

e films Presents
in association with Immotion Studios
A Film By Erik Clapp

MERK HARBOUR

SUSANA GIBB

RICHARD FOLMER

in

SEVENTY-8

Phil Harrington
Gail Cronauer
Dell Johnson
and Dameon Clark

Casting by	Kevin Howard
Costume Designer	Erika White
Music Composed by	Paul Unger
Edited by	Erik Clapp
Production Designer	Eric Whitney
Director of Photography	Jason Todd Hampton
Co-Producers	Erik Clapp Jason Todd Hampton
Executive Producer	Herb Pease Sr.
Produced by	Mark Mahlo
Written & Directed by	Erik Clapp

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CAST

Renny Meeks	MERK HARBOUR
Alice Rowlands	SUSANA GIBB
Joe Stefano	RICHARD FOLMER
Dr. Darryl Revok	PHIL HARRINGTON
Margaret Meeks	GAIL CRONAUER
Johnny Jones	DELL JOHNSON
Edward	DAMEON CLARK
Detective Kane	ELLEN LOCY
Mr. Rowlands	GRANT JAMES
April Rowlands	HALEY RAMM
Sunset	LIZ MIKEL
Odell	MARCUS MAULDIN
Chief Officer Smith	BRENT DUNCAN
June Olson	FARRAH WHITE
Queen 'B'	CORDELL ADAMS
Suited Man	ROBIN McGEE
Dancer	TONJUA SWANN
Bar Woman	REBECCA BEAZLEY
Panel Member #1	DAMON DECKER
Panel Member #2	LYDIA McKAY
Cheerleader	PATRICIA CAMPBELL
Limo Driver	LARRY "TINY" UNDERWOOD
Officer Zembrod	TOM ZEMBROD
Officer White	LESHA HENDERSON
Arkham Officers	DOUGLAS MAHAREY
	KENNY OCHOA
Pawn Shop Customer	MATT POSEY
Fake June Body	JENNI KEEYES
Black Mask People	TOM ZEMBROD
	TRAVIS HELTON
	SCOTT MEISSNER
Strippers	JENNI KEEYES
	SHANNON LAINE

SEVENTY-8

Written and Directed by	ERIK CLAPP
Produced by	MARK MAHLO
Executive Produced by	HERB PEASE, SR.
Co-Producers	ERIK CLAPP JASON TODD HAMPTON
Director of Photography	JASON TODD HAMPTON
Production Designer	ERIC WHITNEY
Editor	ERIK CLAPP
Original Music by	PAUL UNGER
Costume Designer	ERIKA WHITE
Casting by	KEVIN HOWARD
Additional Casting by	JASON TODD HAMPTON
First Assistant Directors	JON KEEYES MATT POSEY
Second Assistant Director	DOUG SILVER
Script Supervisor	NICOLE GARCEA
First-Assistant Camera	SARAH BOWMAN TOM GRABEL
Second-Assistant Camera	RICHARD DUTT
Steadicam Operator	GEORGE NIEDSON
Wardrobe Supervisor	LISA LEVEY
Make-Up/Hair	ADRIENNE HOVERSON
Assistant Make-Up/Hair	CHRISTINE DANIELS JUDY STAATS
Gaffer	ROBERT B. REYNOLDS
Best Boy Electric	DANIEL A. McGARVEY, JR.
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Location Manager	MARK MAHLO

Production Coordinator	JEN TSAI
Production Accountant	LAURA COMPSTON
Extras Casting Coordinator	EDDIE HOLLAND
Set Photographer	KARIN DREYER
Still Photographers	EDDIE HOLLAND AMY FOWLER ALEX LYLE
Art Director	ERIC WHITNEY
Assistant Art Director	TRAVIS HELTON
Prop Master	DANIEL DELOACH
Prop Assistant	HUNTER NOLAN
Weapons Master	RANDALL HEARNE
Graphic Artist	AMY FOWLER
Webmaster	SHAWN KELLY
Storyboard Artists	TOM SCHULER ERIK CLAPP
Mechanical Effects by	RELATIVE REALITY
Special F/X by	STEVE KRIEGER
Titles/Motion Graphic Artist	KEVIN FLACH
Key Set Production Assistant	RHONDA TOVAR
Production Assistants	KELLY RIDDLE SZUCCEED LY CASEY DAWSON ANTHONEY JACK ALICE NEWMAN DANIEL HIGUERA JAMIE GREGOIRE
Immotion Studios	
Production Coordinator	LESHA HENDERSON
Immotion Studios	
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J. DAVID ROSENBLAD
KEVIN D. BROWN

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Foley, Effects and ADR Supervisor
Additional Sound Design
Dialog/ADR Editor
Assistant Sound Editor
Foley Artist

J. DAVID ROSENBLAD
KEVIN D. BROWN
KEVIN D. BROWN
DON McKENNON
RICHARD DIMMITT
JOSEPH SABA

Music Composed, Conducted and Arranged
by Paul Unger

Music Technical Assistant
Sound Engineer
Special Music Consultant

MAX OEPEN
SCOTT FEILLE
VALERIE GUENTHER

Musicians
Vocals
Bass, Piano, Keyboards
Guitar
Drums, Percussion
Violin

MARY SORENSEN
PAUL UNGER
DANIEL HUFFMAN
MAX OEPEN
KIM TORGUL
ANGELA CAPORALE
DANIEL E. SIGALE
DEBORAH BROOKS
JEFF HALL

Viola
Cello
Bass

“When I Get Home”
Written by Larry Lampkin
Performed by Larry Lampkin
Courtesy of Kaint Kwit Records

“Bar Song”
Written by Larry Lampkin
Performed by Larry Lampkin
Courtesy of Kaint Kwit Records

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All the peeps at Immotion Studios

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Filmed on Location in
Ft. Worth, Arlington, and Dallas, Texas

And thanks to Mom, Dad, Grandpa, and Grandma
for always supporting my dreams.

To my Amy for your constant love and support.

This film is dedicated to Bobbie Wygant
for giving me the courage and inspiration to never stop.

Dolby Digital

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SYNOPSIS

SEVENTY-8 marks the feature film directorial debut of Erik Clapp. Drawing upon the lingering intensity and surreal reality of Asian cinema, this dark and suspenseful mystery carries one distinct message, says Erik Clapp: “The more you torture someone or beat into them your ideas, the more likely they are to become what you are, which is not necessarily a great thing to be.”

It is present day in Arkham Heights, a seemingly desolate town that has decayed much since the eighties. Renny Meeks (MERK HARBOUR) is a lonely, mentally challenged man with an IQ of 78, who sacks groceries at a small store. He's a simple man, recently released from an institution for a crime he was accused of that rocked the town ten years ago. The crime was caught on camera and became such a debate that it sent the entire town of Arkham Heights into its now desperate state. Renny now tries to live a simple life away from the people he supposedly harmed akin to a Frankenstein-esque existence.

As Renny re-integrates himself into the Arkham Heights society, a series of murders on film strangely begin to occur again. Scared, with nowhere and no one to turn to, he finds shelter in Alice (SUSANA GIBB), the check out girl at the grocery store. Alice sees a lot of herself in Renny. She feels compassion for him and tries to help him as she begins to suspect her ex-boyfriend, the ruff and tumble Edward (DAMEON CLARKE), of be responsible for framing Renny with these new series of crimes. Alice defends Renny to local cop, Joe Stefano (RICHARD FOLMER), who seems intent on putting Renny back in the institution.

Stefano becomes unable to hold Renny on a lack of evidence and allows Alice to take him home. Unfortunately the outside world of Arkham Heights becomes a more dangerous place than they could ever imagine. In a tumultuous and surprise ending, Renny and Alice must face an entire town intent on seeing Renny die for the crimes they believe he committed.

ABOUT THE PRODUCTION

Educated in both Advertising and Film/Video Production, Erik Clapp is a screenwriter turned filmmaker who has spent the past 8 years writing, producing, and directing industrial videos, short films, and television commercials.

For his feature film debut, he chose a screenplay he had written five years prior: “**Seventy-8** is about a character named Renny Meeks who has an IQ of 78. He gets into a bit of a mess with the local bullies and kills a little girl who is the daughter of the man who owns the town. As a result, he’s thrown into an institution. When he gets out, the whole town has dried up and gone down hill because of the girl’s death, and now is plotting Renny’s demise.”

A fan of slower paced films that build their suspense and intrigue through character development, Clapp built an intriguing concept based upon a simple idea. Says the screenwriter turned director, “I always wanted to make a movie about someone who gets picked on and bullied in school. And, I wanted to do a movie where a medium of communication was used as a murder weapon, in this case film and in particular, snuff films. I really hadn’t seen a movie about snuff films that really showed what that world was about.”

His first step in realizing his dream was bringing aboard Co-Producer and Director of Photography, Jason Todd Hampton. Shares Clapp, “Jason and I met at the University of Texas at Arlington in film and video class. I was getting ready to produce a show for cable television. I had seen some of Jason’s material and ran into him at an art gallery. I introduced myself, told him I wanted him to direct an episode for a campus cable show I was producing – which he did – and we’ve been working together ever since.”

Hampton continues, “Erik and I have been making short films on and off ever since we graduated from the college and **Seventy-8** has been one of those things that we both felt good enough about to stay with. The story originated five years ago – that was the first time I read it. When the opportunity arose to make a feature that was the first one we jumped on. Between the two of us, it’s the movie we thought we could build a foundation with.”

In building this foundation, Clapp and Hampton spent a year further developing the story, characters, and visual style for the film. Ultimately, the two collaborators decided to shoot the movie in High Definition 24p.

“The decision was both artistic and financial,” says Clapp. “We couldn’t afford 35mm, and I dislike the ‘look’ of 16mm. It reminds me too much of grainy student productions of the past. I wanted something cleaner and more pure. I come from more of a digital video background, so I wasn’t that scared of the new technology. And from the few features I had seen shot with it, I really liked the look of it. It came as close to being 35mm that we could afford. It also saved us a lot of money in stock and processing fees. And for some strange reason I liked the fact that we were making a movie about a place

devoid of technology using the cutting edge of technology ourselves. That made total sense to me!”

The lack of technology Clapp refers to is one of the fundamental artistic decisions that lends brilliantly to the film’s mysterious nature. Clapp and Hampton instructed the art department that the film should take place “anytime,” meaning that there should be no signs of modern technology to date the story. Says the director, “I wanted to convey to the audience that this town was left behind. Way behind. Exactly like the characters themselves. Everything should be very simple, like Renny. I’m a strong believer that your setting should be a strong central character in a film. I didn’t want the distractions of cell phones, computers, televisions... I didn’t want the characters to have access to such conveniences. It just made the town seem that much stranger. I also thought it would help add credibility to the fact that everyone is still using Super 8 cameras instead of camcorders.”

An essential element of the storyline, black clad figures wearing white masks follow Renny, filming his movements with 8mm cameras. Clapp and Hampton decided to incorporate this into the style of the movie using 8mm footage shoot simultaneously with the High Definition cameras. “We could have shot the Super 8 stuff in HD and degraded it later,” explains Clapp, “but unlike 16mm, I happen to be a fan of Super 8. It has such a dirty, sinister look to it. It just feels bad. We decided to use the camera and the look as the point-of-view of the killer to take advantage of that dirty look. I took a class in Super 8 about ten years ago, and never finished it, so this was almost the equivalent of my completion of that class.

”It stands out from the HD and adds such a voyeuristic feel to the movie. I’m real proud to have cut all of it by hand on a little movieola I bought at a flea market.”

Further to the visual aesthetic they were seeking for **Seventy-8**, Clapp and Hampton made a final, unique decision; they shot the movie’s present day footage in black and white and used color for the flashback sequences.

“We spent about half a year discussing how to mute the colors enough to make the town seem devoid of life,” says Clapp. “After a while Jason and I just kind of looked at each other and decided to go all the way and just suck all the life out of it and go black and white. The decision to make the flashbacks the opposite was actually real simple. Since the flashbacks all occur before the death of the little girl, why not make them overly vibrant and full of life. So we went the polar opposite to show how perfect the town used to be before things turned ugly. Its a subconscious thing that you either key into or don’t.”

Adds Jason Hampton: “One of Erik’s biggest influences for **Seventy-8** we’re the earlier films of John Frankenheimer. I knew that Erik wanted this film to feel like an old movie – like the old black and white film noir from the ‘50s and ‘60s. Also, the story of **Seventy-8** has a very slow-moving feel so I chose to capture that by shooting hand-held to give it a rocky feel. I knew if we shot traditionally with static shots and smooth movement it would be too slow and boring for the audience. With the shaking of the

hand-held I was hoping it would give the audience an uneasy feeling while the story is being figured out in front of them.

”We also chose to use all sorts of long lens shots to give the feeling as though somebody was watching around corners or behind bushes. The idea, tied into the story, that the audience would become a cast member as well.”

Essential to the movie would be a diverse cast, particularly large for a smaller budgeted film. At the center of the story is Renny Meeks, a simple-minded man haunted by his past.

“When I was writing Renny I really had no idea what he looked like, other than a blank slate,” says Clapp. “So in casting we saw a lot of terrific actors who maybe went too far one way or the other. Merk Harbour came in and gave a very understated performance. He seemed very likable and bashful at the same time. He had a look, and a way with his body movements that just fit the character.”

Joining Merk Harbour would be Susana Gibb, a gifted actress who would play the very conflicted character of Alice. Says Clapp, “Susana I had seen in some other movies like ‘Falling Hard’ and ‘Learning Curve.’ I wrote the script with her in the back of my head. She is just a terrific actress with this innocent yet at the same time suspicious look about her. She can seem so pretty then turn on a dime and just look the complete opposite. There are scenes in the movie where that look was key.”

Rounding out the cast would be veteran stage and screen actors Richard Folmer and Gail Cronauer, along with up-and-coming actors Dameon Clarke and Dell Johnson.

Seventy-8 was set and ready to go in November 2002, until the production hit a snag. Two weeks prior to filming, the Producers were contacted by the Teamster’s Union and told that the production would hire Teamster drivers or shutdown. Says Clapp, “We could not afford to pay what they demanded on our meager budget. So we had to shutdown for a while and rethink how to deal with the situation.”

“It took the wind out of our sails,” says Director of Photography Jason Hampton, “but at the same time, it gave us the opportunity to pre-produce the movie a lot more... to be more thorough so we could really communicate with the rest of the crew what we were wanting.”

Adds Clapp, “It gave Jason and I a little time to step back and approach the movie from a filmmaking standpoint instead of a producing standpoint. Here Jason is dealing with casting when he’s supposed to be taking care of the cinematography. Since most of our producing work was done, it gave us a little time to just look at the movie as a filmmaking team.”

The producers decided to delay production until the spring of 2003. Quietly and under the radar, they began weekend filming in February followed by a two-week shooting schedule in March.

“For a low-budget film we had a boat load of locations,” says the director. “Many of the locations were bigger set pieces than the others. So for the more intimate scenes - in the apartment for example - we didn't need a full crew. We broke our schedule down to take advantage of days in which we needed a large crew or a small crew. We took our smallest days first to get familiar with the crew and cast on the three weekend shoots. Then once everyone was comfortable with each other and we had a good flow going we went to a full two-week schedule with the more elaborate scenes and locations. It was at this point we added more crew.”

With production fully underway, Erik Clapp got his first taste of feature filming directing: “Having never directed a feature before I was very nervous to say the least. However I was around several people that I trusted, and I just went into it with a very gung-ho attitude that this was going to get done. I tried to be as prepared as possible with storyboards and open to any suggestions that anyone on the crew wanted to make. Filmmaking is a group effort. No one suggestion from the crew or cast should go unheard. I wanted to encourage everyone that this is what we have to get done, if there is a way that can enhance it creatively I'm all for it.

“As far as the way I directed it, I would say I wanted to keep the actors on their heels. I like to give actors the opportunity to interpret things their way first within the confines of the script. If something is off to me or seems odd, then I'll say something or make adjustments. For **Seventy-8** it was kind of a ‘keep it dark’ kind of feel and attitude.”

Two particular sequences, the darkest of the movie, also proved to be the most challenging for the director. “I've never had a problem with shooting out of sequence but shooting a big action sequence or set piece in reverse order messes with my head,” explains Clapp. “So the Storage sequence and the Theater scenes did a real number on me. We had very finite amount of time to pull off some really complex scenes with a lot of coverage. And I learned very early that gun fights and squibs can kill your day and your momentum.

“The theater scene was a real killer because of all the extras, choreography, and the use of the steadicam for the first time, since being handheld for most of the shoot. It was a real challenge to stay on top of things. That scene was just so different in every way from everything else we had done up to that point. It was like making one movie one day and another movie the next. Although that was intended and planned it was a real killer to shift creative gears like that.”

On April 23, 2003, **Seventy-8** wrapped production and began their year long task of post-production. Looking back on the making of the film, Erik Clapp shares, “My favorite memory from production was very simple. I loved shooting at Roy Pope Grocery. Everything just seemed to click there. I used to work there during and after High School,

so it was kind of like a homecoming for me. I had a great time shooting those scenes - the mood was very light and fun. Everyone seemed to be enjoying what they were doing on the days we were there. It was just a tremendous atmosphere to work in.

“Another favorite memory for me was shooting the Super 8mm footage side by side with the HD camera. There was this weird kind of passing of the torch feeling. And I felt really good about utilizing the newest and oldest of technologies at the same time.

“I really enjoyed shooting the scene where Robin McGee gets shot on the fence in Super 8 at the beginning of the film. We did that on the fly, no permits, and in a not-so-great neighborhood at night. We did it twice and once we got it we had to race back to our cars before the police came by. That made me feel like we were having fun and still doing things guerrilla style even though we had a budget at our disposal.”

ABOUT THE CAST

MERK HARBOUR

Renny Meeks

“My character is Renny Meeks,” says Merk Harbour, “and he’s just trying to make it in the world. Insecure, childlike innocence, wise and determined all describe Renny. He’s not a big talker but one heck of an observer. He takes it all in.”

Seventy-8 is Merk Harbour’s feature film debut in a leading role. Previously, Harbour could be seen in “Paul is Dead,” “Midnight-to-Midnight” and an impressive list of commercial work. Coming from a background of improvisational comedy with the Lone Star Comedy Troop, **Seventy-8** afforded Harbour the challenge and opportunity he was looking for to broaden his work. “The biggest challenge I had portraying Renny was the contrasting worlds I found myself in during filming,” explains Harbour. “While Renny lived in a dark, suspenseful, emotionally intense world, I was right in the middle of having my first baby right as production began. Talk about your different emotional states. However, I do feel the wide spectrum of emotions I had going on during filming helped me in my performance because Renny is this ball of conflicting emotions. Or maybe it was just my lack of sleep.”

When asked about production, Harbour gets a smile: “One of my favorite aspects of filming **Seventy-8** was having the opportunity to do something I love with people who were as passionate and excited as I was to be there everyday. We had a lot of fun making this movie. I think Erik (Clapp) put together a fantastically intriguing yet twisted script. With my background being primarily in comedy, I also had a blast when I got to take this dark drama and turn it upside down and do some goofball improvisation with some of the scenes. At times the scenes were so heavy, it was fun to lighten things up now and then.”

SUSANA GIBB

Alice Rowlands

“I found it difficult to find the ‘truths’ of Alice, since she didn’t always say what she meant, and she was unable, or not allowed, to reveal her true motives,” shares Gibb of her leading role in **Seventy-8**. “Alice, while struggling with her own demons, enlists Renny’s help in locating a missing friend, and offers to help him find something in return. I always believed Alice was trying to help Renny, despite what her feelings about him were. Alice became stronger while helping Renny, and in the end, finally was able to help herself. While rarely successful, Alice was trying to play both sides.”

Gibb made her feature film debut in the leading role of director Andy Anderson’s “Learning Curve.” Gibb can also be seen in “Dr. T & the Women,” “The Rage” and the upcoming “A Killer Within” starring C. Thomas Howell and Sean Young. Gibb is currently in fight training for a series based on the role playing game, Digital Burn.

Remembers Gibb of her time on **Seventy-8**: “The camaraderie of the cast and crew was wonderful during the filming. The fact that the plot of the movie had the characters being filmed without them knowing, and that during the filming of the movie the camera was always running, whether we the actors knew it or not, drew a funky parallel that I believe was great for the movie.”

RICHARD FOLMER

Joe Stefano

“Detective Joe Stefano is an old school dinosaur,” explains Folmer. “He’s been around the block , physically and emotionally, more than a few times. He's eaten up with guilt for abandoning his family thirty years ago. By returning and solving this crime, he hopes for closure and redemption.”

A veteran of stage and screen, Folmer is currently the Artistic Director of the East Bank Theatre in Bossier City, Louisiana. His extensive list of stage credits include Willy Loman in “Death of a Salesman,” C.S.Lewis in “Shadowlands,” Drummond in “Inherit the Wind,” Higgins in “My Fair Lady,” and Tevye in “Fiddler on the Roof.”

In front of the camera, Folmer quips, “Being trained on stage, I always have to pull back, realize that the camera does the work, if the eyes open the window. The emotions of the character I could identify with, but the violent situations were foreign to me and my imagination went into overdrive. Fortunately, I watch a lot of television and go to lots of movies.” Folmer’s film credits include Oliver Stone’s “JFK” along with roles in “Just Sue Me,” “Stars Fell on Henrietta,” “Kingfish,” “Heaven and Hell,” “Murder in the Heartland,” “Doublecrossed,” “Marina's Story,” “St. Tamany Miracle” and various episodes of “Walker, Texas Ranger.”

PHIL HARRINGTON

Dr. Darryl Revok

Phil Harrington appears as Dr. Darryl Revok, a character whose motivations are purposefully ambiguous. Explains Harrington, “Dr. Revok is Renny’s psychiatrist who has been treating him in confinement for fifteen years and tries to ease his transition back to the outside world. He tries to prepare Renny to face the town that hates him for an act they think he committed many years ago. Revok is a narrowly-focused, intensely-troubled man who has unresolved issues with an old friend who is the detective investigating crimes in the town, and with Renny’s mother who has also been one of his patients.”

After retiring from the Air Force, and then writing technical manuals for eleven years, Harrington jokes, “acting became my third career.” Harrington began focusing primarily on film acting, “trying for the widest variety of roles possible, and being somewhat successful in finding them.”

Among his television and film credits, Harrington has appeared as the 360-year-old Lyle Cortez in “Untimely,” a physician in a world without illness in “Dr. Muffins,” “Captain Freedom” as the failed spandex wearing comic book hero, and the crooked CEO Victor Ingram in “Penitence.”

GAIL CRONAUER

Margaret Meeks

A gifted and talented character actress, Cronauer has appeared as Ma Newton alongside Matthew McConaughey and Ethan Hawke in “The Newton Boys” and in Robert Altman’s “Dr. T & the Women.” She has also appeared in such indie hits as “Boys Don't Cry,” “Carried Away,” “Air” and “Single and Dealing With It.”

Also well versed with the stage, Cronauer has performed in theatre productions across the Dallas/Fort Worth metroplex including the Dallas Theater Center, Undermain and The Classical Acting Company. She currently teaches and directs in the nationally acclaimed theatre program at Collin County Community College.

DAMEON CLARKE

Edward

“Edward represents the darkest element of human emotion in this film,” says Clarke. “His relationship with Renny is nothing more than cat and mouse, and the cruelty and manipulation Edward seems capable of is very disturbing. He's not someone I'd want to know.”

Clarke currently works full time as an actor and feels truly blessed to have the honor. He recently appeared in such films as “The Alamo” with Billy Bob Thornton, “Secondhand Lions” with Robert Duvall, movie-of-the-week “Saving Jessica Lynch” and recently completed filming the television pilot “HUB” with Heather Locklear. In addition to film, Clarke keeps himself busy with his voice over work on such cartoons as “Yu Yu Hakusho,” “Case Closed,” “Kiddy Grade” and “Dragon Ball Z.”

Regarding his work on **Seventy-8**, Clarke says, “I think **Seventy-8** encompasses the darkest in all of us. Whether we choose to exercise it or not it's there and in the story we see people exercise various levels of cruelty, from subtle to extreme. Every character in the story represents certain levels of evil we're all capable of. So long story short, I think **Seventy-8** is a story about humanity, both good and bad.”

ABOUT THE FILMMAKERS

ERIK CLAPP

Director, Writer, Co-Producer and Editor

Educated in both Advertising and Film/Video Production, Erik Clapp is a screenwriter turned filmmaker who has spent the past 8 years writing, producing, and directing industrial videos, short films, and television commercials. Clapp has a BA in Communication Journalism from the University of Texas at Arlington.

His production background includes expertise in such diverse fields as television production, graphic design, screenwriting, video editing, and direction. He served five and a half years as an Associate Producer for entertainment reporter Bobbie Wygant at NBC 5 in the Dallas Ft. Worth area before moving over to Immotion Studios as a producer and lead editor. At Immotion, he has written, produced, and directed over forty commercial and industrial projects. Since 1995 his work has garnered numerous film and screenwriting festival awards, and several American Advertising Awards for his work with Marketing Management Inc. Clapp has also won acclaim for his series of comedy short films that enabled him to find the funding necessary to produce, "Seventy-8".

In his transition from more commercial work to narrative work, Erik Clapp has honed his skills writing both industrial, short and feature films. He has worked in all genres, including comedy, drama, and horror.

In 1994, he wrote the award winning short comedy, "Greed" directed by Brian Kageler. Writing the script on a dare, it became the most sought after screenplay at the University of North Texas. From there, he began screenwriting for "Cons: The Art of Deception," a D/FW based cable show, followed by freelance writing for several comedy programs on local television stations. Prior to the production of "Seventy-8," his screenplay "Days Like This" was picked up and developed by Epiphany Productions in Los Angeles. Clapp's short films include "The Release", "Utopia", "swerve", and an American Advertising Award for writing and directing the short promotional film, "It's Just Plain Swell" for Immotion Studios.

Seventy-8 is Erik Clapp's debut as a feature film director.

JASON TODD HAMPTON

Director of Photography, Co-Producer

Graduating from the University of Texas at Arlington, Jason Todd Hampton began his career in cinematography by shooting the short film "The End" which won the Grand Prize at the 1997 Houston Film Festival and was subsequently screened for the Directors Guild of America in Hollywood. From there, he joined the crew of the award-winning

episodic cable show, Equinox Television. Since that time, Hampton has worked as both cinematographer and director on a variety of projects. As a director, he shot "Cons 4: Loose Ends," "Morning Wood" and "The Last Supper," which won the Best Short Film Award at the 1998 Hungarian Film Festival followed by a successful showing at Robert DeNiro's Tribeca Film Center. As a Director of Photography, he filmed the award winning short video "Magnum" and the soon to be released feature film, "Mad, Bad & Dangerous to Know." Beyond feature and commercial cinematography, he is also a professional photographer.

MARK MAHLO

Producer

Since the age of twelve, Mark Mahlo has been making movies. Beginning with Super 8mm movies, Mahlo eventually used the format to win the Texas Media Award with his 1983 short film, "Operation Varsity." This interest in film production continued until he moved into full-time movie work in 1986.

Mark has spent much of his career as a Location Manager and Scout in film ("Serving Sara," "Slap Her, She's French," "Pendulum," "The Riff") and television ("Walker, Texas Ranger") and many commercials.

More recently, Mahlo has moved into film producing. Beyond **Seventy-8**, he has produced the feature films "Falling Hard" and "The Story is in the Telling." He has also produced a variety of award winning short films including the Academy Award Final Selection "Crosswalk," "Untimely" an IFC Grand Prize winner; and "Lunch" and "The End" for the DGA Young Filmmakers Showcase.

ERIC WHITNEY

Production Designer

Eric Whitney first learned his trade in live theater while attending the Pacific Conservatory for the Performing Arts in Santa Maria, California. Later, he moved to Los Angeles where he began making movies and commercials. He has worked on such projects as "The Abyss" for James Cameron and various features for producer Roger Corman.

Whitney then moved back to his home state of Texas where he served as production designer on "American Nightmare" for Director Jon Keeyes. Since that time, Whitney has served as production designer on the feature films "Hallow's End," "Suburban Nightmare," "The Dead Beat Club," "The Adventures of Young Van Helsing" and "A Killer Within."

PAUL UNGER

Composer

An accomplished classical bassist and composer, Paul Unger has appeared as a featured soloist with the Fort Worth/Dallas Ballet and the Fort Worthy Symphony Orchestra, along with accompanying such diverse artists as Ray Charles, Rosemary Clooney, Michael Feinstein, Bernadette Peters and Mark O'Conner.

A native of Portland, Oregon and a graduate of Indiana University, Unger was an integral member of the critically acclaimed contemporary jazz group, Flipside. Following this, Unger joined the international Tango ensemble of Montango, as well as recording his first solo CD, which was released in the summer of 2004. Currently, Unger is Assistant Principal Bass of the Fort Worth Symphony Orchestra, a position he has held since moving to Texas in 1996.

In addition to his musical work, Unger wrote and directed the multiple award winning film "The Last Supper," which appeared in over a dozen festivals worldwide. In addition to **Seventy-8**, Unger has also composed music for the upcoming feature film, "Deadroom."

DAVID ROSENBLAD

Sound Designer

David Rosenblad has spent the last twenty years in almost every aspect of the sound and music industry. Coming out of the Electronic Music Department of the University of North Texas, he embarked on a career as a recording engineer and producer as well as a sound designer for the theater. He earned the Kennedy Center/American College Theatre award for Sound Design in 1984. He has also won numerous Telly Awards.

Rosenblad's credits for sound design including the Emmy award-winning PBS special "The US-Mexican War" and A&E's "Yanks For Stalin". Among his credits for feature film sound design are "The Keyman", "American Nightmare", "Carnival of Wolves" and "A Promise Kept". Rosenblad also served as ADR mixer on such projects as "Quantum Leap", "Northern Exposure", "Earth2", "The Mighty Ducks", "City Slickers", "Wyatt Earp" and "Walker-Texas Ranger".

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