A large, detailed wooden sailing ship with white sails on a blue sea. The ship is the central focus, with its complex rigging and masts visible. The water is a vibrant blue, and the sky is clear. The overall scene is dynamic and evocative of a classic sea adventure.

DANGER, ADVENTURE,
ROMANCE, INTRIGUE,
BLOOD, DEVASTATION

LOWTIDE

A TALE OF GLORY ON THE OPEN SEA

LAST MINUTE

A Special **DUNE AND DUMBERER** Edition of The LowTide by the editors of The LowTide



REINCARNATION ROUNDUP

Fellow actors Eric Christian Olsen and Derek Richardson have acting in their blood...literally. In real life the young co-stars are distant cousins whose great-grandmothers were performers in Buffalo Bill Cody's "Wild West Show" around the turn of the 20th Century. A rare family photograph of the boys' grandmothers dressed in their cowgirl costumes was recently used on a set of the film "Dumb & Dumberer" in which the boys portray the characters first made famous by the actors Jim Carey and Jeff Daniels. Says Olsen, "This photograph is very special to me and Derek and we're very excited to see it in the movie, especially since it cost us both fifty dollars. You know, gambling is a dangerous sport."

These enlargements show a remarkable resemblance between the boys and their bronco-busting, gun-slissing grandmothers.

LONG HOURS SPUR CREW INTO FILK-SINGING*

(sung to the tune of "The Love Boat", written & composed by Paul Williams and Charles Fox)

Kids, we're a big hungry crew
Get this shot. We're expecting you.
Kah-priint, Troy's sweetest big word
Shout it out, it means the shot is done!

Dumb and Dumberer: soon we'll be doing another take
Dumb and Dumberer: this is setup one eighty-eight!
Take a look at your paycheck,
If your mind is on second meal.

And lunchtime won't be anymore
It's devoid of food, this is take forty four!
We're on MEAL PENALTYYYYYYYYYY! (hey-ah!)

Dumb and Dumberer: soon we'll be doing another take
Dumb and Dumberer means you won't have anything on your plate
Take a look at your paycheck,
If your mind is on second meal.

And lunchtime won't be anymore
It's devoid of food, this'll be take forty four!
It's a MEAL PENALTYYYYYYYYYY! (hey-ah!)

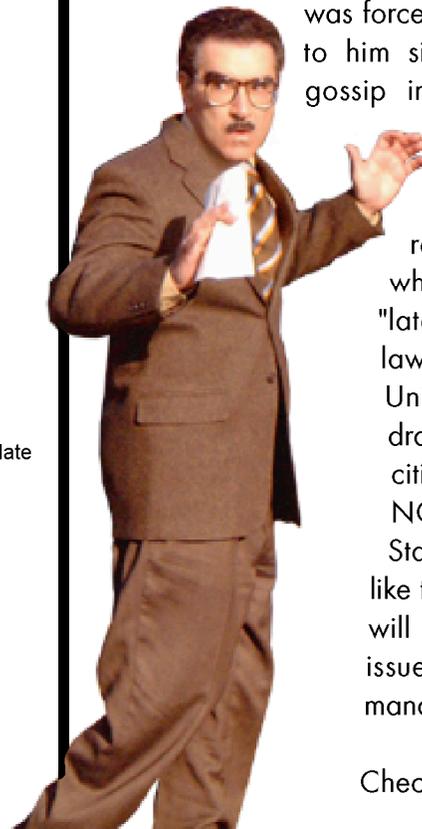
Welcome aboard, it's CASH, CAAASH, CAAAAAASSH!

Alternate first lyric from the electric department:

*Toy: exciting H2
Stolen hubcaps and some silicone glue.
Then, under cover of night
Stick them on, don't get none on yooooou!*

TAX PROBLEMS HAUNT CANADIAN ACTOR

A little-publicized Hollywood fact is that actor Eugene Levy was forced to work on every film presented to him since 1998. Behind the scenes gossip indicates that Mister Levy owes almost \$380 (Canadian, \$5 US) back taxes for "a discourteously belated resubmittal of a public book" or what we Americans would call a "late library book fee". Canada's laws, while more good-natured than United States' laws, impose many draconian measures to ensure that its citizens never forget that they are NOT in fact citizens of the United States and if they ever begin to ACT like they've forgotten this rule then they will face the stiffest penalties ever issued by the civil servants who manage the Canadian library system.



Check in hand? Not for long!!

* *Filk-singing is the practice of putting science fiction related lyrics to popular, well-known songs. Its practice, though largely diminished by the "cooling-up" of science fiction, is still in effect by the more diehard and socially inept frequenters of these types of gatherings. The use of the word in this article is actually erroneous and should be corrected by someone with access to this file.*

YET AGAIN... THE LOWTIDE APOLOGIZES

Recent studies have shown that independent laboratory tests have confirmed that a 1999 report may indeed have been correct when it showed the LowTide has negatively impacted the film-industry more than originally suspected in previous tests. The new results mark a 2% - 5% slow-down on set which was directly attributed to cast and crew reading the repetitious contents that are repeatedly repeated throughout this oft-tested newsletter.

Inaccuracies in the newsletters irk film industry executives, including New Line Cinema's own quality control expert Dave Cricket who claims "they couldn't even spell my name correctly....gah, it's like the guy who 'killed him a b'ar when he was only three' for crap's sake! GAH!!".

The editors of the LowTide were unavailable for comment as they were drinking from large ceramic skulls filled with fiery spiced rum.

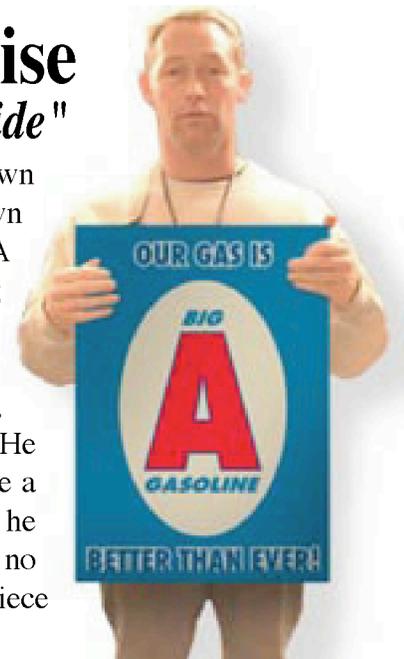
NOTE: The editors of the LowTide would like to apologize for misspelling Mr. Crockett's last name but were unable to make a correction as this issue of the newsletter had already gone to press when the error was brought to our attention.



You may know her as sassy director's assistant Tally Barr, but this girl's first true love is a hot new Japanese-influenced singing style called lingerie rap, popularized by the character Ohani in the hit anime series "Kogato Pear Train". You can catch Tally performing as Lil-Sista-San, on the premiere episode of the reality television show "Right On!" on MTV this February.

Set Dresser Buys Into Chain Franchise *Says That Franchise Owner Made Him Feel "Warm Inside"*

On-Set Dresser Jaye Walker loves to shop, so much so that he is purchasing his own franchise of the popular Big A convenience store chain, now spreading up and down the East Coast. Jaye's store will be located just outside of Decatur's town square. A canny investor, Walker already owns a number of novelty stores on Atlanta's bustling Cheshire Bridge Road and had been looking for a new investment when he met the founder/owner of the Big A chain while shooting at one of their stores in Lithonia, Georgia. "I already liked the store just because of the name," says Walker, "I mean, try saying it five times fast: Big A Gass & Stuff, it practically rolls off the tongue!" He goes on to say that chain owner Hector Gonzalez was open to negotiation and drove a hard bargain, one he found difficult to pass up. "He really firmed up the deal when he offered me a back-end loan...that just made me feel all warm inside, how could I say no when he had this huge deal just hanging out there in front of me? I really wanted a piece of his Big A Gas....isn't that the *coolest* name for a store?"



Rediscovering... **WIDOW TWANKKEY**

"It was all Georgie's idea!"

That drunken announcement echoed loudly around the Grand Hyatt's auxiliary ballroom several times before young Chunky "Westchester" Richmond collapsed backwards into a rather large pile of horse costume, quietly settling into a fit of uncontrollable giggling.

It's December 24th, Christmas Eve, and the staff of the LowTide has been witness to what may have been the most-remarkable theatrical performance to take place on the North American continent in the past quarter century – something you wouldn't suspect from all the farting and drunken proclamations now rising from the floor of this meager hall.

The auxiliary ballroom is Spartan; the irregular lighting makes everyone look ever so slightly green and the acoustics seem to make anyone speaking sound as if they were three feet behind you and to your left.

"Did you hear me? I SAID that it was all Georgie's idea!"

On December 21st the entire Richmond Clan was scheduled to depart from Atlanta, bound for their annual Christmas gathering on the Isle of Man. Their plans made, their bags packed and ten minutes late for their limo, the men rushed out of the elevator only to find themselves in a lobby filled to capacity with elderly people. Indeed, so incredibly jam-packed was the Grand Hyatt's lobby that the Richmonds couldn't even exit the building, let alone catch their ride to the airport. "You couldn't get across the f***** lobby without tripping over a f***** cane," growled the eldest Richmond.

"Yeah, I was pretty devastated," agreed George, "I had a lot of things planned for the Christmas break. First, I was going to stop over in London to pick up the



Director of Photography, Tony Richmond, in his stage makeup before a performance of "Aladdin" reflects on a life of stage and screen: "If I had it to do all over again there's nothing I would change. Widow Twankey helped me find my inner self as well as direct it outward as energy. I consider myself blessed to wear the makeup."

girlfriend and to watch a few episodes of 'Wrong Car Right Car' and 'Blue Peter'....I love those shows. Anyway, I was tremendously disappointed...until all the oldies spotted Tony."

Tony, it seems, was a bit of a celebrity in London back in the 1970's.

"Oh God, it was f***** insane," was Tony's reaction. "That wasn't just any old crowd of geezers, it was a bunch of f***** old gits from Croyden whose holiday travel plans were cocked up...and every f***** one of them wanted my f***** autograph as soon as I stepped out of the f***** lift."

A crowd asking for Tony Richmond's

autograph? What's that all about?

After losing an embarrassingly high-profile lawsuit, the young Tony Richmond was forced to sell all of his photographic equipment and give up a promising career as a dairyman, quietly removing himself to Surrey, where he set about looking for gainful, non cow-related forms employment. It was Lester Falcourt, the manager of the Ashcroft Theatre in Park Lane, who hired Tony on as a spotting boy. In the space of three years Richmond had worked himself up to the position of Lead Spotlight Assistant and felt the infamy of the Great Cow Trials safely slipping into his past. One warm

and magical Spring evening Falcourt approached Tony just before an off-season performance of 'Cinderella' and asked him if he'd ever considered performing on the stage.

Richmond says that he has a vivid recollection of that conversation.

"Me? On the f***** stage? I told him he was f***** up the wrong donkey! I mean, working a f***** spot is one thing mate, but f***** saying lines and moving around on stage is another set of tits."

Back in the 60's, springtime shows in South London were notoriously understaffed, as most actors would take their holidays on Jersey or the Isle of Skye. Falcourt was in a pinch and he'd been told by two other spotting boys that Tony Richmond knew every performers' part by heart, but convincing a stagehand to take the stage was a seemingly insurmountable challenge. In the end, it was Falcourt's gentle insistence and subtle use of blackmail that convinced Tony to take the stage.

"The bleeder said he'd go the f***** papers to tell them that 'Cow Loving' Tony lived in Croyden if I didn't agree to do the part. I should've mashed the f***** burke, but I did it. I wanted to stay out of the papers."

Falcourt's coercion played a pivotal moment in Richmond's life, converting a technician into an Artiste. In 1974 Tony's stage career exploded into television stardom when the BBC decided to broadcast a live performance of 'Aladdin' from the Ashcroft. He was an overnight success and business at the Ashcroft quadrupled. Gone away were the cow trials, come to stay was success and notoriety. He was asked to reprise his role as Widow Twankey on popular television programs of the day like Monty Python's Flying Circus and Open All Hours, and he was a frequent guest on

Michael Parkinson's chat show. His Widow Twankey was on the cover of popular magazines and every school boy in south London could do a fair imitation of the character.

In 1980 he made the leap to American television with a special appearance on the NBC program 'The A-Team'. The large American film-style production immediately caught his interest and his lifelong fascination with photography was born anew. By 1985, his stage fame in Britain already fading into history (slightly tarnished by the revelations of his days as a dairyman), Richmond began working his way up the ladder of film production, intent on becoming a Director of Photography; a goal he attained in 1989. Since that time, he's moved ever onward



Georgie Richmond in his pantomime goose costume moments before a performance. The Richmond boys are slowly learning the various roles so that they may take up the craft one day.

to bigger and betterer movies...but people still remember him from a time before the Hollywood glitz.

Grinning, Richmond admits, "Yeah, I still get called 'Widow Twankey' a fair bit when I'm back in the Pope...at the market, at the pub, in the carsey while I'm having a slash. I expect it in the old neighborhood, I just wasn't ready for it in the f***** Grand Hyatt lobby was I?"

And that's where we get back to our pile of drunken Englishmen on the floor. The crowd of Widow Twankey fans were also trapped in Atlanta for Christmas due to a scheduling snafu by their travel agency. It was George Richmond who turned disaster into delight when he prevailed upon Tony to pull together a pantomime for the group of British travelers. The costumes were hastily thrown together, the dialogue recalled from memory, the audience slightly dazed and prone to wandering off and falling down stairwells, the play was deemed a rousing success by all in attendance.

PANTO FACTS

If you're like most Americans, chances are that you're completely unaware of a very traditional type of English theatre known as the Pantomime. Not to be confused with the frightening and unsanitary French performance art called Mime, Pantomime is based upon the same Italian street theater that first inspired the well-known "Punch and Judy" puppet shows which are so closely associated with 19th century England.

Pantomimes ("Pantos" for short) are generally based upon children's stories like "Snow White", "Cinderella" and "Jack and the Beanstalk". Most pantomimes occur near Christmas and are filled with recurring characters and people wearing funny animal costumes. The pantomime horse and goose are as much a part of British pop-culture as Scooby Doo and Batman are to Americans.

The storylines of traditional pantos are very loosely based around their titular stories, which more often than not serve as simple vehicles for a flood of corny vaudevillian jokes and sly cultural references to contemporary events. To an audience raised in the tradition of Pantomime there are many jokes that are expected at some point in the performance and audience participation isn't simply encouraged...it is expected. When characters loudly proclaim "Oh no it isn't!" the audiences gleefully jump into the act and shout back "OH YES IT IS!!!!". This exchange between actor and audience is what has kept Pantomime a living art for more than 100 years.

Easily the most popular aspect of any Panto however is the character known as the "Dame". A matronly character, the dame is always a funny old woman played by a man in drag. This carryover from a time when women were discouraged from participating in theater has yielded a brilliant gender-bending comedic device which now permeates the very fabric of British culture. The hallowed halls of Pantomime Dames ring with the names of men like Dan Leno, Sir George Robey, Arthur Lucan, Douglas Byng, Shaun Glenville, George Lacy, Norman Evans, Nat (Rubberlegs) Jackley and (Big Hearted) Arthur Askey, Stanley Baxter, Terry Scott, Jack Tripp and Billy Dainty.

CELESTIAL DISTURBANCE BLAMED FOR INCREASE IN ON-SET PRANKS



Standby Painter and Script Writer Danny Cochran has attributed a string of strange on-set pranks to a natural phenomenon that scientists still do not completely understand. "It's sunspots, I can tell," was Cochran's immediate reaction when told that someone had superglued crewmate Tyger Belton's hand to a focus wand. Elaborating, Danny explained, "The sun is a strange and mysterious burning moon and I am personally very afraid of it. I think that Tyger asked for it though...I guess he's lucky his name's not 'Possum'....I have a friend named Possum and his Mom says that he's *always* glued to the television. But maybe that's different?"

SAG Implements New Safety Measures



During the Annual Conference for the Screen Actors Guild new provisions were introduced to ensure the safety of the union's members when working on low-budget films or in the dangerous country of Canada. These measures were approved and applied to every region under the jurisdiction of SAG, with a staggered implementation across the United States. The film "Dumb and Dumber" was a test case for a new device called the 'French Helmet' designed to protect actors from dolly grips whose depth-perception might be impaired by working over 14 hours in a single day. Actor Eric Christian Olsen (seen above), the great-grandson of Wild West acting sensation Emily Westerfield was the first SAG member to test the device for SAG and reported an increased sense of safety while wearing the device. Expect to see these and other new safety devices appearing on film sets over the next year.

FOR SALE



LOW MILES Ask For "Lonnie"

"I Work Alone!"

A small confrontation occurred on the set of Producer/Director Troy Miller's latest film when the hair and makeup department began submitting handwritten notes suggesting dialogue changes and major alterations to the plotline. When asked what prompted the shouting match between Taylor Knight and himself, the director shouted "I Work Alone! Like Batman!" and stalked off stage.





Longtime friends and colleagues Randol Taylor and Eric Tignini have arrived at a crossroads in their relationship, a juncture which may find them going separate ways before all is said and done. The problem arose when a compromising photograph of Taylor was circulated around the set of the comedy "Dumb and Dumber". The photo in question was that of Randol as a DGA trainee in the early 90's, when candidates were required to adhere to a confusing and denigrating



It was the early 1990's and DGA candidates were forced to do anything their mentors instructed of them. Miss Randi "The Doll" Taylor is seen in the middle with her...his friends.

series of hazing exercises designed to condition them for the rigors of dealing with Hollywood weirdos. While the crew found the photograph a funny diversion, Eric Tignini's reaction was unexpected. Wooing Randol openly on set, Eric began sending Randol flowers and occasional boxes of chocolates. When no one was looking Eric would make kissy faces to Randol, who initially thought that Eric's attention was amusing. But the attention didn't stop there. Late night phone calls from Tignini became a constant annoyance for Taylor, who twice

moved rooms in the Grand Hyatt before making his own arrangements to live in an undisclosed location. On set Randol found himself forced into hiding from the first AD for much of the day, tripling the difficulty of his job. He once tried to ask Eric to stop.

"Eric said 'What, am I calling you too much? I can stop calling so much, I really like you and wouldn't want to upset you!'" relates Taylor, hunkering down in the back of a passenger van as his former friend wandered past the vehicle, obviously searching for him. The attention didn't go unnoticed by the crew.

"It has really been a strain on production," agreed Director Troy Miller, "Eric is great, I've worked with him before and he is usually on top of his game. But we've lost entire scenes because of Eric's obsession with Randol. Under normal conditions I would have had him replaced, but this is truly erratic behavior for Eric and I'm really worried about him. Making this movie is one thing, but taking care of my people...that's what has to come first. If you'll excuse me I have to go help now..." With that, Miller moved in and with several other crew members created a diversion for Tignini while in the background Taylor was seen climbing into an oversized camera case so members of the crew could smuggle him safely off set. No one knows how this drama will be resolved, but there are plans afoot to hold an intervention for Tignini. This story is far from over....



PRODUCT WATCH

F.R.E.D.

Special Effects coordinator Charles Belardinelli has announced that he and his crew are retiring from the film business to pursue a potentially more lucrative line of work: competing with inventor Dean Kamen's two-wheeled Segway People Mover. When asked to elaborate on this new venture Belardinelli said, "We received so many positive comments about the Maverick version of our floor waxers that we began discussing what it would take to sell these things in numbers, and whether there was enough demand for them. Remember all the hype about that Ginger thing? How it was going to revolutionize cities? Bullshit! When that Kamen guy finally unveiled that Segway thing I remember thinking: it's only got two wheels...how far could it possibly go before it tips over? I wouldn't give it ten feet on a bet...no way!"

The F.R.E.D. (they're still arguing what the acronym means) is powered by an electric golf cart motor and can travel at speeds up to 15 miles an hour on flat, even terrain. Says Christy Sumner, "The big spinning brush helps to clear its path and F.R.E.D. has something that Dean Kamen never even considered, a big-ass flashing yellow light!"

On a makeshift test track behind the Grand Hyatt, team member Lee McConnell is putting a new and improved version of the machine through its paces. Of note are the addition of turn signals, an in-dash radio and a cup holder. It is also apparent that the spray nozzles have been markedly improved. Jets of hot wax are easily being shot thirty feet into the air.

Rather shyly, Malia Thompson leans in and whispers, "We're thinking about adding a flame thrower to it...we think maybe that's something that people would want to buy. I know that I sure would."

INDEPENDENT FILM TROUBLES PRODUCER MAZZOCONE

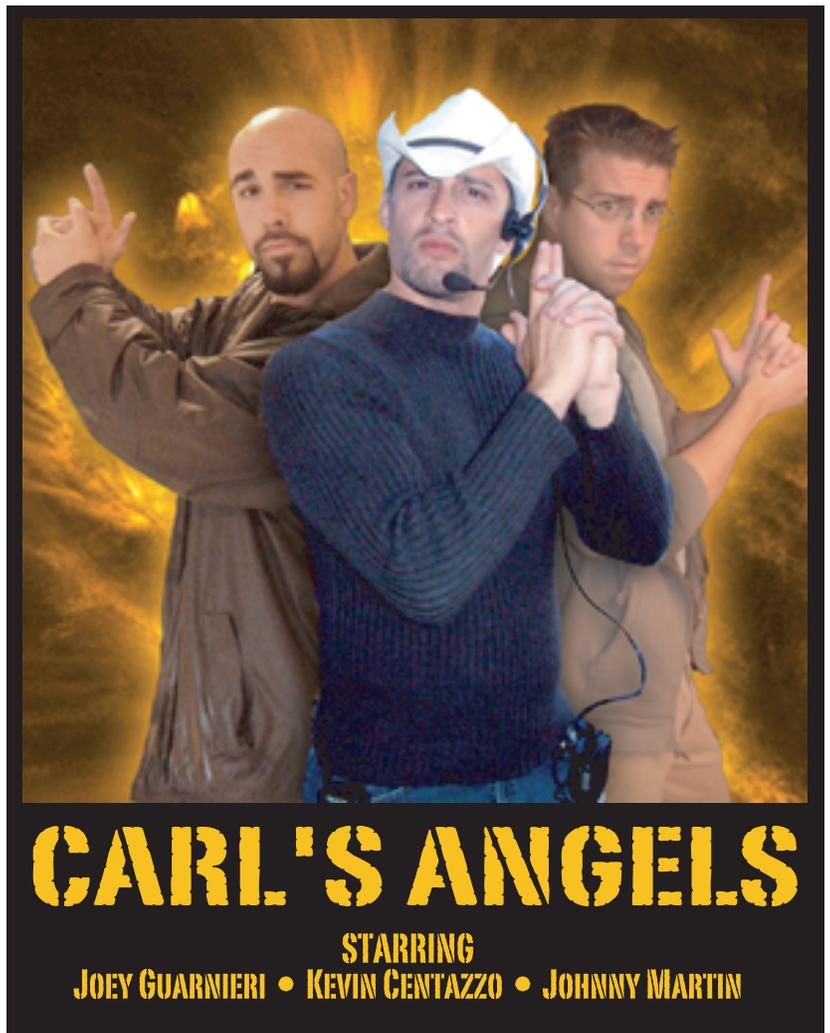
What began as a loving tribute to their mentor has transformed into a high-profile imbroglio for three young film-makers from Los Angeles, endangering their budding careers and threatening to permanently sour their friendships. The three young men, Joey Guarnieri, Kevin Centazzo and Johnny Martin were initially hired as producer Carl Mazzocone's hand-picked production assistants on his most recent project 'Dumb and Dumber' in the fall of 2002.

After arriving in Atlanta the three friends pooled their money to rent a room at a low-budget motel in Atlanta's seedy Buckhead district. When they moved in, Kevin Centazzo (the chatty one) called "shotgun" on the master suite, leaving Joey and Johnny to share the suite's smaller room (the kitchenette).

Splitting the production assistant's job between the three of them left Johnny Martin (the brainy one) with enough time to write a short film in which they would all star. Johnny used Carl's assignment of shooting DV footage for a documentary to his advantage by shooting three days' worth of material and submitting those same tapes over and over again every night. Each of the other boys performed similar techniques to gain extra time to which they would devote shooting scenes for their movie, which they'd entitled "Carl's Angels"; based upon the Aaron Spelling series "Charlie's Angels".

Filming went exceptionally well for the boys, as no one suspected them of being so incredibly stupid as to brazenly conduct extracurricular activities while at work. During the four weeks of filming they occasionally employed the acting talents of their fellow production assistants. One exceptional discovery was the sexy redhead Kate Pulley, who threatened to steal every scene until Kevin insisted that she wear a set of false teeth and a strap-on humpback. Joey (the curious one) played the part of Kate Jackson, while the other two boys fought over the role made famous by Farah Fawcett.

Collecting snippets from dozens of



conversation that they'd each had with benefactor Carl Mazzocone provided them with a fairly extensive library of the producer's speech patterns, which they converted into dialogue for their movie using an audio recording software application. Unlike the Aaron Spelling television series, the boys' film 'Carl's Angels' features no less than 37 separate intercom messages employing Mazzocone's voice. However it wasn't the purloined dialogue that landed the three in hot water, it was a graphic pornographic sequence inadvertently inserted halfway through the film. A sequence that accidentally found its way onto the desk of New Line Cinema's CEO Robert Shaye when Johnny Martin mistakenly handed over the finished cut of his movie to production one night instead of his usual recycled set footage.

"We hear that he liked our movie," explains an obviously shaken Martin, "but that he freaked out when he heard Carl's voice cooing 'my angels' over and over while Kevin and those two bartender girls from Coyote Ugly were doing it on-camera. I'm going to kill Centazzo if I see him again."

Martin's fury toward Kevin Centazzo is based on the mysterious pornographic sequence, which is theorized to have been made when the intoxicated PA arrived back to the motel with two horny performance bartenders from a popular night spot just a few blocks away. When reached via telephone, Mazzocone's only comment was "I have no comments about those idiots."