

## Document Citation

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# After the Sunset

USA 2004

## Director

Brett Ratner

## Producers

Tripp Vinson

Jay Stern

Beau Flynn

## Screenplay

Paul Zbyszewski

Craig Rosenberg

## Story

Paul Zbyszewski

## Director of Photography

Dante Spinotti

## Edited by

Mark Helfrich

## Production Designer

Geoffrey Kirkland

## Music

Lalo Schifrin

©New Line Productions, Inc

## Production Companies

New Line Cinema  
presents a Firm Films/  
Contrafilm production  
A Rat Entertainment  
production

A Brett Ratner film

## Executive Producers

Patrick Palmer

Toby Emmerich

Kent Alterman

## Associate Producers

Keith Goldberg

Chris Pollack

James M. Freitag

Alissa Ferguson

## Executive in Charge of Production

Erik Holmberg

## Production Executive

Dana Belcastro

## Production Supervisors

Ilt Jones

Emre Sonmez

2nd Unit:

Steven Wayne

Wendy Cox

## Production Accountant

Alex Matcham

## Production Controller

Jon Davidson

## Supervising Production

## Co-ordinator

Emily Glatter

## Production Co-ordinator

Kaylene Carlson

## Unit Production Managers

Patrick J. Palmer

Steven Saeta

## Location Manager

Douglas Dresser

## Post-production

Executive in Charge of:

Jody Levin

Supervisor:

Rick Reynolds

## 2nd Unit Director

Conrad E. Palmisano

## Assistant Directors

1st: James M. Freitag

2nd: Jonathan McGarry

Bac De Lorme

2nd 2nd: Bradley Morris

## 2nd Unit

1st: Dave Cass Jr

## Script Supervisor

Martin Kitrosser

## Casting

Victoria Thomas

Associate:

Robyn Owen

ADR Voice:

Caitlin McKenna

## 2nd Unit Director of Photography

Kyle Rudolph

## Underwater Director of Photography

2nd Unit:

Pete Zuccarini

## Camera Operators

Duane Manwiller

Chris Moseley

2nd Unit:

Kyle Rudolph

## Steadicam Operator

Duane Manwiller

## Executive in Charge of Visual Effects

Lauren Ritchie

## Visual Effects Supervisor

Stephen Rosenbaum

## Visual Effects

Warner Brothers Visual

## Effects

## Special Effects

Co-ordinator:

Joe Pancake

Foreman:

Ken Ebert

Technicians:

James Nagle

Eric Frazier

## Graphic Design

Black Box Digital, LLC

Graphic Visual Effects

Producer:

Karin Levinson

Graphic 2D Artists:

Jorge Almeida

Paul Luna

## Additional Editor

Julia Wong

## Art Director

Steve Arnold

## Set Designer

Noelle King

## Set Decorator

Jennifer Williams

## Storyboard Artist

Tani Kunitake

## Costume Designer

Rita Ryack

## Associate Costume Designer

Maria Tortu

## Costume Supervisor

Nancy McArdle

## Make-up Department

## Head

Julie Pearce

## Make-up Artist

Denise Dellavalle

## Animatronic Shark Effects

## Created by

Edge Innovations

## Hairstylist

Camille Friend

## Main/End Titles Designed by

The Studio at New Wave

Entertainment

## Opticals

Custom Film Effects

## Digital Intermediate

## Services Provided by

Company 3

## Orchestrations

Ira Hearshen

## Music Supervisors

Gary Calamar

Thomas Golubic

## Executive in Charge of Music

Paul Broucek

## Music Executive

Bob Bowen

## Music Editors

Charles Martin Inouye

Andrew Dorfman

## Score Recorded/Mixed by

Gustavo Borner

## Music Consultants

Salaam Remi

Craig Kallman

## Soundtrack

"B.O.B. (Bombs Over Baghdad)" – OutKast;

"Kiss Me" – Sixpence

None the Richer; "Love

Rollercoaster" – Red Hot

Chili Peppers; "The

Pineapple Song (Turn

around and Let Me See)"

– Good Size; "Mama Lay

Lay Lay", "Home Sweet

Home", "Pretty Blue

Eyes" – Tony Seymour;

"You Never Know",

"Tempted to Touch" –

Rupee; "Bhangraton" –

Salaam Remi, Socorro;

"Sugar Bum Bum" –

Visage; "Night and Day"

– Dawn Penn; "A Who

Seh Me Dun" – Cutty

Ranks; "Mellow Mood",

"Put It On" – Bob Marley

and the Wailers; "Show

Me the Way to Go

Home"; "Agora Só Falta

Você" – Maria Rita;

"California Dreamin'",

"Go Where You Wanna

Go" – The Mamas & The

Papas; "La-C-Doe";

"Punkie" – Sean Paul,

Tego Calderon;

"Bombastic (Sting/

Shaggy Remix)" –



Shaggy, contains a sample of "Let's Get It On" – Marvin Gaye; "Police and Thieves" – Junior Murvin; "Cobra Style" – Teddybears Sthlm featuring Mad Cobra, contains a sample of "Press Trigger" – Mad Cobra; "Party All the Time" – Eddie Murphy; "Bam, Bam" – Toots & the Maytals; "I Got It" – Kevin Lyttle featuring Spragga Benz, contains a sample of "Upside Down"; "Drive Me Crazy" – Kevin Lyttle featuring Mr. Easy

#### Choreographers

Rosero McCoy

Jamal Sims

#### Sound Mixer

Kim H. Ornitz

#### Supervising Sound Mixers

Steve Maslow

Gregg Landaker

#### Supervising Sound Editor

Gregory King

#### Co-supervising Sound Editor

Yann Delpuech

#### Dialogue Supervisor

Robert Grieve

#### Dialogue Editor

Darren King

#### Effects Editor

Ai-Ling Lee

#### ADR

Supervisor:

Robert Grieve

Recordist:

Phillip Rogers

Mixer:

Jeff Gomillion

#### Foley

Supervisor:

Hari Ryatt

Artists:

Andy Malcolm

Goro Koyama

Mixers:

Don White

Louis Hone

#### Diamond Consultant

Martin Katz, Ltd

#### Tennis Pro Consultant

Darryl Goldman

#### Technical Consultant

Maxwell

#### Marine Co-ordinator

Matthew O'Connor

#### Stunt Co-ordinator

Conrad E. Palmisano

#### Helicopter Pilot

Al Guthery

#### Film Extracts

*To Catch a Thief* (1955)

*Into the Blue* (2004)

#### Cast

Pierce Brosnan

Max Burdett

Salma Hayek

Lola Cirillo

Woody Harrelson

Stanley P. 'Stan' Lloyd

Don Cheadle

Henri Moore

Naomie Harris

Sophie

Chris Penn

rowdy fan

Mykelti Williamson

Agent Stafford

Obba Babatundé

Zacharias

Russell Hornsby

Jean-Paul

Rex Linn

Agent Kowalski

Robert Curtis-Brown

Mark Moses

Lakers FBI agents

Michael Bowen

FBI driver

Tony Ledard

referee

Karl Malone

Shaquille O'Neal

Gary Payton

themselves

Andrew Fiscella

popcorn victim

Gianni Russo

Clippers fan

Jeff Garlin

Ron

Lisa Thornhill

Gail

Kate Walsh

Sheila

Tom McGowan

Ed

Joel McKinnon Miller

Wendell

Rachael Harris

June

Troy Garity

Luc

Shakara Ledard

Audrey Quock

masseuses

David Reivers

Bahamian cop

Kamal Marayati

ship entrance security

Gillian Vigman

exhibit guide

Noémie Lenoir

Omyhra Mota

Oluchi Onweagba

Moore's girls

Alan Dale

security chief

Kirk B.R. Woller

security guard

Donald Miller

radio voice

Leshay Tomlinson

receptionist

Anthony Reynolds

evening shift guard

Paul Benedict

night shift guard

Ted Detwiler

Chad Gabriel

Keith Sweitzer

Rodney O'Neal McKnight

bathroom boys

Frank Bruynbroek

ship's steward

#### Certificate

12A

#### Distributor

Entertainment Film

Distributors Ltd

8,755 feet +14 frames

97 minutes 17 seconds

#### Dolby Digital/DTS/SDDS

Colour by

CFI

Prints by

DeLuxe

2.35:1 [Panavision]



A place in the sun: Pierce Brosnan, Salma Hayek

men go fishing together. Stan and Sophie have a fling. Local gangster Henri Moore approaches Max to help him steal the diamond. Max photographs the ship's structural plans and gives them to Moore, advising him on tactics. Lola throws Max out after discovering the plan. He spends the night in Stan's hotel room. Sophie discovers that Stan is actually suspended from the FBI following his earlier failure. They argue. That night, Max and Stan attempt to win round their lovers. Max suggests they all go scuba diving as a way of convincing them he has no plans to steal the diamond, which leaves with the ship the next day.

During the dive, Max separates from the others, steals the diamond and returns undetected, except by Lola who knows what he has done. Back on shore Stan and Sophie discover the theft and Lola leaves Max. She is stopped by Moore, furious that Max double-crossed him. Before he can shoot Max, he is shot dead by Stan and Sophie. Max convinces Lola to stay by proposing to her. Stan reveals that he has been playing Max all along and has taken the diamond from Max's hiding place. Just as Stan is about to get on a plane to sell the diamond, Max hijacks the car to steal it back.

Beginning where most heist films end, with the criminals successfully pulling off the mythic last big score, *After the Sunset* eschews the urban grittiness of films such as *Rififi* (1955), revelling instead in the tropical paradise of its island setting and leisurely pace of a life in retirement. Brett Ratner's sixth feature (following the likes of *Rush Hour* and *Red Dragon*) doesn't seem overly concerned with adhering to the genre conventions of the caper film. While the likes of *Ocean's Eleven* (2001) and *Rififi* portrayed their heists in elaborate detail, here the

action serves largely as bookmarks, opening and closing the film with maximum efficiency and minimum screen time, leaving Ratner space to concentrate on the central relationship between Pierce Brosnan's master thief Max 'king of the alibi' Burdett and Woody Harrelson's hapless FBI agent Stanley Lloyd. While reminiscent of the cat-and-mouse dynamic of *Heat's* (1995) pairing of Robert De Niro and Al Pacino, Brosnan and Harrelson avoid much of that film's macho posturing, instead relying on a laconic, freewheeling chemistry. In the film's press notes, Ratner cites *Midnight Run* (1988), another De Niro vehicle, as a major inspiration for the film. While *After the Sunset* lacks that film's acerbic screenplay, it is at its most enjoyable when playfully teasing its two male stars' masculinity. The funniest scene comes when Brosnan and Harrelson are discovered in bed together, along with seemingly compromising photos of the two applying sun lotion to each other. Lest there be any question mark over the protagonists' virility, however, Ratner makes sure to equip them with attractive leading ladies, taking particular pleasure in photographing Hayek in various states of undress.

Brosnan has made something of a career out of revisiting past characters. Just as his turn as the villainous British spy in *The Tailor of Panama* (2001) seemed a sly dig at his defining role in the James Bond films, so here does he riff on his earlier portrayal of a master criminal in *The Thomas Crown Affair* (1999). Just as that film was a victory of style over substance, *After the Sunset* is the cinematic equivalent of one of the many colourful cocktails on display throughout the film: easy on the eye, effortlessly enjoyable and instantly forgettable.

Ali Jaafar

Present-day Los Angeles. FBI agent Stanley Lloyd is charged with guarding the Napoleon diamond. Despite high security, master criminal Max Burdett and his lover/accomplice Lola steal it and retire to a tropical island. Stan pursues them, believing they are planning another heist to steal the last remaining Napoleon diamond, on display in a cruise ship docked on the island for a week.

Stan is arrested by local officer Sophie but on discovering he's an FBI agent she offers her help. Max puts Stan up at a luxury hotel to distract him. The two