown." With the onset of the Covid-19 pandemic in 2020, *MULTI CULT* moved online and Lark embarked on a transient lifestyle, documenting their manifold transitions in the diary comic *PLEASURE HEX*. Their work as a filmmaker includes *UZI'S PARTY* (2017), *THE MYSTIC* (2011), and *HOUSE FUCK* (2010), and they have starred in the feature films *CRIMES AGAINST HUMANITY* (2014; [Slamdance](#), [Mammoth Lakes Film Festival](#)) and *NEIGHBORHOOD FOOD DRIVE* (2017; [Chicago Underground Film Festival](#), [Sidewalk Film Festival](#)).



JACKII CHUN (Producer)

Jackii Chun was born in [Seoul, South Korea](#) and raised up and down the [Pacific Coast of the United States](#). She obtained her BA in [Film Studies and Asian American Studies](#) at the [University of California, Davis](#) and MFA in [Film/Video](#) at [California Institute of the Arts](#). She has produced several projects including *HOOSIER* (dir. [Aaron Cook](#)), which premiered at [NewFest](#), [music videos for The Dodos and The Dirty Knobs](#), and *LAKE FOREST PARK* (dir. [Kersti Jan Werdal](#)), which had its European Premiere at [IDFA](#) and was nominated for Best First Feature. *FATHER*, her thesis film, was named a Semi-Finalist at the [Flickers' Rhode Island International Film Festival](#) in 2021 and screened at the 34th [Los Angeles Asian Pacific Film Festival](#) in 2022. She is also the writer/director of *FAR FROM THE SKY* (in post-production).



ALEXANDER GIRAV (Director of Photography)

Alexander Girav (b. 1995) is an American filmmaker and cinematographer whose observational work explores post-capitalist landscapes through an experimental, ethnographic lens. His films have been screened at [Sundance](#), the [International Film Festival Rotterdam](#), the [Chicago International Film Festival](#), the [Edinburgh International Film Festival](#), the [Atlanta Film Festival](#), and the [Jeonju International Film Festival](#). His cinematography on *THE HARVEST* earned him a nomination for the [National Geographic Award for Best Cinematography](#) at [Millennium Docs](#). He earned a BFA in [Film/Video](#) from [CalArts](#) in 2017.



ANDREW SIEDENBERG (Sound Designer)

Andrew Siedenburg is an artist based in [New York](#). His work focuses on the language of images, everyday objects, tools, & materials, and the ways that sound communicates/miscommunicates. He was part of the [Whitney Independent Study Program](#) in 2022 and has shown installation works at galleries in [NY](#) and [LA](#). He has worked as a location sound mixer and sound designer, most recently on *FAMILY PORTRAIT* directed by [Lucy Kerr](#), which premiered at [Locarno Film Festival](#) in 2023. He is a current recipient of the [Creatives Rebuild New York Artist Employment Grant](#) and is working on a documentary on environmental justice on [Staten Island](#). *WEEPING ROCKS*, the feature length documentary he co-directed with [Karlis Bergs](#), will premiere at [IDFA](#) this year.



Now, the world is open.
You can go anywhere.
See everything.
Go off the grid, out of

your comfort zone,
or back to your roots.
We'll be with you
every step of the way.
So get out there.
And stay open.

CONTACT

Tim Nicholas (writer-director)

+1 914.482.3314

tim.nicholas@gmail.com

additional press materials:

<http://bit.ly/3J5pj37>

www.howtolivetogetherfilm.com