

T H E P L A Y E R S

A B O U T T H E C A S T . . .



V a n e s s a L e n g i e s

D a p h n e

Vanessa Lynne-Marie Lengies was born in Montréal, Québec, Canada on July 21, 1985. Ever since Vanessa was able to speak she wanted to act. She started professionally acting at the age of 9, in which she did several family cable shows. Vanessa has also done some voice work. Some of her credits include *Arthur*, *Are You Afraid of the Dark*, and *Radio Active*. Vanessa was a co-host on the show , *Popular Mechanics for Kids*, she was also a fan of the show before becoming a member of the cast. Vanessa did her first movie (TV) in 2000 called "Ratz", she was nominated a Young Artist Award for that role.

Vanessa's real "break" didn't come until 2002 when she auditioned for the role of "Roxanne Bojarski" for a TV pilot called "American Dreams". She got the role and the show was then picked up. Unfortunately the show was canceled in its 3rd season in 2005.

Vanessa has 4 upcoming movies, *Arthur the Movie*, *The Perfect Man*, *Waiting...*, & *Stick It*. *Arthur the Movie* is animated and she provides the voice of "Emily". *The Perfect Man* stars Hilary Duff and Heather Locklear. Vanessa plays Hilary Duff's best friend. *The Perfect Man* is set to be released August 12th, 2005. *Waiting...* is an independent film in which Vanessa plays the role of "Natasha" set to be released in October 2005. Just recently Vanessa landed a role in the new Disney sports comedy "Stick It" expected to be released in theatres in late 2005 or early 2006.

Bio written by Vanessa-lengies.net Staff..



Ray Wise

Dr. Lessing

In the critically hailed Warner Independent Film *GOOD NIGHT, AND GOOD LUCK*, written, directed and starring GEORGE CLOONEY, Ray Wise gave a memorable performance as troubled newsman Don Hollenbeck. Chronicling the story of how famed broadcast journalist Edward R. Murrow worked to bring down Senator Joseph McCarthy, the film garnered astounding acclaim from critics and audiences alike. Ray Wise and his co-stars shared "Best Ensemble Cast" nominations at the both the 2006 Critic's Choice Awards and Screen Actor's Guild (SAG) Award ceremonies.

Ray Wise's impressive acting resume includes more than 30 feature films including, starring roles in *JEEPERS CREEPERS 2*, *TWO CAN PLAY THAT GAME* (with VIVICA A. FOX), *BOB ROBERTS* (with TIM ROBBINS), *RISING SUN* (with WESLEY SNIPES), *THE CHASE* (with CHARLIE SHEEN), *ROBOCOP*, *POWDER* (with MARY STEENBURGEN and JEFF GOLDBLUM) and *THE RAINMAKERS*. One of his favorite roles was playing "Sol Gann," a Depression-era father in Disney's classic family drama *THE JOURNEY OF NATTY GANN*.

On the small screen, Ray Wise starred in MATT DAMON and BEN AFFLECK's made-for-TV movie, *THE BATTLE OF SHAKER HEIGHTS* for Project Greenlight on HBO. This season, Wise recurs as Vice-President Hal Gardner on the popular Fox TV series *24* starring Keifer Sutherland.

Other recurring and guest roles on TV series include *THE WEST WING*, *RESURRECTION BLVD.*, *SECOND CHANCES*, *SAVANNAH*, *THE LARRY SANDERS SHOW*, *KNOTS LANDING*, *THE COLBY*, *DALLAS*, and *TWIN PEAKS*. It was his role on the latter that Wise credits for catapulting him into international stardom.

To date, Ray Wise has also starred in 85 stage productions, including Broadway performances of "Romeo and Juliet" and "Tartuffe." His role as Yank Smith in O'Neill's "The Hairy Ape" garnered wide critical acclaim, and in 1983, he received an OBIE Award for his work in Sam Shepard's "The Tooth of Crime."

This year, Ray Wise will be seen in the upcoming feature film releases, *PEACEFUL WARRIOR* with Nick Nolte and Amy Smart, *THE FLOCK* with Richard Gere and Claire Danes, and *THE SUBSTANCE OF THINGS HOPED FOR* with Vanessa Lengies and Arlen Escarpeta.

Ray Wise lives in Southern California with his wife and children.



Richard Tanner

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After graduating from Cornell, RICHARD TANNER spent several years in New York, where, in addition to working Off-Off Broadway, he performed in comedy troupes and on the cabaret circuit with his songwriting partner, Stephen Flaherty (Ragtime, Once On This Island). Upon moving to Los Angeles, he segued into standup, and began appearing on such shows as The Nanny, Empty Nest, and Golden Girls (in which he played "young Stan"). Guest Star appearances followed on The West Wing, NYPD Blue, JAG, and Star Trek: Enterprise, among other episodics, and he had a recurring role on CBS' The Agency. Onstage, he appeared in the West Coast premiere of Joined at the Head at the Pasadena Playhouse, was an original cast member of the long running hit, Grandma Sylvia's Funeral, and portrayed Dean Martin, among others, in the L.A. workshop of the new musical Sammy!, directed by Debbie Allen. In the past two years, he's completed six independent features in addition to The Substance of Things Hoped For, including Irene in Time, directed by Henry Jaglom. In his spare time, he's a member of L.A.'s oldest storytelling collective, The Story Salon, founder of the Drama Club, a play-reading salon, and has performed at numerous benefits for such organizations as True Majority and The World Can't Wait. His writing has been published in Esquire, The Village Voice, and The N.Y. Daily News. He is the author of a play, Mysteries of the Rainforest, and has completed the requisite number of unproduced screenplays, as per California Civil Code, section 38-41...



Lorena York

Kate

Lorena María Segura Chardon (AKA Lorena “York”) was born and raised in Ponce, Puerto Rico. She fell in love with acting at the young age of 9 after playing Louisa in “The Sound of Music”, Sandy in “Grease”, and the Tin Man in “The Wizard of Oz”. Yes, the Tin Man. She received her B.A. in Communications and minor in Theater from Boston College. After being awarded “Best Actress” in a scene presentation, she moved to New York to study acting at The School for Film and Television. Then, she made her big move to Los Angeles where in a short time she landed the ingénue lead in the comedy pilot, "Heartbroken", directed by Joel Zwick (My Big Fat Greek Wedding). This experience lead to roles on TV shows like CSI Miami, Summerland, as well as several lead roles in Indie features such as that of Kate ", opposite Vanessa Lengies (American Dreams) in the Indie feature, "The Substance of Things Hoped For". When she is not acting in film and television, Lorena keeps busy with her hosting career as well as doing voice-overs and commercials. Lorena is represented by Cutler Management, William Morris (VO) and Pinnacle Commercial Talent.

D I R E C T O R / A B O U T T H E
C O - W R I T E R / E D I T O R



G r e g M o r g a n

Of his three great loves, (his daughters Summer & Autumn, his wife Jeanne, and filmmaking) Greg's first was film. Immersed in theatre and the arts at an early age, Greg's grade school years took a path far from ordinary. His friends in those years still recall the boy and his camera, the living room theater, and the proclamation: "I will be a director some day...some day I will..."

One well-lived adolescence and a few dozen short films later, Greg confronted the issue of college. His choice was foregone: The issue was desire, and California State University, Northridge film school sated as well as fueled it. Graduating with a well-stocked quiver, Greg enlisted the help of his young wife Jeanne and soon wrote and shot his first feature film *17& Under*. The film won him his first awards, garnered successful distribution, and landed him squarely on the filmmaking map.

Several years later, Greg's next feature, *The Playaz Court*, followed. Once again, he found distribution, this time with Artisan Entertainment. The awards just sweetened the pot, yet after this second success, he felt the need to pause. It was, in this long breath, that Greg charted a new course: A course borne of wishes, bound for fabled shores.

***The Substance of Things Hoped For* signals Greg's arrival. Steeped in visual metaphor, haunting and visceral, *Substance* is his first true will and testament, an expression of the artist and the man. If love has any sway, there will be many to follow...Oh yes, there will!**

The drama *La Linea*, currently in preproduction, sees Greg & Jeanne and Duke Addleman partnered again. The forecast is for clear desert skies, mythic rivers, and *voices*...

Inspirational filmmakers: Krzysztof Kieslowski : *Red, Blue, White* and Terrence Malick: *The Thin Red Line, Days of Heaven, Badlands*.

A B O U T T H E
C O - W R I T E R / C O - P R O D U C E R



D u k e
A d d l e m a n

Duke Addleman began as a philosopher: quick to emote yet steeped in promise. Despite a fine education, noble parenting, and a scientific mind, he tumbled head-over for the art of arranging words. Here follows his confession:

"Writing is my charm of making, one long and mad act of alchemy. Under its sway, I fall invisible. I haunt the speakeasies, the waterfronts, the parkways under whose wide trees you first kissed. These are my halls, and in them I conjure yet another clutch of wishes: words to coddle and warm, to stand ward over lest they find winter. Yet the spell is unfinished. Soon, in one last act of love, I must set the whole of them before you. 'What is my part in all this?' you wonder, but I believe you already know. Yours is the most sacred act of all. You are here, my beloved witness, to birth these hatchlings, to fuss over their feathers, to guide and chide them, to bear them into the wide, wild world."

Duke, knight-errant of The House Addleman and Clan McCreary, has since ventured into production work on Greg and Jeanne Morgan's film "The Playaz Court." Recently, he has written or co-written "Ashland," "A Fear of Quiet Life," "Torn," and "The Substance of Things Hoped For." Development of an adventure epic (code named "Blood") ensues with Greg Morgan.

In this time, Duke lives much as he dreamed: writing, fathering, and teaching in a small blue house by the sea.

A B O U T T H E P R O D U C E R S



Greg & Jeanne Morgan

Award winning filmmakers **Greg & Jeanne Morgan's** film companies, **Film Punk Films** and **Coal Mine Canary Films** are two personas of the same, small (but mighty), independent feature film production company that is driven by the two hard-core lovers of the art of filmmaking. Feeding off the love of independent film (and absolutely no tie to a Hollywood connection) they fueled their passion of filmmaking and as a result of not using any cognitive contraception, gave birth to their debut 35mm feature film, ***17 & Under***.

The film is a drama about a seventeen-year-old murderer sentenced to live with a family that has lost a son to a random act of violence. ***17 & Under*** went on to be distributed worldwide and can still be found in most videos stores including Blockbuster, Hollywood Video and 20/20 Video. ***17 & Under*** was highly received in screenings and press reviews, winning several awards including the Grand Prize at the Saguaro Film Festival '98 and the Audience Award in the 1999 Hermosa Beach Film Festival. **Greg and Jeanne** co-wrote, Greg Directed and Jeanne produced.

In 2004, Greg produced the low budget feature ***Party Animalz*** again for Artisan Entertainment which was released in May 2004. The Latino comedy was Jeanne's concept and she was the uncredited co-writer.

Learning how to do things inexpensively and efficiently on the set, **Greg & Jeanne** became big advocates of guerilla, "do-it- any-way-you-can," filmmaking. Aside from working on their own films, they also work as consultants to other "indy" directors and producers. In different capacities the couple has gone on to produce, direct, edit and write other independent films. Their longevity within the independent film arena is impressive, spanning ten years. Their credits can be found on the industry known IMDB database and articles about them or their films can be found on the web.

A B O U T T H E
D I R E C T O R O F P H O T O G R A P H Y



J e s s i c a
G a l l a n t
(w i t h R a y
W i s e)

Jessica Gallant Jessica Gallant is an award winning director of photography currently living in Los Angeles. Originally, she is from Cleveland Ohio where she used to shoot videos for local bands to supplement her income as a social worker.

In 1995, after being injured at the social services agency where she worked, she moved to Los Angeles to attend Columbia College. In 1998 she graduated at the top of her class with a perfect 4.0 grade point average and a B.A. in Cinema. (Jessica also has a B.A. in Psychology from Youngstown State University in Ohio.)

Jessica has shot 13 independent features, many of them award winning. These include the award winning "the Playaz Court", was released by Artisan despite it's modest \$75,000 budget; and the award winning "Tom's Wife", which Variety said in their review: "Jessica Gallant's color lensing is exceptional".

In 2003, Jessica was one of six female DPs selected to speak at a Kodak/Power Up panel on women behind the camera. (The panel included three ASC members.) Jessica has also written articles on independent filmmaking for Showreel, a British publication.

Jessica is also the West Coast Administrator for the SMPTE and FBKSTS award winning Cinematography Mailing List, an online resource for over 2,000 Cinematographers world wide.

D I R E C T O R S T A T E M E N T

The film:

What can be said of this film, this "Substance of Things Hoped For" in such a brief strand? Such a title and so little time! It is all but a wish...a faith, a fleeting trust. That substance, the birth-mother of dreams, that with which Loki's great wolf was subdued lest it swallow the earth whole: It is humanity's gift to the gods. It is belief.

"The Substance of Things Hoped For" (the film) is the tale of Daphne Lessing's terrible loss and her struggle to collect the remains. It is both fable and film-borne magic realism. Through Daphne's struggle, we tear away our rational veil. This is a film to make yours, to take with you. It is a dare; it is a prayer. It is my offering.

The statement:

Cinema is primal, and like many who step into the darkened theatre, I am silenced, wooed as if by incantation. In this time, our time, we ride yet another great wave, the upswell of our medium rebirthed, and I could not be happier for this, our art.

As a collaborator, I choose to allow my colleagues room to stretch. Our best work seems to spring from calm waters. Once we have tried on film what we once imagined, the second journey begins. In editing, as my fellows have in production, I pour myself into another mold, one of all our makings, and make my play for beauty.

As a filmmaker, I believe in story. If by wonder, blood, chance, or commitment a tale moves me, I feel compelled to capture it. Great stories are not accidents; they bring aspects of the real into fierce focus. In this way they are truth. And what a great and ghastly thing is truth!

Film is my screaming child, my candle, my bitter lover, my meditation. With each one, I begin again. It is a search for transcendence, for magic boxes, for the voices that whisper beneath the din. It is the chance to confront you with that which I hold dear. Some distant day (if all goes well) I will die in the pursuit.

Greg Morgan

A B O U T T H E P R O D U C T I O N

From its origin, "Substance" thrilled us with its propensity for wonder. Early preproduction brought us our first "Wow!" Greg's uncle (having no inkling of the nature of the project) emailed him a retouched photo of a human hand reaching for a dolphin, light streaming from their contact. Amazed (and perhaps a bit unsure of whether he was dreaming), Greg promptly showed it to Jeanne. The photo soon graced the filmpunk.com website as a link to our newborn film.

Months later, the script completed and the incident nearly forgotten, Duke and family chose to swim with Sea World San Diego's dolphins. His family's dolphin partner was none other than Daphne, the name of "Substance's" central character. Needless to say, all were speechless.

Casting was equally awe-inspiring, but for differing reasons. It seemed the script itself was magical: everyone it touched wanted to be a part of it. The formidable talent Gino Havens brought us and the resulting power of the readings left us in the knowledge that filming could not come soon enough.

Production of "Substance" was, in the words of those who worked on it, "Conducive to creativity." In a nutshell, we caught a swell and rode it. Even when the camera tossed a screw and swept us into a half-day tailspin, it was an Angel (truly his name) who found it. There were some gaffs that we'll never forget: One day in the valley comes to mind. It seems in all the excitement one of our policemen handcuffed himself. Picture it: Jeanne bringing a young, well-muscled man in a pair of handcuffs to the Van Nuys fire station. She was nearly away clean when the question came: "So what kind of movie IS this?"

Late in the shoot, Ray Wise (Dr. Lessing) served a compliment we can never fully return. When trying to put a finger on what was now a distinct "feel" on set, he likened "Substance's" vibe to the on-set flavor of George Clooney's "Good Night and Good Luck." In Ray's words, our set radiated: "A sense of calm, a mutual respect, a joy and a professionalism. I like it here."

We set this off with a wish. May this film reflect that light, that "world-without-bounds" air we who made it hope to revisit. May the stars swirl for you as they did for us.