



WHAT'S WRONG  
WHAT'S WRONG  
WHAT'S WRONG WITH YOUR KIDS?

VIDEOTAPE



V-001 XTEAMARTISTS PRESENTS  
IN ASSOCIATION WITH OFF-CENTRE STUDIOS AND BETTERHALF PRODUCTIONS

# VIDEOTAPE

## INTERNATIONAL PRESS

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ANDREW YORKE ALLISON VARLEY KEVIN MICHAEL DANIEL THOMAS PHIPPS TY GIBSON SAM MACLIN  
NATHAN WITHERS KATIE SAMPLES WESLEY JOHNSTON ALIX JADE MARTIN MEREDITH GREER JUSTIN DEAN  
PRODUCED BY NATALYA DOVZHENKO DOUGLAS ANSON ALBERT ALMODÓVAR  
MUSIC CONSULTANT TAYLOR BROWNE, XTA DANIEL THOMAS PHIPPS, XTA ORIGINAL SCORE BY NATHANIEL DAVIS  
DIRECTOR OF PHOTOGRAPHY FRANÇOIS BERGMAN WRITTEN BY JONATHAN FISCHER  
ASSISTANT DIRECTOR OF PRODUCTION KEVIN MICHAEL, XTA DIRECTOR OF PRODUCTION ANDREW YORKE, XTA

96 min | 2.00:1 | colour





The children had stones already, and someone gave little Davy Hutchinson a few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. “It isn’t fair,” she said. A stone hit her on the side of the head.

Old Man Warner was saying, “Come on, come on, everyone.” Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

“It isn’t fair, it isn’t right,” Mrs. Hutchinson screamed, and then they were upon her.

*The Lottery*, Shirley Jackson

26 June 1948, *The New Yorker*

*The Lottery*. Shirley Jackson. Short story. This is what this movie is going to be about: children breeding the terror of their superiors.

13 July 2007

{Andrew Yorke, *The ‘Videotape’ Diaries*}

## SHORT SYNOPSIS

After keeping to himself for months, Daniel gradually opens up to tell a story that has sealed him in alcohol, cocaine, and depression. He lays out a story of a young couple in a losing battle against the new pressures of adulthood; a group of kids fighting unmanageable change; and a young man who strikes out in desperation against his peers.

## FULL SYNOPSIS

Loren Hawthorne, pregnant, is found dead in a warehouse near a local college. She appears to have committed suicide. In a few months, three more bodies are found. Seeing the opportunity for a compelling story, a freelance journalist seeks out the key witness, Daniel Phipps, for an interview. After keeping to himself for months, Daniel gradually opens up to tell a story that has sealed him in alcohol, cocaine, and depression. He lays out a story of a young couple in a losing battle against the new pressures of adulthood; a group of kids fighting unmanageable change; and a young man who strikes out in desperation against his peers.

Daniel's story is set in the last vestige of innocence, a time in life when they are no longer children but not yet adults. Through voyeuristic, vérité-style footage, *Videotape* illustrates a modern generation with no direction, struggling to reconcile the bleak reality that faces them.



## A STATEMENT FROM ANDREW YORKE

I walked into Professor Dan Setterberg's office with a question.

He sat there at his desk, littered with papers and books. The walls were cramped with posters of films and art. A thinner, wiser, version of Santa Claus peered mercilessly through his glasses at some unfortunate student's essay. I knocked on the door.

‘Professor Setterberg, I have a question for you.’

He looked at me, noting my pensive undertones. ‘Well, you better get in here and close the door.’

I shut the door and sat across from him.

‘Professor Setterberg, I am going to ask you something that will probably make me sound like some sort of egomaniacal ass.’

‘Oh, I like those kinds of questions,’ he chuckled under his breath.

I summoned the courage.

‘I want to make a movie. Not just some ordinary movie. I want to create an experience and I want to do it in a way no one has done before. Am I an idiot for thinking that's possible?’

To his credit, he thought on it for a few brief moments. I appreciated that.

A stern, elderly voice: ‘Drew, dreams are not found. They are created from scratch. They take huge sacrifices you never expect. People will call you crazy; you'll run out of money and have trouble sleeping.

Your large group of wandering friends will turn into a small group of individuals you will trust with your life. You'll push yourself above and beyond your own expectations and limitations. And by the time it's all said and done, you still may not find it.’

I sat there, not knowing what to say next. I wasn't sure if there was anything to say next. He leaned forward.

‘But if you do find it, you will feel something that very few ever do.’

There was a brief silence.

‘What's that?’ I asked.

He leaned back in his chair comfortably, putting his arms over his head. He chuckled a bit and became again the same blunt teacher I grew to admire so deeply.

‘Alive, stupid! You will feel alive!’

We joked for a few minutes afterwards, until he ventured to his next class. As we went our separate ways, he yelled at me from across the hall.

‘Oh, and Drew—’

I turned around.

‘Be your worst critic.’

He walked up the stairs and out of my sight. His advice never did.

## ANDREW YORKE

### DIRECTOR OF PRODUCTION

Andrew Yorke presents the voice of a confused generation with *Videotape*, his first full-length motion picture. While utilising unorthodox equipment and an atypical approach, Yorke demonstrates rare talent for storytelling through beautiful composition and captivating characters.

At 12 years old, Andrew Yorke began studying film through biweekly trips to libraries and video stores. By the end of secondary school, he fused his studies with practice, generating a small library of his own experimental shorts. At university, Yorke conducted research in production and media theory. One result of these studies was a comedic short entitled, *Finding the Truth: The Making of a Classic*. The short helped raise attention for the media department, compelling the school to significantly invest in HD technology. By purchasing a film camera and consulting with film processing offices in the Dallas and Fort Worth area, Yorke produced ten film shorts. The film loading and processing was supervised entirely by Yorke, giving hands-on experience with film in various stages.

Yorke's previous works include *The Janterm Diaries*, a documentary series which followed college students on a month-long adventure through Eastern Europe. *Chernobyl: The Janterm Diaries, vol. 4* would prove to be his most personal in the series, inspiring the creation of his full-length feature.



Since *Videotape*, Andrew Yorke has developed two feature-length scripts with Xteamartists, under the working titles *Victoria* (xv-002) and *Chernobyl* (xv-004). Following his collaboration with Jonathan Fischer and Kevin Michael on those and five other treatments, Yorke published a collection of prose titled *Sharon Tate* and a short story, *Waiting for Love at Airports*. A third short story, *One Night Stand*, will be published in December 2012. Yorke is currently working on an untitled novel—the first of a trilogy concerning the *Victoria* script—slated for concurrent publication in December 2012.

## KEVIN MICHAEL


### ASST DIRECTOR OF PRODUCTION

Having spent most of his childhood training as an actor, Kevin Michael began his study of filmmaking upon entering high school. An interest in photography led him to experiment with moving pictures; this landed him an internship at 14 years old with a local television station. In the same year, he finished high school and began photography courses at a community college and spent all free time in the darkroom or behind a lens. During his internship, Michael studied editing for two years in Avid and Final Cut Pro as well as various jobs in ENG and studio production, followed by a year-long contract employment. At 15 years old, Michael also won a Telly Award for a music video coproduced for a local Plano, TX band.

Prior to and following university, Michael furthered an independent study of filmmaking through experimental shorts and various short-form exercises. He maintained this study with extensive freelance work ranging from videography to graphic design, including post work for HDNet. He attended Austin College for photography and film production, with a minor in Asian religions. As part of his major, Michael studied film and television production at Bond University in Australia, with processing and colour timing provided and taught by Warner Roadshow Studios.

Since *Videotape*, Kevin Michael has expanded his field of practice. He consults for Xteamartists in advertising and layout, and is in charge of the redesign of the xta web site and on-line presence, to be rolled out in Fall 2012. He is currently collaborating with his friend Andrew Yorke on a series of three novels, after editing and directing the typography and layout of his first three works of short fiction.





*Videotape* was intentionally cast with non-actors from Austin College, the location used for principal photography. Those involved had an established rapport and as such allowed for a uniquely organic direction and limited scripting.

## CAST

Daniel Thomas Phipps started his artistic ventures in secondary school, forming a band and performing acoustic sets by the age of 16. By the time he reached university, he developed an interest in acting through his association with Yorke and quickly found himself working in several of Yorke's short projects. Phipps, now a university graduate, has finished touring and is currently recording with his newest band, 'The Kinfolk'.

Allison Varley (Loren Hawthorne) participated in a small number of theatrical productions in secondary school before meeting Yorke in 2005. Since completion of *Videotape*, Varley has written a thesis in the field of Psychology and graduated Magna Cum Laude in 2009. She is currently enrolled in the PhD program at Arizona State University studying social psychology.

Ty Gibson assisted Yorke on a number of his early student shorts, performing in numerous character roles. After seeing his performance in a comedic short, Yorke urged Gibson to accept a role offered in *Videotape*.

Sam Maclin consistently participated in the arts as a youth, performing in local plays and bands in the Dallas area. Like fellow cast member Ty Gibson, he was offered a role in *Videotape* after performing in some of Yorke's student shorts. Maclin graduated university in 2009 and is currently working in the Los Angeles area.





## A CONVERSATION WITH YORKE & MICHAEL

What presented the biggest challenge in bringing *Videotape* to fruition?

**AY:** With everything that you are passionate about, you shouldn't cut corners or work under mediocre circumstances. *Videotape* ended up a professional product that I am proud of, but there were many points where I questioned my methods. They were unorthodox and highly risky. In just about any scenario, I still believe that ninety-nine percent of the time, a movie shot in this fashion would never work.

**KM:** I agree [with Yorke] that you can't cut corners. We had a set of circumstances that created a somewhat low-quality environment. We had to lift ourselves out of that and find creative ways around things such as a lack of funds. In doing so, we were embracing what others saw as limitations and redressing those as assets to our story. There's not much immediate support for that.

Is this the way you see college life?

**AY:** The visual style of this movie portrays a specific kind of chaos the cast and crew witnessed quite often. You could say it was the key for our motivation.



**KM:** College has traditionally been a period of change in one's life. People are defining the foundations for their lives and it involves some searching. There is a lot of confusion. A lot of lifestyles and a lot of backgrounds come together on campus but people always seek common ground. Drugs and alcohol seem to be abused far more than when our parents were in school. While elements of *Videotape* are obviously fictitious, I don't think it would be wrong to say this represents a very real cross-section.

Do you feel that the characters are an accurate portrayal of this generation of college students?

**KM:** As I said, I think there are some exaggerations. But overall, there is an undeniable familiarity for anyone this age with the characters on-screen.

**AY:** The picture observes a culture many witness at one point or another. It isn't as foreign as some would believe or like to believe.



How was the script approached?

**AY:** We didn't have a conventional script. I knew there would be no way I could get a bunch of inexperienced actors to churn out noble performances without rewriting the rules a little bit. So I wrote an outline of the story containing key moments and key lines. Then, I sat down with these guys and we figured out what each character would say in specific situations in the story. I had no idea this particular practice would work so well.

How did working with non-actors affect the exposition of the story?

**AY:** Before shooting, the entire cast and I would sit down and run over all of the key lines and plot devices we needed in a scene. We would then improvise the scene without a camera. When we arrived on set, we would immediately begin shooting. By approaching it this way, we allowed ourselves to get sucked into this world. Suddenly, these 'unproven' actors were churning out performances that were above and beyond their supposed capabilities. They did an incredible job.

**KM:** I'll admit I had my doubts at first. When Andrew showed me the footage from principal photography, I was surprised at how well I was convinced by their performances. However, it wasn't until shooting the interview that I was completely sold on the potential. Daniel [Thomas Phipps] came up for the shoot and we explained what we would be

doing with the interview. I think it was the first he'd really heard of it. After that, we essentially dove straight in.

I had a really privileged experience shooting this because [Yorke] was directing; I was just playing a journalist. I had nothing else to worry about so I was able to be completely immersed. I took the interview equipment and went outside while Andrew spoke to Daniel for a minute. I literally had no idea of what I might say to Daniel while I was setting up. Everything on our parts was improv from the moment I entered through the end of the interview; we just knew the events to cover. I knew Daniel and knew that he worked for the part. But I realised shooting the interview just how well this was working. I was a part of the staging but I completely believed his story.

**AY:** I remember when I approached a possible producer back in late 2007. He looked at our production schedule, lack of a conventional script, and a proposed cast composed of inexperienced college students. He sat there and told me sternly this was a clear recipe for disaster. Because very few believed this experiment could work, these inexperienced 'actors' had nothing to lose, but everything to gain. They had a chance to tell a story that mattered to them.

It sounds like this would cause a great deal of stress ...

**AY:** It did, but what doesn't? If you have something that you are passionate about and you find very little assistance, you have to grow up and deal with whatever problems come your way.



**KM:** The biggest challenges are oftentimes the things most worth doing. Of course it's stressful, but facing a challenge is all about resolving that stress and pushing more than you did before.

What made this production different?

**AY:** The story and the individuals involved, pure and simple. The story was something that we all could relate to on an intimate level. Bringing it

to life wasn't the most difficult part. Putting it to bed was and still is. I still can't hear a train horn the same way that I used to.

From the narrative structure to the approach on set, *Videotape* is an unconventional production. Do you see yourselves using something similar in the future?

**AY:** *Videotape* could never be replicated. Everyone was at the right place and at the right time. Even if I wanted to, I could never tell a similar story and I would never approach it the same way. It's a part of my life that I learned a great deal from and I will never forget. But it's over. I'm moving on.

**KM:** I can see filling appropriate roles with non-actors in the future. I was really impressed with how well that worked. But everything was in just the right place here. The circumstances were perfect and it was a risky experiment that worked incredibly well. I will always endeavour to bring an original perspective to the table but *Videotape* belongs to the audience now and my job is to go forward.

Being young and lacking a substantial filmography, many would call you inexperienced.

**KM:** Everyone has a first picture. This one is mine. And the next one will be my second. Some people choose to start a bit later in life; I didn't.



**AY:** You are only as good as your last movie, no matter how many you have done. *Videotape* is the starting point. Now that a proper foundation has been laid, all I can do is push forward. So that's what I plan on doing.

With this being your first full-length motion picture, were there any aspects of the process you disliked or didn't see coming?

**AY:** There's a saying I heard not too long ago: 'a motion picture is never finished. It just gets distributed.' I would say that's the one thing about this whole process I severely dislike. It's enough to drive someone crazy.

What's next?

**AY:** Since publishing *Sharon Tate* and *Waiting for Love at Airports*, we have been working on a trilogy that develops the characters in our *Victoria* script. The first book is due out around the holidays. I can't really tell you much more at the moment.





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'Well that's it. We've either stumbled onto something genius or we have completely lost our minds.'

18 September 2010



To capture a story so unconventional, Xteamartists undertook production of *Videotape* in three distinct phases over two years.

## TECHNICAL NOTES

November 2007 – April 2008

Phase One narrated the self-documented return of Drew Hayes and Daniel Phipps to the college they had abandoned months before. A result of budgetary requirements and creative direction, it was decided to capture this portion using the Sony DCR-TRV140. Xteamartists agreed that, though risky and unconventional, this would provide the most effective visual context.

March 2009 – April 2009

Phase Two introduced the journalist and elaborated on the relationship between Loren Hawthorne and Drew Hayes. With a change in both time and mood, the Canon GL1 was chosen to contrast the gritty DCR. The interview was shot in 720p HD on a Panasonic HVX200P with a Brevis mount and Nikon lenses. B-roll was shot on the GL1, though it was later decided to emulate the gritty nature of the DCR.

August 2009 – January 2010

Phase Three expounded on the events providing context to the interview. Shot in 1080p HD on the HVX, the footage placed this external story in a cleaner setting with a new, isolated grade of image. Although the voyeuristic style remained, a more locked-down approach was used to illustrate the journalist's relatively stable environment.

Post was completed at the xteamartists studio located in Addison, TX, and was supervised by Andrew Yorke and Kevin Michael. A Matrox interface was used with a Panasonic display for all visual work. Audio post included equipment from Audio-Technica, Tascam, M-Audio, and Zoom. All work was completed using Apple computers. Musical compositions were under the direction of Nathaniel Davis with words and contributions from Taylor Browne and Daniel Thomas Phipps.



## CAST

Andrew Yorke  
Allison Varley  
Kevin Michael  
Daniel Thomas Phipps  
Ty Gibson  
Sam Maclin  
Nathan Withers  
Katie Samples  
Welsey Johnston  
Alix Jade Martin  
Meredith Greer  
Justin Dean

Director of Production  
Asst Director of Production  
Written by  
Original Score  
Executive Producers

Music Consultants

Director of Photography  
Edited by

## CREW

Andrew Yorke, **XTA**  
Kevin Michael, **XTA**  
Jonathan Fischer  
Nathaniel Davis  
Natalya Dovzhenko  
Douglas Anson  
Albert Almodóvar  
Taylor Browne, **XTA**  
Daniel Thomas Phipps, **XTA**  
François Bergman  
Markus Schlondörff  
Levi Nichols

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Margarette Varley  
Peter Varley  
Dan Setterberg  
Melanie Moore  
Graham Garrison  
Thomas Monaco  
Jennifer Hayes

Reo Casey  
Sarah Gilbert  
Darrin Nobles  
Mariana Krueger  
The Hudsons  
The May Clan  
Larry & Marjorie Hass  
T Hunt & Karen Tooley  
Doug Darby  
Will Radke  
Todd & Diana Maclin  
David Ray  
Crossroads Audio  
Fatima White  
Austin College

Produced through Xteamartists  
in association with Off-Centre Studios and Betterhalf Productions.

Photographed on location in Addison, Arlington, Dallas, and Sherman, Texas.

Original score by Nathaniel Davis. Soundtrack distributed by Xteamartists.

The characters and events depicted in this photoplay are fictitious. Any similarity to actual persons, living or dead, is purely coincidental. This motion picture is protected under the laws of the United States and other countries. Unauthorized duplication, distribution, or exhibition may result in civil liability and criminal prosecution.

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Quotes from 'The *Videotape* Diaries' © 2011 xteamartists, llc.

XV-001

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Maria Jacquemetton  
January Jones  
Stanley Kubrick  
Terrence Malick  
Hannah Murray  
Ed O'Brien  
Jack O'Connell  
Luke Pasqualino

April Pearson  
Chris Provenzano  
Kaya Scodelario  
Jason Schwartzman  
Phil Selway  
Steven Soderbergh  
Alan Taylor  
François Truffaut  
Matthew Weiner  
Byrd Williams  
Luke Wilson  
Owen Wilson  
Robert Wyatt  
Robert Yeoman  
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And you  
for me