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*Afterglow*



# AFTERGLOW

*n 1: a reflection of past splendor 2: a glow remaining where a light has disappeared  
3: a comedy of tears.*

In the city of Montréal, corporate climber, Jeffrey Byron (JONNY LEE MILLER), is about to close another lucrative business deal. Despite his youth (early 20's), his keen business savvy reaps a hefty salary that pays comfortably for his most carefully-plotted passion-himself. At this time in his life, everything is, according to Jeffrey, "working quite well on many levels."

Jeffrey's wife, Marianne Byron (LARA FLYNN BOYLE), feels that "nothing is working." Not only does she need to find a handyman for minor repairs around their ultra-designed apartment, but also she has a burning desire to have a baby, a desire that does not work into Jeffrey's plans. Their attempts to discuss it often degenerate into yelling matches. Frustrated by this marital stalemate, Marianne goes about tracking her fertility cycle while Jeffrey tracks the stock market.

Across town, Lucky "Fix-It" Mann (NICK NOLTE), a repair contractor, arrives home. Lucky's a straightforward, easy-going guy who has clear insights into human nature, especially with his principle clientele—lonely housewives seeking to have a man around the house. Lucky finds his wife, Phyllis Mann (JULIE CHRISTIE), a former B-movie actress, in a nostalgic haze, watching tapes of her old films and reminiscing about her acting days. Many years ago Phyllis had an extra-marital tryst, a powerful incident that nearly destroyed their marriage. Lucky has been guilty of improprieties too, but he is always ready to break down the long-standing barrier between him and his wife. Phyllis, won't give in. She allows Lucky to fool around with other women but resists his attempts to bring romance back into their marriage. "The hardest part is finding out too late that none of it lasts," she tells him, as if this is the price they must pay for their transgressions. Their marriage is the kind of union that only stray cats could produce: one rife with infidelity yet based on strong attachment.

When Marianne telephones Lucky for repairs at her apartment, his "if I can't fix-it-it-ain't-broken" air of assurance takes her by surprise. Unlike her indifferent husband, Jeffrey, Lucky's eagerness to communicate and his attention to her yearnings churns up long neglected feelings. Their open-hearted dialogue progresses into an affair... and for their betrayed spouses, suspicions are raised. Separately, both Phyllis and Jeffrey track the unfaithful pair to the Ritz Hotel bar, discovering not the cheaters, but each other. They flirt over a bottle of champagne, each unaware of the other's true identity...

When two married couples—an older one with a painful past, and a younger one with an uncertain future—confront each other and themselves, they reside in...

Afterglow... a comedy of tears.



ALAN RUDOLPH  
DIRECTOR

An influential pioneer of American independent filmmaking since the 1970's, Alan Rudolph is noted for his fluid and unique dramatic atmospheres, as well as his ability to effect outstanding performances. His work with such gifted actors as Genevieve Bujold, Harvey Keitel, Demi Moore, Matthew Modine, Marisa Tomei, Keith Carradine, Bruce Willis, Campbell Scott and Geraldine Chaplin have garnered much praise and awards.

Rudolph began his writing career collaborating with Robert Altman on the screenplay for *Buffalo Bill and the Indians* or *Sitting Bull's History Lesson* (1976), capturing the Golden Bear at the Berlin Film Festival. Rudolph then set out to carve a distinguished writing and directing path of his own, starting with *Welcome To LA* (1976), and continuing with such films as *Remember My Name* (1978), *Choose Me* (1984), *Trouble In Mind* (1985), *The Moderns* (1988), *Equinox* (1992), and *Mrs Parker & The Vicious Circle* (1994), which earned Jennifer Jason Leigh as Dorothy Parker a Golden Globe nomination and the Best Actress honor from the National Society Of Film Critics.

Alan Rudolph's films have been presented at every major international film festival including Cannes, Berlin, Venice, London, Toronto and Telluride.

DIRECTOR FILMOGRAPHY

Mrs. Parker & The Vicious Circle (1994)  
Equinox (1992)  
Mortal Thoughts (1991)  
Love At Large (1989)  
The Moderns (1988)  
Made In Heaven (1986)  
Trouble In Mind (1985)  
Songwriter (1984)  
Choose Me (1984)  
Return Engagement (1983)  
Endangered Species (1981)  
Roadie (1979)  
Remember My Name (1978)  
Welcome to LA (1976)

WRITER FILMOGRAPHY

Mrs. Parker & The Vicious Circle  
(Co-Writer)  
Equinox  
Love At Large  
The Moderns (Co-Writer)  
Trouble In Mind  
Choose Me  
Remember My Name  
Welcome To LA  
Buffalo Bill and the Indians (Co-Writer)



## JULIE CHRISTIE

—PHYLLIS MANN—

Born in Chukua, Assam, India, on her father's tea plantation and educated in England and France, Julie Christie trained for the stage at London's Central School of Music and Drama and made her debut with a repertory company in 1957. She began playing small roles in films in 1962 and got her first lead the following year in John Schlesinger's *Billy Liar*. It was Schlesinger who provided her with a tailor-made role in *Darling* (1965), which made her an international star and the winner of the best actress Oscar and the New York Film Critics Award, among other prizes. A striking beauty with a beguiling personality, she remained a leading star of British and American films through the late 60's and 70's, and sustained her appeal well into the present. She was nominated for a second Oscar for her performance in *McCabe and Mrs. Miller* (1971).

### FILMS:

*Hamlet*, dir. Kenneth Branagh, Fishmonger Prods.  
*Dragonheart* (1994), Universal, Dir. Rob Cohen  
*The Railway Station Man* (1991), TNT/BBC, Dir: Michael Whyte  
*Fools of Fortune* (1989), Working Title Films Ltd.  
*A Long Way From Home* (1988), World Wide Productions  
*Miss Mary* (1986), Dir. Maria Luisa Bemberg - Argentinean  
*Power* (1985), Dir: Sydney Lumet - Lorimar  
*Lillian Alling* (1985), Dir: Mmme. Lilian De Kennadec - Garrance Films  
*La Memoire Tatouee* (1985), Dir. Rida Behi - Paris Pro-Motion  
*Heat and Dust* (1982), Dir. James Ivory - Merchant Ivory  
*Gold* (1981), Dir. Sally Potter, BFI  
*Return of the Soldier* (1980), Dir. Alan Bridges - European Classics  
*Memories of a Survivor* (1980), Dir. David Gladwell, EMI/Memorial  
*Heaven Can Wait* (1978), Dir. Warren Beatty - Paramount/Warren Beatty  
*The Demon Seed* (1977), Dir. Donald Cammell - MGM  
*Shampoo* (1975), Dir. Warren Beatty - Columbia  
*Don't Look Now* (1973), Dir. Nicolas Roeg - BL/Vaseu/Eldorado  
*McCabe and Mrs. Miller* (1971), Dir. Robert Altman - Warner  
*The Go-Between* (1970), Dir. Joseph Losey - World Film Service  
*In Search of Gregory* (1969), Dir. Peter Wood - Universal/Vic/Vera  
*Petulia* (1968), Dir. Richard Lester - Warner/Peter Sham  
*Far From the Maddening Crowd* (1967), Dir. John Schlesinger - EMI/VIC/APPIA  
*Fahrenheit 451* (1966), Dir. Francois Truffaut - Rank/Angio Enterprise  
*Dr. Zhivago* (1965), Dir. David Lean - MGM/Carlo Ponti  
*Darling* (1965), Dir. John Schlesinger - Anglo Amalgamated  
*Young Cassidy* (1964), Dir. John Cardiff/John Ford - MGM/Sextant  
*Billy Liar* (1963), Dir. John Schlesinger - Vic  
*The Fast Lady* (1962), Dir. Ken Annakin - Rank Group  
*Crooks Anonymous* (1962), Dir. Ken Annakin - Anglo Amalgamated



## ROBERT ALTMAN

—PRODUCER—

Throughout his extraordinary career, Robert Altman has surprised, entertained and challenged audiences with vibrant, freewheeling films that stretch the boundaries of the medium.

He has created films with enormous casts (*Brewster McCloud*, *Nashville*, *A Wedding*, etc.) as well as ones with a solitary cast member (*Secret Honor*); he celebrated male camaraderie in *M\*A\*S\*H* and *California Split*, and sensitively explored women's consciousness in *Images*, *Three Women* and *Come Back To The Five and Dime*, *Jimmy Dean*, *Jimmy Dean*. He has revitalized genres like the western (*McCabe & Mrs. Miller*), the detective movie (*The Long Goodbye*) and the biographical film (*Vincent & Theo*); and his sources material has spanned comics (*Popeye*), theater (*Streamers*, *Fool For Love*), opera (*McTeague*) and contemporary politics (*Tanner '88*).

Altman's insight into actors and acting is legendary. His movies have launched the film careers of Shelley Duvall, Keith Carradine, Lily Tomlin, Jeff Goldblum, Sally Kellerman, Louise Fletcher, Michael Murphy and Cher. He has also been applauded for the technical innovation of his multi-layered soundtracks and artful use of the zoom lens. While his subjects and themes have been diverse, he has often cast an irreverent eye of the institutions, mores and foibles of American life.

Altman began his career making industrial and documentary films at the Calvin Company in his native Kansas City, and then moved on to direct television in the sixties. In 1970, his black comedy *M\*A\*S\*H* was an international hit and he was on his way to his long and distinguished film career. More recently, he has made the box office hit *The Player*, for which he won Best Director at the Cannes Film Festival, and the film *Short Cuts*, for which he received his fourth Academy Award nomination for Best Director.

### TELEVISION

1957-58:	Alfred Hitchcock Presents
1957-58:	The Whirlybirds
1957-58:	U.S. Marshall (A.K.A. Sheriff of Cochise)
1958-59:	The Millionaire
1959:	Oh! Susannah( A.K.A. The Gale Storm Show)
1959-62:	The Detectives
1959:	Lawman
1959-60:	Sugarfoot/Bronco Hour
1959:	Hawaiian Eye
1960:	Maverick
1960-61:	The Roaring Twenties
1960-61:	Surfside Six
1960-61:	Bonanza
1961:	M Squad
1961:	Route 66
1961:	Peter Gunn
1961:	Bus Stop



1962: The Gallant Men  
 1962-63: Combat  
 1962-63: Kraft Mystery Theatre  
 1963-64: Kraft Suspense Theatre  
 1965: The Long Hot Summer

## FILMOGRAPHY

1957: THE DELINQUENTS  
 1968: COUNTDOWN  
 1969: THAT COLD DAY IN THE PARK  
 1970: M\*A\*S\*H [Palm D'Or Best Film - Cannes Film Festival; Best Film - National Society of Film Critics; Oscar nomination - Best Film, Best Director]  
 1970: BREWSTER McCLOUD  
 1971: McCABE AND MRS. MILLER  
 1972: IMAGES [Best Actress (Susannah York) - Cannes Film Festival]  
 1973: THE LONG GOODBYE  
 1974: THIEVES LIKE US  
 1974: CALIFORNIA SPLIT  
 1975: NASHVILLE [Oscar nominations - Best Film, Best Director; Best Film & Best Director - National Society of Film Critics; New York Film Critics; National Board of Review ]  
 1976: BUFFALO BILL AND THE INDIANS  
 1977: THREE WOMEN [Best Actress (Shelley Duvall) - Cannes Film Festival; Best Supporting Actress (Sissy Spacek) - New York Film Critics ]  
 1978: A WEDDING  
 1979: QUINTET  
 1979: A PERFECT COUPLE  
 1980: POPEYE  
 1982: COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN [Grand Prix - Chicago Film Festival]  
 1983: STREAMERS [ Grand Prix, Acting - Venice Film Festival]  
 1984: SECRET HONOR  
 1986: FOOL FOR LOVE  
 1987: O.C. AND STIGGS  
 1987: BEYOND THERAPY  
 1987: ARIA  
 1990: VINCENT & THEO  
 1992: THE PLAYER [Oscar nomination - Best Director; Best Film (Musical or Comedy), Best Actor (Tim Robbins) - Golden Globe Awards; Best Director, Best Film - New York Film Critics Circle; Best Director, Best Actor (Tim Robbins) - Cannes Film Festival; Best Director - British Academy/BAFTA; Best Director - Chicago Film Critics; Best Director - Boston Society of Film Critics]



1993: SHORT CUTS [Oscar nomination - Best Director; Golden Globe - Ensemble Cast; Best Film - Independent Spirit Awards; Grand Prix: Best Film, Acting - Venice Film Festival; Best Screenplay - Boston Society of Film Critics]  
 1994: READY TO WEAR (PRET -A-PORTER) [National Board of Review - Acting Award for Ensemble Cast]  
 1996: KANSAS CITY

#### TELEVISION FILMS

1982: TWO BY SOUTH  
 1985: THE LAUNDROMAT  
 1987: THE DUMB WAITER  
 1987: THE ROOM  
 1988: THE CAINE MUTINY COURT MARTIAL [Best Director - Monte Carlo Festival]  
 1988: TANNER '88 [Best Director - Academy of Television Arts & Sciences; Best Foreign Television Series - British Academy/BAFTA]  
 1991: BLACK & BLUE [Emmy nomination - Best Director]

#### PRODUCER

1977: WELCOME TO L.A.. Alan Rudolph  
 1977: THE LATE SHOW. Robert Benton  
 1978: REMEMBER MY NAME. Alan Rudolph  
 1979: RICH KIDS. Robert M. Young (Executive Producer)  
 1994: MRS. PARKER AND THE VICIOUS CIRCLE. Alan Rudolph

#### CAREER HONORS

1991: CINEMA AUDIO SOCIETY. Lifetime Achievement Award  
 1992: GREAT DIRECTOR AWARD. USA Film Festival  
 1992: INDEPENDENT SPIRIT AWARDS. John Cassavettes Award  
 1994: FILM SOCIETY OF LINCOLN CENTER, Gala Honoree  
 1994: DIRECTOR'S GUILD OF AMERICA. D.W. Griffith Award  
 1995: AMERICAN CINEMA EDITORS. Lifetime Achievement Award  
 1996: CHEVALIER OF THE LEGION OF HONOR



## JULIE CHRISTIE

—PHYLLIS MANN—

Born in Chukua, Assam, India, on her father's tea plantation and educated in England and France, Julie Christie trained for the stage at London's Central School of Music and Drama and made her debut with a repertory company in 1957. She began playing small roles in films in 1962 and got her first lead the following year in John Schlesinger's *Billy Liar*. It was Schlesinger who provided her with a tailor-made role in *Darling* (1965), which made her an international star and the winner of the best actress Oscar and the New York Film Critics Award, among other prizes. A striking beauty with a beguiling personality, she remained a leading star of British and American films through the late 60's and 70's, and sustained her appeal well into the present. She was nominated for a second Oscar for her performance in *McCabe and Mrs. Miller* (1971).

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## NICK NOLTE —“LUCKY” MANN—

Nick Nolte has sustained a discernible level of integrity throughout his career, leading him to the biggest role of his life—international super-stardom.

With the ability to masterfully portray a wide range of roles, Nolte returned to the big screen with the release of *Mulholland Falls*, in which he portrays one of the members of an elite investigative unit of the Los Angeles Police Department during the 1950's.

In recent years, Nolte has successfully added to his credit top contending films such as *Jefferson In Paris* where he portrayed Thomas Jefferson, Martin Scorsese's thriller remake, *Cape Fear* and *The Prince of Tides* in which he starred opposite Barbra Streisand, and received an Oscar nomination for Best Actor and won the Golden Globe as Best Actor from the Hollywood Foreign Press Association. He starred opposite Julia Roberts in *I Love Trouble* and as a basketball coach in *Blue Chips* for director William Friedkin. Additionally, Nolte starred in *I'll Do Anything* for writer/director James L. Brooks, and in the critically acclaimed *Lorenzo's Oil*, co-starring Susan Sarandon.

Nolte, an Omaha, Nebraska native, played college football before he discovered theatre, 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. Soon following, he traveled for several years performing in regional theatres.

Landing a breakthrough role in the legendary television series, *Rich Man, Poor Man*, marked only the beginning for Nolte, launching him into international fame. Following its success, he made his feature film debut in *The Deep*, opposite Jacqueline Bisset. Nolte has since never looked back.

Diversity of character became Nolte's signature in his early film career, with roles as a drug-smuggling Vietnam veteran in *Who'll Stop the Rain*, a disillusioned football star in *North Dallas Forty*, which he developed with author Peter Gent, as free-spirited beat-era writer Neal Cassady in *Heart Beat*, and as a reclusive marine biologist in *Cannery Row*.

Nolte continued to challenge himself with such character roles as the philosophical vagrant in *Down and Out in Beverly Hills*, a tough cop in *48 Hours*, an American photojournalist in *Under Fire*, and a determined lawman in *Extreme Prejudice*. He created another unique character in *Weeds*, as an ex-con turned playwright.

Other Nolte film credits have included *Three Fugitives*, *Farewell to the King*, Scorsese's segment of *New York Stories*, Karel Reisz' *Everybody Wins* and Sidney Lumet's *Q&A*.



## LARA FLYNN BOYLE

—MARIANNE BYRON—

Once again working with Alan Rudolph, under whose direction she appeared in *Equinox*, Lara Flynn Boyle plays Marianne Byron, the unfulfilled wife of young, successful businessman Jeffrey Byron. Among her many feature film credits include appearing with Anthony Hopkins in Alan Parker's *The Road to Wellville*; the critically acclaimed *Red Rock West* with Nicolas Cage and Dennis Hopper; and opposite Joe Mantegna in John Hughes's *Baby's Day Out*. She has also appeared in *Threesome* with Steven Baldwin; *The Temp* with Timothy Hutton; the hugely successful *Wayne's World*; *Mobsters* with Christian Slater and *The Rookie* with Clint Eastwood and Charlie Sheen. She received a 1992 Ace Nomination for Best Actress for her work on *The Hidden Room*. She also portrayed the sensitive Donna Hayward in David Lynch's offbeat television series *Twin Peaks*.

### FILM

*Dogwater*  
*The Road to Wellville*  
*Baby's Day Out*  
*Threesome*  
*The Temp*  
*Red Rock West*  
*Equinox*  
*Wayne's World*  
*Where the Day Takes You*  
*Mobsters*  
*Eye of the Storm*  
*The Rookie*  
*Dead Poet's Society*  
*How I Got Into College*  
*Poltergeist III*

Dir. David Schwimmer  
Dir. Alan Parker  
Dir. Patrick Read Johnson  
Dir. Andrew Fleming  
Dir. Tom Holland  
Dir. John Dahl  
Dir. Alan Rudolph  
Dir. Penelope Spheeris  
Dir. Marc Rocco  
Dir. Michael Karbeinikoff  
Dir. Yuri Zeltser  
Dir. Clint Eastwood  
Dir. Peter Weir  
Dir. Savage Steve Holland  
Dir. Gary A. Sherman

### TELEVISION

*Jacob* - TNT  
*Past Tense* - Showtime  
*The Hidden Room* - 1992 ACE Nomination for Best Actress  
*Twin Peaks* - Series Regular  
*The Preppie Murders* - MOW  
*Amerika* - Mini Series

### THEATER

*Patch Work City*



# JONNY LEE MILLER

—JEFFREY BYRON—

1996 proved to be a sensational year for Jonny Lee Miller. After putting in an unforgettable performance as Sick Boy in Danny Boyle's international hit *Trainspotting*, he takes on a quite different role—that of self-possessed and polished businessman Jeffrey Byron. After appearing in numerous television programs in his native England, Miller made his Stateside theatrical debut as a rebellious computer genius in *Hackers*. Afterglow marks the third theatrical venture for this versatile and charismatic young man.

## FILM

<i>Trainspotting</i>	Dir. Danny Boyle	Trainspotting Prods.
<i>Hackers</i>	Dir. Iain Softly	MGM/UA

## TELEVISION

<i>Dead Man's Walk</i> (Miniseries)	Dir. Yves Simoneau	ABC
<i>Mear</i>	Dir. John Madden	BBC
<i>Speaking in Tongues</i>	Dir. Adrian Shergold	BBC
<i>Pride</i>		BBC Schools
<i>Brother Cadfael</i>	Dir. Graham Threlkyn	Central Films
<i>Prime Suspect III</i>	Dir. David Drury	Granada
<i>The Bill</i>	Dir. Alex Kirby	Thames
<i>Bad Company</i>	Dir. David Drury	BBC
<i>Second Thoughts</i>	Dir. Robin Carr	LWT
<i>Between the Lines</i>	Dir. Tom Clegg	BBC
<i>The Life and Times</i> <i>of Henry Pratt</i>	Dir. Adrian Shergold	Granada
<i>Casualty</i>	Dir. Alan Wareing	BBC
<i>Bastenders</i>	Dir. Dave Innis Edwards	BBC
<i>Olly's Prison</i>	Dir. Roy Battersby	BBC
<i>The Bill</i>	Dir. Alan Bell	Thames
<i>Dead Romantic</i>	Dir. Patrick Lam	BBC
<i>Goodbye Cruel World</i>	Dir. Adrian Shergold	BBC
<i>Minder</i>	Dir. Mike Vandy	Euston Films
<i>Inspector Morse</i>	Dir. Adrian Shergold	Zenith
<i>Keeping Up Appearances</i>	Dir. Harold Snood	BBC
<i>Itch</i>	Dir. Beeban Kidron	Chrysalis
<i>Families</i>	Dir. Nicholas Ferguson	Granada

## THEATRE

<i>Democracy</i>	Dir. John Dove	Bush Theatre
<i>Beautiful Thing</i>	Dir. Hettie MacDonald	Bush Theatre
<i>The Neighbor</i>	Dir. John Burgess	National T. Studio
<i>Entertaining Mr. Sloane</i>	Dir. Philip Howard	Royal Theatre
<i>Our Town</i>	Dir. Robert Ackerman	Anglo American