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**LIFE LIKE PRODUCTION NOTES**

**For additional publicity materials and artwork, please visit:**

[www.lionsgatepublicity.com/home-entertainment/life-like/](http://www.lionsgatepublicity.com/home-entertainment/life-like/)

Rating: R for Language, Sexuality, Nudity and Some Violence

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Run Time: 95 Minutes

U.S. Release Date: On Blu-ray, DVD, Digital, and On Demand May 14

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**SYNOPSIS**

In this futuristic thriller, Sophie (Addison Timlin, “Californication”) and James (Drew Van Acker, “Pretty Little Liars”) purchase a lifelike robot to cook and clean at their sprawling new home. At first, android Henry is quiet and hardworking, but as his artificial-intelligence programming kicks in, he starts to anticipate the couple’s needs and desires, ones they themselves cannot fully understand. Will Henry’s terrifying behavior destroy Sophie and Julian’s relationship — and their lives?

**DIRECTOR’S STATEMENT**

***Life Like*** is a story about the beauty of humanity. It explores the very complex relationship a young, attractive couple have with a human-like robot they acquire as their domestic helper.

On the surface, our young couple is beautiful physically, they live in a manicured mansion, and have an enviable life. But underneath the beauty, they are hiding what they fear to be the “ugly” part of humanity, their flaws – each fighting the other for their own interests, each not allowing empathy or compassion to dictate their actions but, rather, their selfish desires. Each also refuses to acknowledge their “ugly” flaws, whereby a chess game between them ensues that further tangles and complicates their lives when a robot (who appears and acts eerily human) enters their lives with the programing to “please his keepers.”

As the story evolves, the robot ends up giving the two a real lesson in humanity, and they come to realize that their flaws are what make them human, and that makes them as beautiful as their outward beauty.

To that end, the entire design of the film was created to support that character story. The cinematography is crisp, beautiful, and lit to highlight the beauty of the characters and their world, which directly contrasts the darker, “flawed” happenings deep inside. For example, the sky bridge scene is bright, cool, and colorful when this couple still seems perfect. In the racquetball and shower scenes, I used warmer lighting and extreme close-ups to feel an intimacy in these important scenes and once again contrast what is shown earlier. My intention here is that ~~our~~ lighting and color can and does shift to really amplify – in parallel, emotionally – where our actors are as the movie progresses. In the racquetball scene, James is struggling with his flaws, but finds an honest and “easy” connection with Henry, and ~~with~~ the warm lighting and intimate framing helps our audience feel it too.

Along with that, costumes needed to augment the beauty of the characters without getting distracting. Subtly, Sophie’s wardrobe and even color scheme change when she gets? closer to Henry’s uniform as she grows more intimate with him. For Henry, we chose a “uniform” of sorts (monochromatic, clean, and simple) to highlight his subtle outward expression at first, which later becomes bold and dramatic. This allows the audience to notice these shifts without the distraction of some futuristic garb.

We somewhat joked that nudity is a costume of its own in this movie, but done in way to highlight the physical beauty of the characters – again, to really drive home the contrast in their darker, deeply hidden flaws. My intention was to create a sensuality to ***Life Like***, but not an overt sexuality.

When Henry and James connect physically, it’s not about sexual gratification. It’s about a human being filling an emotional need Henry’s not getting elsewhere.

We also chose not to show a specific city or even time period to take away any chance of being distracted by elements that weren’t crucial to moving the character story forward. Therefore, we used little distinguishable technologies…yet we’re a movie with a robot. I’d like the audience to wonder if this is taking place in the past or the future. My intention was actually to have it feel like a past future curated specifically for our film.

Performance was really the star of this film. Creating subtle, nuanced, real characters was paramount to accomplish the story in a credible, emotionally truthful manner. I allowed the actors to internalize their flaws and embrace them fully – the characters are not exactly likable, but they are not intended to be – and the sharp contrast between their internal flaws and their physical beauty is intended to draw the viewer in.

The score – created and curated for our film with painstaking discussion with our composer – was intended to be beautiful and timeless, representing the beauty of humanity that finally triumphs by the end, allowing the audience to feel said beauty despite the tragic events that are unfolding.

Casting was key. Finding actors with the ability to create such layers with grounded performances, but who also had the physical beauty to complete the story, was definitely a challenge.

Drew Van Acker was an unlikely choice to play the lead. But his passion and (what will surprise everyone) nuanced acting was a rare gift. He created a James so real and daring in his performance that he ends up being the perfect vessel for the audience to follow the story through.

Addison Timlin had the challenge of playing a very unhappy, emotionally manipulative wife, which I will attest she was weary of playing to begin with. Her portrayal of that, and the emotional truth (despite how dark it paints human nature) of that portrayal, ~~was~~ really provides the perfect counterpart to Drew’s James.

Steven Strait was a dream to play the robot. His preparation included: reading literature aloud to his girlfriend every night for months, to work on his diction; ballet classes to fine-tune his movements; and racquetball lessons. All of this preparation shows in his performance, and his dedication to create the perfect blend in a humanistic robot. It’s so organically convincing that it’s hard ~~to~~ not to be moved by his journey at the end of our story. The key with Henry was to allow the robot to be human enough that it became difficult for both of our characters – and, in turn, our audience – to answer, “Do I treat him like a human or a robot?” (This is one of the central conflicts throughout.)

James D’Arcy as ~~our~~ Julian deftly crafted a performance that was convincingly dark yet misguided, leaving the audience with a complex antagonist, to say the least.

In the end, I hope audiences will be thought-provoked and entertained by what we grew to call “a meditation on humanity.”

Josh Janowicz

**CAST BIOS**

**DREW VAN ACKER**

After attending high school in Medford, New Jersey, Drew Van Acker attended Towson University in Baltimore on a soccer scholarship. His passion for acting – which began as a young child after seeing *Star Wars* at age five – led him to Los Angeles after college, where he immediately landed a lead role in the Cartoon Network series “Tower Prep,” winning the role over hundreds who auditioned. Impressed by his work, the showrunner introduced him to Marlene King, who was equally impressed and offered him the lead role of Jason Dilaurentis on the worldwide phenomenon “Pretty Little Liars” (where he appeared for five seasons). Van Acker has also appeared as a lead on Lifetime’s “Devious Maids,” and played Tommy Campbell on the CBS series “Training Day” for producer Jerry Bruckheimer. Most recently, he played the lead in the upcoming *Spy Intervention* opposite Poppy Delevingne and Blake Anderson for Hyde Park Entertainment.

Van Acker is also a sports fanatic, participating in basketball, baseball, wrestling, and lacrosse in high school. In his spare time he fancies motorcycles, and is involved in charity work to protect animals and the environment. He is also writing his first screenplay, and developing a handful of scripts he will produce as well as star in.

He also loves the outdoors, camping, and plays the ukulele.

**ADDISON TIMLIN**

Addison Timlin can currently be seen starring opposite Adam Brody and Martin Freeman on season two of the Crackle web series, “StartUp” (she recently wrapped shooting the show’s third season). On the feature side, Timlin starred as the lead in Robert Mockler’s independent feature *Like Me*, which premiered last year at SXSW.

In 2013, Addison appeared in the Independent film *Love & Air Sex*, which premiered to rave reviews at SXSW, and the same year starred in Stephen Sommers’s supernatural thriller *Odd Thomas*, opposite Anton Yelchin.

Richard Brody of *The New Yorker* named Timlin one of the best actresses of 2016 for her performance in Zach Clark’s independent feature, *Little Sister*. She also had flashy supporting roles in Showtime’s “Californication”; Lakeshore's *Stand up Guys* (starring opposite Al Pacino, Alan Arkin, and Christopher Walken); the independent feature *Best Man Down*, starring opposite Justin Long; and the MGM thriller *The Town that Dreaded Sundown* for producers Ryan Murphy, Jason Blum, and director Alfonso Gomez-Rejon. She can also be seen in the 2017 indie *Submission*, opposite Stanley Tucci.

**STEVEN STRAIT**

Emerging as one of Hollywood’s most engaging, sought-after talents, Steven Strait is currently starring as Jim Holden, the lead on the hit SyFy series “The Expanse” (which Amazon picked up for a fourth season after a passionate fan campaign to save the show). Steven was previously seen on the hit Starz series “Magic City.”

Steven came to the forefront starring in Roland Emmerich’s Warner Bros. feature *10,000 BC*. Other features include *Stop-Loss*, *City Island*, *After*, and *Sleeping with the Fishes*.

**JAMES D’ARCY**

James D’Arcy can currently be seen as one of the new male leads on Showtime’s “Homeland.” Last year, he starred in Christopher Nolan’s critically acclaimed film *Dunkirk* for Warner Bros., as well as Tomas Alfredson’s crime drama *The Snowman* with Michael Fassbender and J.K. Simmons.

His additional feature-film credits include James McTeigue’s thriller *Survivor*; the comedy *Let’s Be Cops*, opposite Damon Wayans Jr. and Jake Johnson; *Jupiter Ascending* and *Cloud Atlas*, both helmed by the Wachowskis; the biopic *Hitchcock*, opposite Anthony Hopkins; the historical drama *W.E.*; and Peter Weir’s *Master and Commander: The Far Side of the World*.

On the small screen, D’Arcy played leading roles in ABC’s “Agent Carter,” opposite Hayley Atwell, and A&E’s serial-killer drama “Those Who Kill” alongside Chloë Sevigny. He’s also been seen as the villain in season two of the critically acclaimed UK series “Broadchurch.”

**DIRECTOR + PRODUCER BIOS**

**JOSH JANOWICZ**: Writer, Director

Josh Janowicz was born Sept 15, 1981 in Milwaukee, Wisconsin.

Promptly after turning 19 in 2001, he moved to Hollywood with $200 in his pocket and ambition to spare. Shortly after, he started his career as an actor, booking an incredible 20+ national commercials his first two years working.

Josh then signed with agents and managers at APA, UTA, and Untitled Entertainment to pursue more serious acting roles, including the lead in Lee Toland Krieger’s directorial debut *December Ends*, which garnered Josh a best actor award at Method Fest. He went on to book a supporting role in *The Chumscrubber* starring Jamie Bell, Ralph Fiennes, and Glenn Close. He now has over 15 years’ experience in the film business, working with the likes of Steve Martin, Mindy Kaling, and McG, to name but a few.

Josh has directed multiple short films, as well as several dozen national and international commercials for big fashion brands like H&M, Tommy Hilfiger, American Eagle, and *Vogue*.

Currently, Josh runs Film-Farm, a commercial production company in Los Angeles.

**SUNIL PERKASH**: Producer

Sunil is a rising star in Hollywood who holds a B.A. in economics and communications from Stanford University. He began his career in 1991 working as the U.S. Production Coordinator on *Cronos*, Guillermo Del Toro's directorial debut, and went on to develop a number of projects at various major studios throughout the mid-’90s: *Second Defense*, with Arnold Kopelson; “Exit Zero,” with Renny Harlin; *Second Time Around*, with Dreamworks; and *Suburban Hero*, with Scott Rudin at Paramount, amongst others.

In 1999, Sunil produced *Blast from the Past*, starring Brendon Fraser, Alicia Silverstone, Sissy Spacek, and Christopher Walken. He followed *Blast from the Past* with *Premonition*, starring Sandra Bullock; it grossed more than $85 million dollars worldwide. Next, he produced *Enchanted*, ~~which became~~ a worldwide mega-blockbuster that grossed $340 million and received rave reviews and numerous awards (including multiple Oscar® and Golden Globe® nominations). In 2009, he began principal photography on *Salt*, a vehicle originally developed for Tom Cruise that was transformed into a female lead and starred Angelina Jolie. *Salt* became a worldwide blockbuster in the summer of 2010, grossing $300 million dollars. (Sunil is currently developing sequels for both *Salt* at Sony and *Enchanted* at Disney.)

The Wrap recently listed Sunil in their exclusive “Producers Who Are Making a Mark on Hollywood” list, and *Fade In* magazine named him one of the “Top 100 people to know in Hollywood.”

**RYAN JOHNSON**: Producer

Johnson is a veteran producer, who started his career at Peter Guber’s Mandalay Pictures. He has since produced multiple films including *Z for Zachariah*, starring Margot Robbie, Chris Pine, and Chiwetel Ejiofor; David Mamet’s *Edmond*, starring William H. Macy and Julia Stiles; *Chasing 3000* (airing on MLB Network and enshrined in Cooperstown at the Baseball Hall of Fame) starring Ray Liotta, Rory Culkin, and Lauren Holly; and *The Heart Is Deceitful Above all Things*, starring Jeremy Renner, Asia Argento, Michael Pitt, and Ben Foster.

Johnson recently co-produced *Under the Silver Lake*, starring Andrew Garfield, which was in competition at the 2018 Cannes Film Festival. Currently in production is *Killerman*, starring Liam Hemsworth; *Live!*, starring Aaron Eckhart; and *The Hill*, starring Dennis Quaid.

Johnson holds degrees from California’s Whittier College and UCLA.

**MARTIN SPROCK**: Producer

A successful restaurateur involved in brands like Mo’s Southwest Grill and Planet Smoothie, Sprock brought his extensive experience and expertise to the entertainment industry with the launch of Sprockefeller Pictures, a full-service finance, development, and production company with offices in Charlotte, NC, Atlanta, GA, and Los Angeles, CA.

Sprock has produced multiple pictures, including the 2018 Cannes competition title *Under the Silver Lake*,starring Andrew Garfield and released through A24; *Man Down*, starring Shia LaBeouf, Kate Mara, and Gary Oldman for Lionsgate; *Lez Bomb*, winner of the Bentonville Film Festival and starring Bruce Dern, Cloris Leachman, and Kevin Pollak; and is currently in production on *Live!*, starring Aaron Eckhart.

Sprock is a graduate of North Carolina at Chapel Hill.

**CREDITS**

|  |  |  |  |
| --- | --- | --- | --- |
| **CAST** |  |  |  |
| James |  |  | DREW VAN ACKER |
| Sophie |  |  | ADDISON TIMLIN |
| Rosa |  |  | JUSTINE HALL |
| Julian |  |  | JAMES D’ARCY |
| Jessica |  |  | ELLEN MONOHAN |
| Henry |  |  | STEVEN STRAIT |
| Ronald Gitts |  |  | MARK FAMIGLIETTI |
| Barry |  |  | MARTIN SPROCK |
| Social Worker |  | LISANN VALENTIN |
| Jeremy |  |  | AKAASH YADAV |
| Mary |  |  | HILARY BARRAFORD |
| Agent Mulroy |  | NICHOLAS BAROUDI |
| Young Henry |  | ZEALAND TALLMAN |
|  |  |  |  |
| **CREW** |  |  |  |
| Written and Directed by  |  | JOSH JANOWICZ |
|  |  |  |  |
| Produced by |  | SUNIL PERKASH |
|  |  |  | RYAN R. JOHNSON |
|  |  |  |  |
| Produced by |  | MARTIN SPROCK |
|  |  |  |  |
|  |  |  |  |
| Executive Producers |  | DIPIKA GUPTA |
|  |  |  | WARREN OSTERGARD |
|  |  |  | NICK QUESTED |
|  |  |
| Executive Producers |  | AKAASH YADAV |
|  |  |  | ANIL YADAV |
|  |  | PRABHA KOKA |
|  |  |  |  |
| Edited by |  |  | JAMES LESAGE |
|  |  |  |  |
| Production Designer |  | TIMOTHY WHIDBEE |
|  |  |  |  |
| Director of Photography |  | BENJAMIN A. GOODMAN |
|  |  |  |  |
| Music Composed by |  | KATY JARZEBOWSKI |
|  |  |  |  |
| Line Producer |  | JASON PINARDO |
|  |  |  |  |
| Casting Director  |  | JESSICA F. SHERMAN, CSA |
|  |  |  |  |
| Unit Production Manager |  | LAUREN K. McGARRY |
|  |  |  |  |
| Co-Producer |  |  | MATTHEW T. WEINER |
|  |  |  |  |
| Costume Designer |  | KIMBERLY LEITZ |
|  |  |  |  |
| Associate Producer |  | KENT PURDY |
|  |  |  |  |
| 1st Assistant Director |  | VERONICA HEFFRON |
|  |  |  |  |
| 2nd Assistant Director |  | STAN MCGRIFF |
|  |  |  |  |
| Stunt Coordinator |  | MANNY SIVERIO |
|  |  |  |  |
| Camera Operator |  | KYLE BEIERMEISTER |
| 1st Assistant Camera |  | ROB DiCARO |
| 2nd Assistant Camera |  | MATT REBER |
| 2nd Assistant Camera |  | MAX WESTHELLE |
| Digital Imaging Technician | ALEX SPIESS |
| Still Photographer |  | ALEX SPIESS |
|  |  |  |  |
| Location Manager |  | ELIZABETH SHEA |
| Assistant Location Manager | WILLIAM STURTEVANT |
|  |  |  |  |
| Assistant Production Office Coordinator | CAMERON EBERSOLD |
|  |  |  |  |
| Production Accountant |  | ALANA PATE |
|  |  |  |  |
| Production Consultant |  | JANET WATTLES |
|  |  |  |  |
| Gaffer |  |  | SCOTT RAY |
| Best Boy, Electric |  | EVAN DALCHER |
| Electricians |  |  | PIERRE RUEDA |
|  |  |  | NICK DISPENSA |
|  |  |  | ERIC YOON |
|  |  |  |  |
| Key Grip |  |  | MAX SKELTON |
| Best Boy Grip |  | JAKE JOINER |
| Grip |  |  | PETER M. QUINONES |
|  |  |  |  |
| Script Supervisor |  | CHUCK GIRARD JR. (PLEASE NOTE: “JR.” not shown on IMDB) |
|  |  |  |  |
| Key Hair Stylist |  | JESSICA QUITO |
| Key Make Up |  | KAI STAMPS |
| Additional Hair/Make Up |  | EMMI HELLER |
|  |  |  |  |
| Assistant Costume Designer | SARAH LAPINSKI |
|  |  |  |  |
| Sound Mixer |  | BRIAN JOSEPH |
| Boom Operator |  | DAVID TIGER-CORTES |
|  |  |  |  |
| Art Director |  |  | JEANELLE MARIE |
|  |  |  |  |
| Property Master |  | JONATHAN PHELPS |
|  |  |  | JILL D’ORONZO |
| Assistant to Property Master | SHANNON DuVALL |
|  |  |  |  |
| Set Decorator |  | ROXANNE KRATT |
| Leadman |  |  | ERIC JOHANSSEN |
| Additional Set Decorator |  | CHAD CORBI |
|  |  |  |  |
| Key Production Assistant |  | JASON FOSI |
| 1st Team Production Assistant | VICTORIA DIANA |
| Set Production Assistants |  | SHAVON COOKE |
|  |  |  | CONNOR J. BREEN |
|  |  |  | JASON MAKMAN |
| Office Production Assistants | JESSE MALONE |
|  |  |  | ASHLEY McGARRY |
|  |  |  |  |
| Special Effects Coordinator | BRIAN SCHULEY |
|  |  |  |  |
| Background Casting |  | HEIDI EKLUND |
|  |  |  |  |
| Catering |  |  | PEARL STREET PUB |
|  |  |  | ALICE RYAN |
| Chef |  |  | ALFRED POLLOCK |
|  |  |  |  |
| Production Legal |  | TOM LEWIS, ESQ. |
|  |  |  |  |
| Financial Services provided by: | PRODUCER'S CAPITAL FUND |
|  |  |  |  |
| Film Tax Credit Auditors |  | BRAUER & CO. |
|  |  |  |  |
| For Goldcrest Features and Saboteur: |  |
|  |  |  |  |
| Head of Production |  | GRETCHEN McGOWAN |
| Head of Business Affairs |  | CLAIRE WARNES |
| Saboteur Executive |  | DAVID KENNEDY |
| Head of Distribution |  | MARK LINDSAY |
|  |  |  |  |
| Post Production Supervisor | DEVAN MAURA SABER |
|  |  |  |  |
| Assistant Editor |  | ANTHONY MORONE |
|  |  |  |  |
| Sound Editorial & Re-Recording provided by: | GOLDCREST POST NEW YORK |
|  |  |  |  |
| Supervising Sound Editor & Re-Recording Mixer | MICHAEL SUAREZ |
| Sound Effects Editors |  | TRISTAN BAYLIS |
|  |  |  | ADAM ENTRUP |
|  |  |  | ANDREW WODZANOWSKI |
|  |  |  | JARED GIANGRASSO |
| ADR Mixer |  |  | KRIS CHEVANNES |
| Audio Project Manager |  | NICOLE TESSIER |
|  |  |  |  |
| Foley recorded at: |  | ALCHEMY POST |
|  |  |  |  |
| Foley Mixer |  |  | RYAN COLLISON |
| Foley Artist |  |  | LESLIE BLOOME |
|  |  |  |  |
| Recording Engineer and Score Mixer | MARK WHEATON |
| Musicians |  |  | LARA SOMOGYI |
|  |  |  | ISABELLA REYES |
|  |  |  | ISAIAH GAGE |
|  |  |  | RAMIN ABRAMS |
|  |  |  |  |
| Picture Finishing provided by: | GOLDCREST POST NEW YORK |
|  |  |  |  |
| Finishing Artists |  | JORDAN P. H. STEIN |
|  |  |  | MATT THOMPSON |
| DI Producer |  |  | DEVAN MAURA SABER |
|  |  |  |  |
| Colorist |  |  | NAT JENCKS |
|  |  |  |  |
| Visual Effects provided by: |  |
|  |  |  |  |
| VFX Supervisor |  | CHRIS HANEY |
| VFX Artists |  |  | MARLON COLLINS |
|  |  |  | RICARDO MARQUES |
|  |  |  | CATHERINE SHEN |
|  |  |  | HUASCAR TORALES-ACOSTA |
|  |  |  |  |
|  |  |  |  |
| **SONGS** |  |  |  |
| “Broken English” |  |  |
| Performed by Velour Afternoon |  |
| Published by Brian Bartus |  |  |
| Owned by Bailey Lawless, Brian Bartus |  |
| Licensed by Bailey Lawless |  |
|  |  |  |  |
| “Intro Song” |  |  |
| Performed by Velour Afternoon |  |
| Published by Bailey Lawless |  |
| Owned by Bailey Lawless, Brian Bartus |  |
|  |  |  |  |
| “You're Not There” Performed by Jack Goodman, Julia Libani |
| Published by Jack Goodman |  |  |
| Owned by Jack Goodman |  |  |
| Licensed by Jack Goodman |  |
|  |  |  |  |
| “Credits Suite” |  |  |
| Performed by Lara Somogyi, Isabella Reyes, Isaiah Gage, and Ramin Abrams |
| Published by The Heard Bird Publishing |  |
| Owned by Katy Jarzebowski |  |
| Licensed by Katy Jarzebowski |  |
|  |  |  |  |
| The Producers Wish to Thank: |  |
| Albany Film Commissioner Debbie Goedeke |
| Albany PD Special Operations Lt. Paul Kirwan |
| Seth Mankin and the Mankin Family |  |
| Paul Yonkers Jr. |  |  |
| Dale Kasson |  |  |  |
| Tom and Mary McCormack |  |
| Chris Pratt |  |  |  |
| Melissa Renzi |  |  |
| Chris Manzella |  |  |
| Shye Evan |  |  |  |
| Overit Studios in Albany, NY |  |
| Michael P. Haggerty |  |  |
| The Gersh Agency |  |  |
| WME |  |  |  |
| Management 360 |  |  |
|  |  |  |  |
| Special Thanks: |  |  |
| The City of Albany, New York |  |
| The City of Albany Police Department |  |
| State University of New York Polytechnic Institute |
| Fuller Road Management Corporation |  |
| The First Presbyterian Church |  |
| Legere Armory Production Studios |  |
| Tamara Feldman |  |  |
| Dillon French |  |  |
| Keenan Kelly |  |  |