

THE BEAUTIFUL COUNTRY

A FILM BY
HANS PETTER MOLAND

A Sony Pictures Classics Release
Running Time: 125 minutes

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Bui Doi: "less than dust"
- term used to describe Vietnamese children
with American fathers -

VIET NAM 1990

THE BEAUTIFUL COUNTRY

NICK NOLTE

TIM ROTH
BAI LING

TEMUERA MORRISON

AND INTRODUCING
DAMIEN NGUYEN

DIRECTED BY
HANS PETTER MOLAND

SCREENPLAY BY
SABINA MURRAY

STORY BY
SABINA MURRAY
AND
LINGARD JERVEY

PRODUCED BY
EDWARD R. PRESSMAN
TERRENCE MALICK

PRODUCED BY
PETTER J. BORGLI
TOMAS BACKSTRÖM

DIRECTOR OF PHOTOGRAPHY
STUART DRYBURGH

PRODUCTION DESIGNER
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COSTUME DESIGNER
ANNE PEDERSEN

MUSIC BY
ZBIGNIEW PREISNER

EXECUTIVE PRODUCERS
GREGORY WOERTZ
JAN ØKERN

EXECUTIVE PRODUCER
SAM NAZARIAN

CASTING BY
AVY KAUFMAN, TRAN ANH HOA

A SUNFLOWER / DINAMO STORY PRODUCTION
IN ASSOCIATION WITH
SAMY BOY ENTERTAINMENT
SF NORGE
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SUPPORTED BY
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THE NORDIC FILM & TV FUND

Filmed on location in Hanoi City, Ninh Binh and Nah Trang, Viet Nam
& Texas and New York, USA.

Cast

Binh	DAMIEN NGUYEN
Wa	MAI THI HOA
Pham	DINH XUAN PHUC
Old Woman	NGUYEN THU AN
Cousin 16 years old	PHAM HA DUY
Cousin 14 years old	NGO MINH TRANG
Exquisite	NGUYEN THI LIN PHUONG
Friend at Tavern	HA VIET TRANG
Lady Barber	NGUYEN THI HUONG DUNG
Crippled Woman	BUI TI HONG
Tam	TRAN DANG QUOC THINH
Mai	CHAU THI KIM XUAN
Head Servant	VU TANG
Mrs. Hoa	ANH THU
Mrs. Hoa's Son	KHUONG DUC THUAN
Riley	NGUYEN THAN KIEN
Grandfather	TRUONG VAN BE
Captain on Junk	HOANG PHAT TRIEU
Passenger	NGUYEN DANH THAI
Begging Woman	NGUYEN THI XUAN THUC
Official	LOOKE WEE SUU
Officer	GANRSHA MOORTHLI
Interpreter	NGUYEN DINH THI
Guard	PHAM MINH QUOC
Sick Old Man	NGHIEM XUAN MINH
Ling	BAI LING
Chingmy	CHAPMAN TO
Captain Oh	TIM ROTH

Snakehead	TEMUERA MORRISON
Eng	HUNG DANIEL
Git Wo	NGUYEN VAN HAI
Mother	BUI ANH TAN
Old Man	LE VIEN TOAN
Middle Aged Man	LE CHUY GIOI
Thin Man	TRAN NGOC HANH
Young Angry Man	HA PHONG
Old Man	NGUYEN LAM HOE
Plump Man	AH HA
Player	HOANG DUNG
Kind Man	PHAN VI LONG
Soldier	HAI
Mother	NGUYEN THI NHI THU
Wife	NGUYEN THI THANH HUYEN
Girl in party dress	DO HUYEN CHI
Chi's Mother	TRAN THI HOAN
Truck Driver	CARL SAVERING
Wayne	GLEN BRADFORD
Bunk Mate	BOBBY CHINN
Man in window	JON KATZ
Child in window	RAFAEL FONCILLAS
	SANTIAGO FONCILLAS
Gruff	ARTHUR J. NASCARELLA
Postal Clerk	RICHARD LACK
Receptionist	PHYLLIS CICERO
Jerry	JOHN HUSSEY
Bartender	DORA CHU
Mexican Man	VICTOR MACIAS
Steve's Ex Wife	LIBBY VILLARI
Police Officer	DON McCOY
Ranch Owner	KIRK GRIFFITH
Steve	NICK NOLTE
Steve's dog	STELLA

SYNOPSIS

Bui doi—“less than dust”—is a slur aimed at Vietnamese children with American fathers. “The Beautiful Country”, set in 1990, relates the odyssey of a young “bui doi” as he escapes Vietnam, endures refugee camp, and survives a brutal ocean crossing and indentured servitude with a human-trafficking ring. Nevertheless, he manages to keep hope, humanity, and a generous spirit alive as he searches for connection with his long-lost family. His quest leads him from Saigon to Malaysia to New York City and, finally, to a remote Texas ranch and a redemptive reunion.

BINH (Damien Nguyen) has been called bui doi and worse for his entire life, living in a village with a foster family, perhaps relatives, who work him like a servant but barely tolerate his presence. Binh is now a full-grown young man, his unusual height and facial features marking him for contempt. His foster mother begrudgingly reveals that Binh’s birth mother is alive and living in Saigon. Binh packs up his few possessions and heads to the city.

His one link to family life, and clue to his mother’s whereabouts, is a photo of a smiling American and a pretty young Vietnamese woman holding a baby, standing before a distinctive storefront. Asking around, showing his photo, stoically accepting of rude rebuffs but persevering, Binh finally locates a young boy, TAM (Tran Dang Quoc Thinh), who has heard tell of a very tall big brother. Their mother is at work up at “the big house.”

MAI (Thi Kim Xuan) is a domestic in the luxurious household of imperious MRS. HOA (Anh Thu), who treats her Western guests graciously and her Vietnamese servants harshly. When Mai leaves for the night, she is surprised by a stranger waiting in the shadows—Binh. Mai’s tearful embrace is Binh’s first taste of family love.

Mai manages to secure a job for Binh as a houseboy for Mrs. Hoa. Although Mai and Binh must submissively endure the insults, slaps, and harassment of Mrs. Hoa and her equally odious son, it’s a period of bittersweet contentment at home, as Mai, Binh, and little Tam make a life together. Binh learns that Mai was married in a church to his father, that they were happy together, but that the American disappeared one day without a trace.

This family peace is short-lived. Mrs. Hoa is killed in an accident of her own making, but Mai knows that Binh will be blamed. She rushes him from the scene, tells him where to find a boat that will help him escape, hands him her life savings, and asks him to take Tam with him to America. Her marriage certificate lists an address for her lost husband in Houston, Texas.

Binh and Tam set off in a packed fishing vessel that’s nearly swamped crossing the South China Sea, part of the infamous “boat people” refugee migration. They survive only to be incarcerated in a Malaysian refugee camp under armed guard, along with thousands of other would-be emigrants from around Asia. In the polyglot camp, the common language is English, which Binh speaks a little. CHINGMY (Chapman To), a cynical young Chinese, befriends the naïve Binh but wises him up to the hopelessness of their situation—no country wants the refugees, and the only way out costs big money. That kind of money can only be earned the way LING (Bai Ling) gets it—she’s allowed to leave the camp at night to work as a streetwalker.

Ling is Chinese, young, pretty, and bitter—but she warms to mother-starved little Tam, and identifies with shy Binh’s feelings of shame and rejection. The tension in the camp explodes one day when Chingmy goes berserk, provoking the guards to shoot him dead. The refugees overwhelm the guards and try to topple the chain-link fence by sheer numbers. In the chaos, Ling pulls Binh aside and tells him about a ship smuggling refugees to America. She offers him and Tam the money to pay for the trip, and a bribed guard lets them slip away from the camp. In a selfless gesture, Ling plans to stay behind on the beach and give Binh and Tam all her money, but Binh insists that she accompany them. Pushing a large floating basket with Ling and Tam balanced precariously within, Binh swims out to a freighter anchored offshore.

Onboard they meet the “SNAKEHEAD,” (Temuera Morrison) or human trafficker, who demands extortionate pay far beyond the dollars they have amongst them. Their choice is simple: overboard, or sign an I.O.U. The transaction is watched by the ship’s world-weary CAPTAIN OH (Tim Roth), whose contempt for The Snakehead is outweighed by his own financial self-interest in the human cargo. Locked in the freighter’s hold, the emigrants—scores of men, women, and children—pass the time sitting idly, waiting for food, and betting on American trivia like “Q-Tip” and “Route 66.” A petty gangster, ENG (Hung Daniel), hoards the food and water, demanding bribes, and attacks Binh to demonstrate his power. Captain Oh intervenes and takes Binh aside. Binh will never fit in anywhere, Oh tells him, so why not stay and work for him? Binh politely insists that he will go to America.

In a quiet moment, his bond with Ling grows stronger as she draws him into a kiss. For the first time, a woman treats him as a lover, not as a repellent outcast.

The voyage turns yet more desperate when the ship is slammed by a vicious storm, devastating both human and inanimate cargo. The dead are carried on deck to be dumped overboard, and the loss of food and water reduces rations to starvation level. Soon, disease sets in among the malnourished refugees. The Snakehead insists that the ship change course to get more supplies, but Captain Oh refuses. Their quarrel is witnessed by Binh, who watches from a distance as Oh draws a pistol, shoots The Snakehead, and impassively dumps his body overboard.

Binh is a survivor, but Tam is not so lucky. The little boy weakens and dies of fever. Finally, the ship reaches the coast outside New York. The refugees are hustled by dinghy to shore, loaded into trucks, and transported to their new lives of slavery. Binh works as a Chinatown busboy and delivery man and bunks in a crowded dorm with scores of Asian and Latin men guarded by armed gangsters. Ling has become a bar girl in a sleazy karaoke joint frequented by white businessmen. Though the emotional bond between Binh and Ling remains strong, Binh can’t stomach the sight of Ling plying her trade. She makes it clear that she loves him but, grimly pragmatic, says goodbye.

When Binh learns from his bunkmates that, as the child of an American G.I., he was eligible for free U.S. repatriation and transport, he is overwhelmed with the horror and loss of his journey. He has lost his mother, brother, and lover, but in his desperation he finds freedom from the slavers and escapes.

Binh hitchhikes cross-country, encountering a patchwork of humanity—Mexican migrants, amputee vets, random road people—who help him on his way to Houston. The address on the certificate is surprisingly grand, a suburban mansion. Binh knocks on the door and asks for STEVE. The middle-aged lady of the house snarls that she hasn’t seen Steve in twenty years and slams the door in Binh’s face. But Binh knows how to tolerate rejection and patiently persevere, so eventually he learns that the last she heard of Steve, he was working out on a remote Texas ranch. She never knew of her ex-husband’s Vietnamese wife and child.

The quest leads to a trailer encampment in the ranch's backcountry. Without knowing Binh and Steve's relationship, the rancher has agreed to hire Binh on as a hand. As Binh silently observes Steve (Nick Nolte), it becomes clear that Steve is blind. Binh introduces himself to Steve as his new workmate and trailer-mate. At first, few words are exchanged between the two; like Binh, Steve shows a stoic acceptance of fate. As they work alongside one another, Steve's story is slowly revealed. "Bad memories of Vietnam?" asks Binh. "Worse," says Steve, "Good memories." Binh learns that Steve was wounded in a warehouse ammunition explosion, that he woke up blind in a stateside hospital six months later, that at war's end nobody could go back to Vietnam, and that later he didn't want to burden his wife with caring for a blind man. In time, as trust between them grows, they tacitly acknowledge each other as father and son without ever stating the words. Finally, Binh and Steve can make a life together.

HISTORICAL BACKGROUND

“The Beautiful Country” touches on many of the lasting repercussions of the Vietnam War and other upheavals in Southeast Asia’s recent history. Binh’s odyssey illustrates the plight of the Amerasians left behind by American forces in Vietnam; the “boat people” migrations of the late ‘70s to early ‘90s; and the human trafficking and forced indenture of refugees that continues unabated today.

The following is some basic information about these very complex topics.

- Peak years of U.S. presence in Vietnam: 1964-1975
- Estimated number of Amerasian children of American troops and Vietnamese women conceived during that period: 12,000 to 18,000
- Re-education camps: after the American evacuation and the fall of South Vietnam in 1975, many Vietnamese accused of collaborating with the Americans, including mothers of Amerasian children, were sent to isolated re-education camps. Their children were often left behind with relatives or paid foster families. Many became orphan street children, surviving by begging or petty crime.
- “Boat People” migration: between 1975 and 1982, about 500,000 Southeast Asians fled their country of origin by boat (the majority Vietnamese fleeing the communist regime). An estimated 10-15% died en route, attacked by pirates or swamped by storms in their small vessels. By 1979, 10,000 to 15,000 refugees fled Vietnam monthly. Hong Kong and Malaysia were principal destinations, where many were held in refugee camps from six months to years while awaiting entry visas to host countries or forced repatriation. The boat people phenomenon waned in the late ‘80s and early ‘90s, but Amerasians and former re-education camp internees were among the last populations to leave in large numbers by boat.
- 1982 Amerasian Immigration Act: U.S. Congress gives Amerasians from Vietnam, Laos, Cambodia, Korea, and Thailand top immigration priority. Mothers and half-siblings were excluded from visas, and few Vietnamese Amerasians benefited, because with no diplomatic relations between U.S. and Vietnam, the bureaucratic structures for taking and processing applications were non-existent.
- 1984 Amerasian repatriation program: under Ronald Reagan, with the intermittent cooperation of the Vietnamese government, the U.S. initiated a three-year program to admit all Amerasians, their mothers, and half-siblings. Amerasian applicants needed evidence of American paternity such as letters, photos, and documents of marriage or birth, but physical examination of facial features by physicians could also qualify an applicant (which unfairly excluded many Amerasians whose fathers were of Asian or Hispanic background). However, burdensome paperwork on the Vietnamese side kept the number of Amerasians resettled in the U.S. very small.
- 1988 Amerasian Homecoming Act: this amendment to the 1982 legislation formalized and systematized the cooperative processes among the U.S., Vietnam, and transition countries such as the Philippines and Thailand, where Amerasian refugees underwent culture and language orientation programs. Refugee status in the U.S. was extended to Amerasians and their immediate families, with some resettlement benefits. Quotas on the number of arrivals every year were enforced.
- Exploitation of Amerasian refugee status: The Homecoming Act made it possible for many Amerasians to secure legal U.S. visas for legitimate relatives, boosting their acceptance among family members. However, Amerasians were also exploited by human-trafficking rings who

helped the applicants through a corrupt bureaucracy in exchange for allowing strangers to piggyback on their refugee status.

- For more information on human trafficking, please see The United Nations Office on Drugs and Crime Fact Sheet on Human Trafficking:
http://www.unodc.org/unodc/en/trafficking_victim_consent.html#facts

A CONVERSATION WITH THE DIRECTOR

TERRENCE MALICK, EDWARD R. PRESSMAN, PETTER J. BORGLI, and TOMAS BACKSTRÖM produced director HANS PETTER MOLAND's *The Beautiful Country*," in a filmmaking journey that stretched from Vietnam to New York to the Texas plains, with harrowing stormy seas thrown in for good measure. "No, that was not a huge indoor tank on a stage," says Moland drily, "That was a real storm out in a real ocean, and we didn't have the budget for Zodiacs and all the boat safety equipment we would have liked." While the multinational cast and locations led to many foreseeable complications with language and logistics, some of the hurdles were far from predictable. "One day in Vietnam a trained duck didn't show up for work," recalls Moland. "The trainer told us that his brother-in-law had accidentally eaten the duck for dinner. The day before shooting in Texas it snowed and all the roads turned to mush. We had to re-gravel the entire road before we could move in the horses and equipment."

The tribulations of filming "*The Beautiful Country*" pale in comparison to the film's story of family loss and refugee displacement. The strong script, moving story, and positive artistic chemistry with the filmmakers won the participation of top actors like NICK NOLTE, TIM ROTH, and BAI LING ("They certainly didn't do it for the money," remarks Moland).

As director, Moland was attracted to the large-scale human drama of refugees and human trafficking, but also to the intimate psychological drama of Binh's inner strength and resilience. "When I read the script, I especially wanted to make the last part of the story come alive. Here's this guy who has endured so much humiliation and sadness, but he's capable of hope and forgiveness. He could have become calloused and lost all his decency. Instead, he's able to forge a real connection with his father. Human beings are capable of such great deeds and such ugliness. Binh's story is really a triumph."

Lead actor DAMIEN NGUYEN, says Moland, "Is an extraordinary talent. He had some professional acting experience, but nothing that would prepare an actor to carry an entire film with such a weighty role. He took on the challenges with great bravado." As a young child, Damien experienced escape by boat from Vietnam, the hardships of refugee camp, and the culture shock of a new life in America. Moland adds, "Damien is neither half-American nor ugly, but onscreen he conveys an outsider who has been told he's ugly every day of his life."

ABOUT THE DIRECTOR

Intense psychological insight characterizes director **HANS PETTER MOLAND**'s feature filmography, which includes such sojourns on the dark side as "Aberdeen" (2000), about a young woman's reunion road trip with her spectacularly alcoholic father; "Zero Kelvin" (1995), in which a trio of isolated Greenland trappers provoke each other's murderous rage; and "The Last Lieutenant" (1993), set in the Nazi occupation of Norway. Moland is currently shooting "Pedersen: High-School Teacher", which he describes as "A tragicomic social satire about a very strange episode in Norwegian history, the Marxist-Leninist movement of the '70s, when people were advocating armed struggle to overthrow the state." Moland served as screenwriter as well as director on all the above.

Moland's feature film vocation has flourished alongside a highly acclaimed and successful career making advertisements. "Not only has the commercial filmmaking supported me and enabled me to take time off to produce features, but it's honed my craft. And it's wonderful to work on a production that goes from start to finish in a couple of months after working on a film that can drag on over years." Moland has won a myriad of film festival awards and professional commendations for both his feature film and advertising work.

Hans Petter Moland was born in Oslo, Norway's capital, in 1955. "Hunting on the family farm was a big part of my upbringing. It wasn't hunting as sport, but to gather food. My family wasn't poor, but Norway was a very frugal society after WWII. Once oil was found offshore around 1970, that all changed."

When Moland was sixteen, he was offered a stipend "by a stroke of luck" to go to the United States as an exchange student. "I lived in Grosse Pointe, Michigan, one of the most affluent suburbs in America, where I saw things that I'd only seen in the movies, America's global reach. But on the way from the airport the night I arrived, we drove through a riot in one of the worst ghettos in Detroit. There was a huge fire downtown, kids were throwing rocks at our car. That instant exposure to both sides of America changed my life's path. I spent a total of ten years in the U.S. before I turned 30."

Moland attended Emerson College in Boston, returned to Norway for a year after college and worked at the National Theatre in Oslo, then returned to New York City where he lived with his American-Colombian wife. "I wrote screenplays at night while working as a carpenter by day. I remember finding comfort in reading about Harrison Ford's carpentry career."

Norway's compulsory military service called him back. Moland was a costly soldier, however, since the army had to transport him back and forth to New York for home leave, and he was dismissed. "With unexpected time on my hands," he recalls, "my wife and I spent a month in a desolate cabin in the bitter cold cutting trees from our forest to sell for Christmas," (perhaps the genesis of "Zero Kelvin?"). His subsequent venture, as a production assistant in New York, proved at least as demanding.

"I spent the next 3 ½ years at Giraldi Productions, and I learned an awful lot about hard work and determination, and what it takes to achieve quality. Bob Giraldi left an imprint on my soul, but I didn't see him again until we were both in Telluride many years later, he with "Dinner Rush", I with "Aberdeen"."

American film has had a lasting artistic influence on Moland. “I came of age in the glory days of American films of the ‘70s, admiring Malick, Scorsese, Coppola, and gradually absorbing layers of culture that wasn’t the culture I was born into. Only later, when I returned to Norway, did I really learn a lot about European cinema.”

In 1985 Moland returned to Norway for good, starting Moland Film Company, which eventually grew to become Scandinavia’s largest and most successful commercial film production company, with offices in Oslo, Stockholm, Copenhagen, and London. A few years later he and his partners started Nordic Screen, producing successful features such as “Cross My Heart and Hope To Die”, “The Telegraphist”, and “Insomnia” (later remade in the U.S.). In 2002 Nordic Screen merged with Dinamo Story.

Moland’s films as producer, director, and writer have been included in many film festivals, including Berlin, Cannes, Toronto, Telluride, San Sebastian, Karlovy Vary, and others, winning numerous prizes along the way. “I’m extremely happy that the U.S. premiere of “The Beautiful Country” will be at the Tribeca Film Festival, because I will always miss New York. I found it very hard to leave after our weeks of shooting there.”

Moland has ample reason, however, to return to Norway when shooting ends. “I have co-produced six children, three with my first wife, and three with the woman I have lived with for the past eleven years. We live in a big house in Oslo, very full of life. I like life in Norway, probably because from time to time I’m able to leave. I feel very lucky and very rich.”

ABOUT THE CAST

Damien Nguyen (Binh) understands many aspects of Binh's story through his own life experiences. Nguyen (pronounced 'win') was born in 1971, one of seven siblings, in the South Central region of Vietnam. Damien's father was a Captain in the South Vietnamese Army and his mother was a successful restaurateur. In 1974 Damien's father felt it necessary to leave Vietnam to ensure the survival of the family. Three-year-old Damien and his family boarded a small make-shift boat, and after three treacherous days on the South China Sea the refugees made it to the Philippines. The family was placed in a detention camp for a month till a flight to the States was eventually granted. The Nguyen family was sponsored by four different families and scattered throughout the Orange County region of Southern California. Damien's father, determined to reunite his family, mastered the English language and learned a trade to provide his family with the basic necessities of survival.

While maintaining a fierce Vietnamese identity, young Damien learned English and began to assimilate to the "American Way." Despite constant reminders of his cultural differences, Damien embraced the freedom and opportunities his adopted country provided. To become an actor coincided with the freedom to create art and the opportunity to share his craft with the world.

Ironically, "The Beautiful Country" enabled Damien to reunite with his past and his homeland, Vietnam. A land his family had so vehemently struggled to escape gave him a homecoming like no other. Damien's never-before-seen extended family made a twelve-hour journey from Saigon to visit him while on the set of "The Beautiful Country." The professional and personal growth he made on this close-to-heart project left Damien feeling like "Luckiest Man Alive."

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Nick Nolte (Steve) has brought integrity and intensity to a wide range of roles in an acting career spanning three decades. Today, Nolte is not only an international star, but also actively produces many of the projects in which he appears under the banner of Kingsgate Films, his production company. Kingsgate currently has in development "White Jazz", based on James Ellroy's script from his best-selling film noir novel, and "The Last Magic Summer," an adaptation of the Peter Gent novel of the same name (Nolte developed "North Dallas Forty" with Gent back in 1979). Upcoming on Nolte's and Kingsgate's schedule is "Best Of Enemies", a film based on a true story set in South Carolina in the early Sixties dealing with the relationship between a Klansman and a militant African-American woman

Nolte, an Omaha, Nebraska native, played college football before he discovered theater, and began his acting career at the Pasadena Playhouse. He then studied briefly with Bryan O'Byrne at Stella Adler's Academy in Los Angeles, and traveled for several years performing in regional theatres. (Nolte returned to his stage acting roots recently when he starred along with Sean Penn in the stage production of Sam Shepherd's play "The Late Henry Moss.")

Nolte has won acclaim for the diversity of his character roles over the course of his career, ranging from a drug-smuggling Vietnam veteran in "Who'll Stop The Rain" to a philosophical vagrant in "Down and Out in Beverly Hills," from Thomas Jefferson in "Jefferson in Paris," to an embattled U.N. peacekeeper in "Hotel Rwanda." He received Academy Award, Golden Globe and Independent Film nominations for Best Actor for "Affliction," directed by Paul Schrader. Nolte received a Best Actor Oscar nomination and won the Best Actor Golden Globe for his work in "The Prince of Tides," in

which he starred opposite Barbra Streisand. Nolte's lengthy and distinguished filmography speaks for itself as the best description of the actor's formidable range and abilities.

Nick Nolte Filmography

Neverwas (2005)	Blue Chips (1994)
Papa (2005)	I'll Do Anything (1994)
The Rum Diary (2005)	Lorenzo's Oil (1992)
Hotel Rwanda (2005)	The Prince Of Tides (1991)
Clean (2004)	Cape Fear (1991)
Beautiful Country (2003)	Q&A (1990)
The Hulk (2003)	Another 48 Hrs (1990)
Northfork (2003)	Everybody Wins (1990)
The Good Thief (2002)	Farewell To The King (1989)
Investigating Sex (2001)	New York Stories (1989)
Trixie (2000)	Three Fugitives (1989)
The Golden Bowl (2000)	Weeds (1987)
The Best Of Enemies (1999)	Extreme Prejudice (1987)
Simpatico (1999)	Down And Out In Beverly Hills (1986)
Breakfast Of Champions (1999)	Grace Quigley (1984)
The Thin Red Line (1998)	Teachers (1984)
Nightwatch (1998)	Under Fire (1983)
Affliction (1997)	48 Hrs (1982)
U-Turn (1997)	Cannery Row (1982)
Afterglow (1997)	Heart Beat (1980)
Mother Night (1996)	North Dallas Forty (1979)
Mulholland Falls (1996)	Who'll Stop the Rain (aka Dog Soldiers)
Jefferson In Paris (1995)	(1978)
I Love Trouble (1994)	The Deep (1977)
	Rich Man, Poor Man (TV miniseries)
	(1976)

###

Tim Roth (Captain Oh) has made a career out of portraying unforgettable characters in one independent film after another. He made his studio feature debut in "Rob Roy" opposite Liam Neeson and Jessica Lange, in a role that has been touted as one of the best villains in screen history, earning him a Golden Globe Nomination and an Academy Award Nomination for Best Supporting Actor in a Drama. He was most recently seen starring in "To Kill a King," a dramatic journey through 17th century England, and in John Sayles' political satire "Silver City." He will appear opposite Jennifer Connelly in the forthcoming Walter Salles thriller "Dark Water."

Roth made his directorial debut in 1999 with the critically acclaimed film "The War Zone" starring Ray Winstone, based on the book by Alexander Stuart. The film premiered at the 1999 Sundance Film Festival to rave reviews and was also at the Cannes Film Festival and Toronto Film Festival.

This British born actor's career was surprisingly spawned out of a schoolyard dare. With art as his passion, Roth spent his youth aspiring to become a sculptor and painter. But when he jokingly auditioned for a play in high school and landed the role, Roth soon found that he truly loved the craft

of acting. After graduation he went on to study drama at a fine arts school in London.

Working steadily in public theatre, his first job in front of the camera was the lead in the controversial telefilm, "Made in Britain." Tim's second project came immediately after, starring in Mike Leigh's critically acclaimed "Meantime." As his success continued, Roth starred in over fifteen film and television projects including Stephen Frears' "The Hit," for which he won the Standard Award for Best Newcomer; "The Cook, The Thief, His Wife, and Her Lover;" "Rosencrantz and Guildenstern are Dead" with Gary Oldman; and Robert Altman's "Vincent and Theo" in which he portrayed Vincent Van Gogh.

Brought up on American films like "Taxi Driver" and "Mean Streets," Tim had always wanted to come to the U.S., so he jumped at the chance when asked to take part in a publicity tour for "Vincent and Theo." He soon after moved permanently to the States, and has since continued on the same path of offbeat films.

Roth gained worldwide recognition for his roles in two Quentin Tarantino films: "Reservoir Dogs" and "Pulp Fiction." His other credits include "Lucky Numbers" directed by Nora Ephron; Giuseppe Tornatore's "Legend of 1900;" Werner Herzog's first English language film, "Invincible;" "Jumpin' at the Boneyard;" "Bodies, Rest and Motion;" "Murder in Heartland;" "Heart of Darkness" opposite John Malkovich; "Four Rooms;" "Little Odessa;" "Captives;" "Gridlock'd;" "Everyone Says I Love You;" "Hoodlum;" "Deceiver;" and "Animals."

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Bai Ling (Ling) is a major star of stage and screen in her native China. She is poised to match her homeland success around the globe with major roles in blockbuster adventures, big screen comedies and gritty independent films. While best known for her dramatic portrayals, Bai Ling recently made successful forays into more lighthearted fare, starring in the comedy "My Baby's Daddy;" in Spike Lee's "She Hate Me" as a lesbian desperate to conceive; and as a mysterious villainess in Jon Avnet's "Sky Captain & The World of Tomorrow." Also on her slate is a stunning cameo in May 2005 release of "Star Wars: Episode 3" as an ambassador in an instellar United Nations. Language proves no barrier for this protean actress, which she proved playing a wily gangster's moll in Luc Besson's 2002 French-language caper "Taxi 3."

Bai Ling first came to the attention of audiences and critics alike when she won the coveted role opposite Richard Gere in Jon Avnet's thriller, "Red Corner." She starred to rave reviews as the court-appointed defense attorney to Gere's character, who is accused of a brutal murder during a business trip to China. She received numerous accolades, including the prestigious 1997 Breakthrough Award from the National Board of Review. She also garnered the Discovery Star of 1997 awarded by the Hollywood Women's Press Club for their Golden Apple Awards. As a cap-off to an incredible year, Bai Ling was selected as one of People Magazine's "50 Most Beautiful People in the World."

Born in the Szechwan province of The People's Republic of China, Bai Ling's first exposure to acting came at the age of 14, when she served a three-year stint in the Chinese Army as part of a performance troop entertaining soldiers in Tibet. The experience allowed Bai Ling to cultivate her musical skills, which, in turn, have resulted in her amazing ear for dialects. She went on to refine her craft with the Szechwan Theater Company, where she came to the attention of both traditional and progressive Chinese directors. Bai Ling was cast in a variety of film roles, from naive peasant girl to pop singer, culminating with her convincing portrayal of a mentally ill young woman in the critically acclaimed contemporary Chinese drama, ARC LIGHT.

Since relocating to the United States as a Visiting Scholar with NYU's Film School, Bai Ling has transformed herself from traditional Asian beauty to contemporary American girl. While developing her remarkable facility with the English language, Bai Ling has worked with such prestigious filmmakers as Ang Lee in "The Wedding Banquet," Oliver Stone in "Nixon," and Terence Malick in the Brooklyn Academy of Music's production of his play, "Sansho the Bailiff." She starred as a proper Chinese daughter in the American Playhouse production of "Nobody's Girl," as a funky downtown diva in the independent gem "Somewhere in the City," and as the mystical villainess in Alex Proyas' dark thriller, "The Crow." Bai Ling's other credits include the independent love story, "Row Your Boat" opposite Jon Bon Jovi, and an extraordinary two-hour season finale of the acclaimed TV series, "Touched By An Angel."

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ABOUT THE FILMMAKERS

Terrence Malick (Producer) was born in Illinois. He grew up in Texas and Oklahoma. He is the director of “Badlands,” “Days of Heaven,” and “The Thin Red Line.”

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Edward R. Pressman (Producer) With over 70 diverse motion pictures to his credit, native New Yorker and motion picture producer, Edward R. Pressman has forged a career of international renown, marked by originality and eclecticism. Throughout his maverick career, he has brought numerous emerging filmmakers together with projects that have put them firmly on the map. Pressman’s reputation as a daring filmmaker was cemented in September 2003 when he was honored with the IFP Gotham Award.

Pressman’s specialty as a producer is discovering new talent and bringing new experiences to motion picture audiences. He is known for fostering the careers of many young and inspired filmmakers. Pressman provided Oliver Stone with his major directorial debut with “The Hand,” then produced his Academy Award-winning “Wall Street” and “Talk Radio.” He was also responsible for giving artist/musician David Byrne his premiere moment behind the camera with “True Stories,” Alex Proyas his directorial debut with “The Crow”; and Sylvester Stallone his with “Paradise Alley.” Director Brian De Palma showed off his early mastery of suspense in the Pressman productions “Sisters” and “Phantom of the Paradise.” Pressman also co-produced Terrence Malick’s first film, “Badlands.” His international productions include Wolfgang Peterson’s “Das Boot” and the Taviani brothers’ “Good Morning, Babylon.” Pressman next teams with director Steven Shainberg on “Fur, The Imaginary Life of Diane Arbus,” based on the book by Patricia Bosworth, starring Nicole Kidman and Robert Downey, Jr.

In September 2001, Pressman launched a major initiative by forming, with John Schmidt, a new fully-financed, production and distribution company called ContentFilm. The company has produced a number of director-driven, high-profile projects, including Wayne Cramer’s acclaimed Vegas romance, “The Cooler,” starring William H. Macy, Alec Baldwin, and Maria Bello. Other ContentFilm titles include “The Guys,” the film version of Anne Nelson’s acclaimed post 9/11 play of the same title starring Sigourney Weaver and Anthony Lapaglia, released by Focus Features; “The Hebrew Hammer,” A Jewxploitation comedy starring Adam Goldberg, and “Party Monster,” starring Macaulay Culkin as New York club-kid killer Michael Alig, both released by Strand. “The Cooler,” “Party Monster,” and “The Hebrew Hammer,” were all selected to have their world premiere at the 2003 Sundance Film Festival. Last year’s ContentFilm title “Never Die Alone,” starring DMX and David Arquette, had its world premiere at Sundance 2004.

ContentFilm recently wrapped production on “The King,” directed by James Marsh and starring Gael Garcia Bernal and William Hurt and “Thank You for Smoking” based on the Christopher Buckley book, starring Aaron Eckhart, Robert Duvall, William H. Macy, Katie Holmes, and Adam Brody. Pressman also enjoys a unique collaboration in Sunflower Productions with his long-time friend Terrence Malick. Sunflower Productions’ first film, “Happy Times,” by acclaimed Chinese director Zhang Yimou, was released by Sony in 2001.

Pressman attended New York’s Fieldston School, and then went on to graduate with honors from Stanford University with a B.A. in Philosophy. He pursued graduate studies at the London School of Economics.

Pressman is married to Annie McEnroe, whom he met while she was starring in Oliver Stone's "The Hand." She has also appeared in "True Stories" and "Beetlejuice." They have a son, Sam. Pressman serves on the Board of Trustees of the Public Theater/New York Shakespeare Festival, and on the Board of Directors of New York's Film Society of Lincoln Center.

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Petter J. Borgli (Producer) has been a prolific and successful fixture on the Norwegian film scene for decades. He launched Filmeffekt in 1967, supplying special effects, props and art department services to the film and television business, and worked in production as a prop-man. In 1983 Filmeffekt A/S was transformed into a production company, and the venture quickly struck gold with its first feature, "Orion's Belt" (1985), a box-office hit thriller that won five Amandas (Norway's Oscar equivalent). Since that auspicious start, Borgli has produced an eclectic array of entertainments ranging from children's fare to thrillers, from an epic Viking TV miniseries to the official documentary on the 1994 Lillehammer Olympics, from crime dramas to romantic comedy, often co-producing with filmmakers in Scandinavia, Germany, the U.K. and the U.S.

In 1992 Borgli joined Hans Petter Moland and Tomas Backström at Nordic Screen, and the three have been frequent collaborators since. Among their many productions are "The Telegraphist" (1993), in competition at the Berlin Film Festival; "Lillehammer 1994," Emmy Award for Best Sports Documentary; "Insomnia" (1997), which was remade in the U.S. starring Al Pacino; "Aberdeen" (1999), directed by Moland; and most recently "The Crossing" (2004), a thriller. Borgli is deputy chairman of the Norwegian Producers Association, and a member of the European Producers Club and the European Film Academy.

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Tomas Backström (Producer) In 1992 Backström and Hans Petter Moland formed Nordic Screen Development AS. They were joined by Petter Borgli, and the three have been frequent collaborators since. Among their many productions are "The Telegraphist" (1993), in competition at the Berlin Film Festival; "Lillehammer 1994," Emmy Award for Best Sports Documentary; "Insomnia" (1997), which was remade in the U.S. starring Al Pacino; "Aberdeen" (1999), directed by Moland; and most recently "The Crossing" (2004), a thriller.

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Sabina Murray (Screenplay and Story with Lingard Jervey) was born in 1968 and grew up in Australia and the Philippines. Murray drew on her own identity as an Amerasian (with a Filipina mother and an American father) and her transcontinental life experiences for the writing of the screenplay "The Beautiful Country." She is the author of the novels A Carnivore's Inquiry (Grove, 2004) and Slow Burn (Ballantine, 1990). Her short story collection The Caprices (Houghton Mifflin, 2002), was the winner of the 2002 PEN/Faulkner award. Her stories are anthologized in The Norton Anthology of Short Fiction, and Charlie Chan is Dead II: An Anthology of Contemporary Asian Fiction. She completed her Master of Arts as a James A. Michener Fellow at the University of Texas at Austin. She is a former Bunting Fellow of the Radcliffe Institute at Harvard University and a recipient of a major grant from the Massachusetts Cultural Council. Murray has served as the Roger Murray Writer in Residence at Phillips Academy Andover and is currently a part of the MFA faculty at the University of Massachusetts in Amherst.

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Stuart Dryburgh (Director of Photography) was born in London, but has spent most of his life in New Zealand, where he received a bachelor's degree in architecture from the University of Auckland in 1977. He began his career as a gaffer and worked his way up to becoming a director of photography in 1985. Since then, he has worked closely with director Jane Campion on three films, notably “The Piano” (1993). Among the many notable films on which Dryburgh served as DP are: “The Recruit” (2003); “Bridget Jones’s Diary” (2001); “Kate and Leopold” (2001); “Analyze This” (1999); “Runaway Bride” (1999); “Lone Star” (1997); “The Portrait of a Lady” (1996); and “Once Were Warriors” (1994).