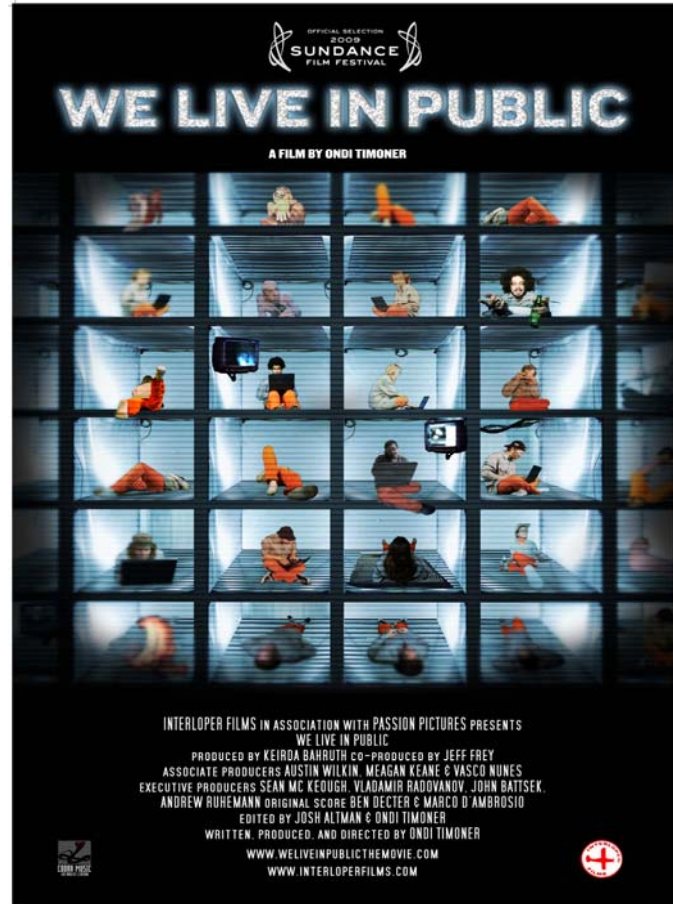


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PRESENT

WE LIVE IN PUBLIC

www.weliveinpublicthemovie.com



A Film by Ondi Timoner

Winner - Grand Jury Prize - 2009 Sundance Film Festival - US Documentary
Winner - Special Jury Prize - 2009 Karlovy Vary Film Festival - Documentary
Winner - 2009 Newport International Film Festival - Student Jury Prize

Permanent Collection - Museum of Modern Art (MoMA) - New York

LA PRESS CONTACT

NANCY WILLEN
ACME PR
1158 26th STREET #881
SANTA MONICA CA 90403
M: 310.963.3433
T: 310.396.0443
F: 310.396.0463

90 min.

Unrated

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KARLOVY VARY INTERNATIONAL FILM FESTIVAL 2009

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SYNOPSIS

Ten years in the making and culled from 5000 hours of footage, **WE LIVE IN PUBLIC** reveals the effect the web is having on our society, as seen through the eyes of “the greatest Internet pioneer you’ve never heard of,” artist, futurist and visionary Josh Harris. Award-winning director Ondi Timoner (DIG! - which also won the Sundance Grand Jury Prize in 2004 - making Timoner the only director to win that prestigious award twice) documented his tumultuous life for more than a decade to create a riveting, cautionary tale of what to expect as the virtual world inevitably takes control of our lives. Harris, often called the “Warhol of the Web,” founded [Pseudo.com](#), the first Internet television network during the infamous dot-com boom of the 1990s. He also curated and funded the ground breaking project "Quiet" in an underground bunker in NYC where 100 people lived together on camera for 30 days at the turn of the millennium. With Quiet, Harris proved how we willingly trade our privacy for the connection and recognition we all deeply desire, but with every technological advancement such as MySpace, Facebook and Twitter, becomes more elusive. Through his experiments, including a six-month stint living with his girlfriend under 24-hour electronic surveillance which led to his mental collapse, Harris demonstrated the price we pay for living in public.

DIRECTOR'S STATEMENT

"**WE LIVE IN PUBLIC** turned out to be 10 years in the making, but I didn't set out to make *this* film. In the beginning, I thought I would just make a film about "Quiet," Josh's millennial art project which took place in a bunker. I even edited a feature-length version of that film in 2000, which was never fully completed.

Much of that cut was used in a segment of **WE LIVE IN PUBLIC**. "Quiet" was more about the artists and the event itself, but lacked any tie to all of us out in the world, outside of the bunker. It documented a moment of cultural history, but not the harbinger of things to come, not the food for thought that applies to all of us, as we watch **WE LIVE IN PUBLIC**.

About two years ago, I looked around and realized that what I had documented back then was a physical metaphor of how people would react to the Internet, which Josh predicted would eventually take over our lives. I finally saw what all of his work was about. I saw that what seemed nonsensical at times was part of a much bigger picture, which needed to be communicated to the world. Whether it was the neo-fascistic elements imposed at "Quiet" (which I later realized were done to raise the stakes and prove his point that people will do almost anything for fame), or his short animated piece "Launder My Head" – which he has always told me is at the core of his view on the future of media and the collective consciousness. Everything I'd been documenting clicked into place and I understood what this film could, and should, be. Since then, I have never had a clearer and unwavering vision of a film I was making. I was so excited I could think of nothing else. I suddenly realized, just as Josh says in the film, that I had been 'picked for the gig.'

I think I didn't grasp Josh's vision at first because not only was his work ahead of its time and society, but he never articulated his choices in words: his choices seemed random to me, as well as to many others. It became my job to put all of the puzzle pieces I recorded since 1999 together and articulate Josh's vision – and to construct and express universal meaning as I'd never had to do before. The themes the film explores are the challenges the virtual world creates, increasingly, to our physical lives and the tension between the public and private, with the advent of life online. It is incredible to look at this film which I began making less than a decade ago and realize how quickly the World Wide Web has taken over so much of our lives, with many of us spending at least half of our lives online.

While the Internet is a powerful, wonderful tool in many ways, the frightening aspect is our addiction to it. Imagine if the Internet stopped functioning for a month— how our generation, one which enjoyed life before there was an 'online'— how would we cope without it? In a span of 10 years we have become dependent on it. Josh not only saw it coming and predicted its power over us, but he showed us how we would react to it. He is both a visionary and a walking cautionary tale. By looking at how he reacted to being raised by technology and then making himself the guinea pig of his own experiments by living in public online, we can see our own futures.

-Ondi Timoner

WE LIVE IN PUBLIC

Moviemaker.com

ONDI TIMONER EXPLAINS HOW WE LIVE IN PUBLIC
BY ANDREW GNERRE, MOVIEMAKER.COM | PUBLISHED JANUARY 21, 2009

Director Ondi Timoner describes the life of Josh Harris, the subject of her documentary **WE LIVE IN PUBLIC**, as a cautionary tale. “This is the story of the greatest Internet pioneer you’ve never heard of,” explains Timoner, “who experimented with the effects of technology on human behavior and sort of ruled Manhattan until he took it too far.

“How he took it too far was when he decided to rig his loft with 32 surveillance cameras and 60 microphones and announce to the world that he and his girlfriend were going to be the first couple to live in public and conceive a baby and all that in public. He essentially brought about his own nervous breakdown and sort destroyed himself by making himself the guinea pig.”

Having seen success at Sundance once before (her 2004 documentary *DiG!* won a Grand Jury Prize back in 2004), Timoner hopes to find similar success with **WE LIVE IN PUBLIC** as it contends in the U.S. documentary competition. A few days before her Park City premiere Timoner spoke with MovieMaker about why she sat on this movie for so long and how doing so gave her a chance to make two more documentaries in the meantime (*DiG!* and 2007’s cult expose *JOIN US*).

Andrew Gnerre (MM): How long ago did you start production on We Live in Public?

Ondi Timoner (OT): In 1999 I started officially making this film. Ten years ago.

MM: So how did it start?

OT: I met Josh by walking in to Pseudo on recommendation of my friend Jodi Wille, who is actually quite an incredible book publisher and just knows all the nooks and crannies of American society. She was just turned on from cult to outsider art to whatever—she’s a freak magnet, you know?

She knew about Pseudo and she said, “Hey, if you’re in New York and need to pick up some extra cash, you should just go to Pseudo, it’s this Internet television network.” What? (laughs)

Nobody had broadband so it was kind of this wild, eccentric thing. I went in—it’s the corner of Broadway and Houston—and it was just these state-of-the-art offices and studios and edit bays, just flush with dough.

I started shooting with Tanya [Corrin], his girlfriend at the time, on the “Cherrybomb” show, just for a few months while I was in New York. Then I went back to L.A., I was making a pilot for VH1 for a show I created for them called “Sound Affects.” I was off on that trip and Josh called me and said, “Are you interested, in documenting cultural history?” And I said, “What does that mean? What are you planning?” He said, “Well, it’s over the millennium, it’s gonna last a month and I can’t tell you more than that, you’re just gonna have to come.” He said I could assess the situation and hire whoever I needed to document this event that he was going to throw. And what that was was the bunker: “Quiet: We Live in Public.” I showed up and I filmed that and it’s a segment of the movie, obviously. It was his physical metaphor of how the Internet would be in the future.

MM: And the movie covers events up until the present?

OT: Yeah. The thing about my movies is that I like to make real-life documentaries that actually unfold over time so you can watch them like a narrative and not know what’s going to happen next.

MM: No, definitely. DiG! seemed the same way; an actual documentation as opposed to a Michael Moore documentary, for instance.

OT: I love when they can unfold. They’re extremely taxing to do that way, though. It’s out of control. In this case it’s 5,000 hours of footage down to this feature-length film. It’s an absurd amount of work to try to carve a story out of documenting life. And in this case, instead of *DiG!* which was 2,000 hours, it’s 5,000 hours because my subject himself is as obsessed with documentation as I am. So what I didn’t film, he did. We’re talking about long play, extended play surveillance videos of every aspect of his life.

When he loses all his money and gets the call that he has a negative checking balance, he's sitting on the toilet on camera in the movie. I didn't film that, the surveillance camera did. So finding those gems and piecing them together into one, flowing film is definitely hardcore.

I shot DiG! and Join Us during We Live in Public and the reason I waited this long for We Live in Public is because technology and the Internet had to catch up to Josh Harris' vision for it even to make any sense. Society was not there. I didn't even know what the film was about in a lot of ways.

So what he did [with the bunker] was set up a sort of neo-fascistic environment where everything was free and it was a party. You could have free food and drinks for 30 days and a place to sleep and be at the center of it all and be on camera and be famous! But, you had to be interrogated and there was a neo-fascistic temple. You had to cede your privacy and sign away the rights to your image to be there. And you had to wear uniforms! You had to shower in public and go to the bathroom in public. And he was like, "You know what? No worries. Everybody is going to come because it's free and you can be on camera. That's how people are going to react to the Internet. At first they're going to like it. They're going to say it's free and this is my chance to have 15 minutes of fame every day and before they know it, they will be exploited. Their data will be mined and they will be living in public. It will affect their lives and they will be trapped in virtual boxes."

We're halfway there, maybe more, in a short period of time. That's what's crazy about the movie is that it's been nine, 10 years and look at this! Look at yourself in 1999 versus now and your dependence on the Internet. Which is an amazing tool, but if it cut out for a month, how would you feel? What would happen to your life?

MM: I wouldn't be able to do my job.

OT: Correct. That's the irony of this film. It's like looking at ancient history 10 years ago.

MM: And that's why it's premiering now, because that's where we are?

OT: It's premiering now because I busted my booty! (laughs) No. It's premiering now because I realized like eight months ago that absolutely right now is the time that we can all see the smoke on the horizon. If you don't have a Blackberry you're going out to buy one. If you're not on Facebook you're getting invitations to join every day. You're virtual life is as important as your physical life—if not more so. It's every day increasing. Every day it's becoming more and more and more.

What's amazing about Josh is that he's a cautionary tale. That's what makes him, like Anton from DiG!, an amazing subject to me, even though it's hard to like him at times. The movie opens with him saying goodbye to his mother on her deathbed, over a videotape. He could not go see her. The only child of seven that would not go see his mother. He said goodbye to her virtually. Then it pulls out and it's a YouTube video. He was so disconnected from real things, like love. What are happening to our social relationships now that we're finding love online? It's just food for thought.

MM: Now that you've been to Sundance a few times, do you come in with a different plan?

OT: Yes. I had no idea what was going on when I came here with DiG! in terms of the marketplace. DiG! came out at a time when the market was great. Now the market is terrible. I've already talked to my financial partners. This film cost a lot more money than DiG!, it's not just me financing it anymore and I've got people that I really have a debt to to try and get their money back. If we can't because of the prevailing situation, we're just going to sell it right now. It's like, never fear, the Internet's here; we can self-distribute, we can hang onto it, we can push it around town. It's not going to lose value. It's a one-of-a-kind art piece and a highly entertaining film, I think.

I'm just excited to enjoy myself and share this movie with these people and hopefully the world, eventually.

Ondi Timoner Writer/Director/Producer

Ondi Timoner -- the only filmmaker to ever win the Sundance Grand Jury Prize twice -- graduated from Yale University cum laude and founded Interloper Films in 1994. She achieved worldwide critical acclaim with her feature length documentary, DIG! – which took home the Grand Jury Prize at the Sundance Film Festival (2004). Her short film, Recycle (2005), was a winner at the ICG Awards, and screened at both Sundance and Cannes.

Since DIG!, Timoner has also directed commercials for McDonald's, State Farm, DeVry, the Army and Ford, which has helped her independently fund her latest film projects, JOIN US, released in 2007, and **WE LIVE IN PUBLIC**. Whether its rock music, religious cults, or the virtual world of the Internet, Timoner always takes the viewer deep into worlds they would never otherwise explore. Her iconoclastic work is noteworthy for telling stories that unfold over time with incredible access and emotional depth.

In March 2008, Timoner traveled to Ethiopia to shoot THE GREATEST GIFT, a short film for the non-profit organization, One Love Africa Schools. In October 2008, she returned to Africa, traveling to Ethiopia and Senegal, where she directed/produced two shorts for the prestigious annual show CNN: HEROES.

She is currently directing and producing COOL IT, a documentary which explores the issues of global warming from a socio-economic perspective as they relate to the immediate needs of the developing world. Timoner's narrative directorial debut will be THE PERFECT MOMENT, about the controversial life and work of Robert Mapplethorpe, which she is set to produce through her company Interloper Films in partnership with Eliza Dushku and her company, Boston Diva. Interloper Films is also developing I THINK I KILLED A SORORITY GIRL, a narrative film that draws parallels between the gang life and frat life in South Central, Los Angeles.

Keirda Bahruth Producer

Keirda Bahruth is a freelance producer / director based in Los Angeles. She began her career working on music videos for bands such as Jane's Addiction and Jesus Jones before transitioning into the commercial world on ads for Toyota, Apple and many others.

A move to New York via Coppo Films teamed her up with legendary Saturday Night Live director Jim Signorelli, famous for his popular commercial parody sketches. Signorelli mentored Keirda and instructed her to shoot behind-the-scenes footage of life at SNL for the show's 25th anniversary special, which gave her complete access to the inner workings of the show. SNL was an unlikely place to develop a taste for documentary filmmaking, and yet this was the breeding ground for Keirda's love of filming extraordinary people in their day-to-day lives.

After three full seasons at SNL, Keirda returned to Los Angeles and joined the nascent world of reality television, which had just begun to sweep the nation. She has directed and produced shows for NBC / Universal, Discovery Channel, E!, Fox, The WB and MTV.

In 2004, Keirda founded Shaker Films and began shooting her first documentary film titled BOB AND THE MONSTER. Keirda focused her attention on punk rock cult hero Bob Forrest, who was greatly admired by music legends such as Tom Waits and Joe Strummer, yet somehow wallowed in the outskirts of success as he colorfully and tragically undermined his own opportunities, eventually overcoming drug addiction to become a celebrated and inspirational drug and alcohol counselor.

While filming BOB AND THE MONSTER, Keirda met director Ondi Timoner and they joined forces to produce the documentary feature WE LIVE IN PUBLIC. The two women put virtually everything on hold in order to take the film through an intensive production process that eventually led them to many successes, including a Grand Jury Prize win at Sundance 2009, an acquisition by MoMA, massive amounts of incredible press and a theatrical release.

Keirda is currently focusing full-time on BOB AND THE MONSTER, while developing her first narrative screenplay titled BIG TIME NOWHERE.

Joshua Harris

Joshua M. Harris is a professional artist. In his first corporate job, Harris was the Senior Videotex Analyst for International Data Corporation from 1985-1986. Following that position, he founded the online research firm Jupiter Communications in 1986, which went public in 1998 and was subsequently merged and sold. Harris founded Pseudo Programs, Inc. in 1994. Pseudo was, at the time, the world's largest original producer of interactive streaming video programming.

In a shift from the virtual and technological world, Harris owned and operated Livingston Orchards, LLC., a commercial apple farm in Columbia County, New York from 2001 - 2006. He returned to the tech sphere in 2006, serving as the Chief Executive Officer of the Operator Exchange Corporation until 2007. Harris holds a bachelors degree in Communications from the University of California, at San Diego. Currently, Harris is the CEO of the African Entertainment Network based in Sidamo, Ethiopia.

Jason McCabe Calacanis

Jason McCabe Calacanis is the founder and CEO of Mahalo.com, a human-powered search engine. Prior to Mahalo.com's launch in May 2007, he was an "Entrepreneur in Action" at Sequoia Capital, a position he held since December 2006.

In 2007, Calacanis partnered with Michael Arrington of TechCrunch to launch the TechCrunch40 conference, showcasing 40 of the world's most promising startups on stage before an audience of Silicon Valley's finest.

Calacanis co-founded and was the CEO of Weblogs, Inc., a network of popular weblogs that was sold to AOL in November 2005. Upon joining AOL, he was appointed Senior Vice President. In addition, he was named general manager of AOL's Netscape.

Prior to forming Weblogs Inc., he was the founder of Rising Tide Studios, which sold its flagship publication to Dow Jones. As a leading thinker in the startup space, he frequently delivers keynotes at the largest tech conferences (CeBIT, LeWeb, DLD) and is regularly featured and quoted in media outlets including *Charlie Rose*, *CNN*, *60 Minutes*, *The New York Times*, *The Wall Street Journal* and others.

WE LIVE IN PUBLIC

CREDITS

WRITTEN AND DIRECTED
by Ondi Timoner

PRODUCED BY
Ondi Timoner
Keirda Bahruth

EXECUTIVE PRODUCERS
Sean McKeough
Vladimir Radovanov

EXECUTIVE PRODUCERS
John Battsek
Andrew Ruhemann

CO-PRODUCERS
Jeff Frey
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Vasco Nunes
Austin Wilkin
Merritt Lear

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Josh Altman
Ondi Timoner

ORIGINAL SCORE
Ben Decter
Marco d'Ambrosio

NARRATION
Ondi Timoner

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Tchavdar Georgiev

MAIN CAMERAS
Ondi Timoner
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ADDITIONAL WRITING

Josh Altman
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Tchavdar Georgiev
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Amanda Phillips

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The William Morris Agency

In loving memory of "Judgecal Chamberlain"

WE LIVE IN PUBLIC

MUSIC CREDITS

"Head On"

Written by Jim and William Reid
Performed by Jesus and Mary Chain
Courtesy of Rhino Entertainment Company
By Arrangement with Warner Music
Group Films and TV Licensing
Licensed by arrangement with Domino Publishing Co. Ltd.

"I Give It To you"

Written by Joe Cassidy
Performed by Soft Explosives
Published by Snissassa Music (ASCAP)

"Lovely Allen"

Written by Holy F. Music
Performed by Holy Fuck
Courtesy of Young Turks/XL Recordings Ltd.
Licensed by arrangement with Holy F. Music

"Stop!"

Written by Eric Adam Avery, Perry Farrell, David Michael Navarro & Stephen Andrew Perkins
Performed by Jane's Addiction
Courtesy of Warner Bros. Records
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And IRVING MUSIC INC. on behalf of I'LL HIT YOU BACK MUSIC and EMBRYOTICMUSIC and
SWIZZLESTICK MUSIC

"Television Set"

Written by Joel Plaskett
Performed by Joel Plaskett (as it appears on the album "LaDeDa")
Courtesy of Songs for the Gang/Maple Music Recordings

"Into the Void"

Written by Trent Reznor
Performed by Nine Inch Nails
Courtesy of Interscope Records
Under License from Universal Music Enterprises

"Deceptacon"

Written by Kathleen Hanna, Johanna Fateman, and Sadie Benning
Performed by Le Tigre
Courtesy of Le Tigre Records

"Moonage Daydream"

Written by David Bowie
Performed by David Bowie
Courtesy of RZO Music
Published by Tintoretto Music (BMI) administered by RZO Music, Inc.,
Chrysalis Songs (BMI) and Screen Gems-EMI Music

"Saeglopur"

Written by Jon Thor Birgisson, Orri Pall Dyrason, Georg Holm & Kjartan Sveinsson
Performed by Sigur Ros
Courtesy of Geffen Records under license from Universal Music Enterprises
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On behalf of UNIVERSAL MUSIC PUBL. LTD

"Gilligan's Island"
Written by George Wyle and Sherwood Schwartz
Courtesy of TGH Records, LLC
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"Alina's Place"
Written by Frederik and Lindefelt
Performed by Frederik
Courtesy of The Kora Records
Licensed by arrangement with House of Hassle

"I Turn My Camera On"
Written by Brit Daniel
Performed by Spoon
Courtesy of Merge Records by arrangement with Bank Robber Music
Published by PRECIOUS FLUIDS PUBLISHING (BMI) administered by Bug

"Wave of Mutilation"
Written by Black Francis
Performed by Pixies
Courtesy of 4AD Ltd.
Licensed by arrangement with: SONGS OF UNIVERSAL, INC.
ON BEHALF OF RICE AND BEANS MUSIC

"Virtual Insanity"
Written by JASON KAY, TOBY SMITH, STUART ZENDER,
DERRICK MCKENZIE, BUCHANNAN WALLIS and SIMON KATZ
Performed by Jamiroquai
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