

JOHNNY DEPP

ORLANDO BLOOM

KEIRA KNIGHTLEY



WALT DISNEY PICTURES
PRESENTS

A JERRY BRUCKHEIMER PRODUCTION

A GORE VERBINSKI FILM

PIRATES *of the* CARIBBEAN

DEAD MAN'S CHEST

JULY 7

PIRATES *of the* CARIBBEAN

— DEAD MAN'S CHEST —

THIS MATERIAL IS ALSO AVAILABLE ONLINE AT
<http://www.bvpublicity.com>

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
**FOR INTENSE SEQUENCES OF ADVENTURE
VIOLENCE, INCLUDING FRIGHTENING IMAGES**

© Disney Enterprises, Inc. All Rights Reserved.

Pirates.movies.com

Deckhand/Edinburgh MICHAEL ENRIGHT
 Sweep HERNANDO "SWEEPY" MOLINA
 Turkish Prisoners JOHN MACKEY
 SPIDER MADISON
 BUD MATHIS
 Turkish Guards MARCO KHAN
 DAVID ZAHEDIAN
 FAOUZI BRAHIMI
 Torch Native JONATHAN LIMBO
 Native Bridge Guard ALEX CONG
 Ho-Kwan HO-KWAN TSE
 Headless REGGIE LEE
 Lejon LEJON O. STEWART
 Parrot Voice CHRISTOPHER S. CAPP

Stunt Coordinator GEORGE MARSHALL RUGE

Assistant Stunt
 Coordinator DANIEL W. BARRINGER

"Jack Sparrow" Stunt Double . . . TONY ANGELOTTI
 "Will Turner" Stunt Doubles ZACH HUDSON
 MARK AARON WAGNER
 "Elizabeth Swann" Stunt Double . . . LISA HOYLE
 "Norrington" Stunt Double/
 Sword Master THOMAS DUPONT
 Lead Utility Stunt Double KIRK MAXWELL

Stunts

JIM STEPHAN RICHARD L. BLACKWELL
 HUGH AODH O'BRIEN WEBSTER WHINERY
 J. MARK DONALDSON JACK WEST
 MARC SHAFFER TRAMPAS THOMPSON
 TOM MORGAN JEFF WOLFE
 THEO KYPRI CRAIG SILVA
 KOFI ELAM PAUL ELIOPOULOS
 KURT LOTT JAY CAPUTO
 MARK NORBY ROB MARS
 JAYSON DUMENIGO YOSHIO IIZUKA
 DAVID WALD CLAY FONTENOT
 NORBERT PHILLIPS ANTHONY KRAMME
 THOMAS ROSALES, JR. DEREK MEARS
 MARK DEALESSANDRO MICKEY GIACOMAZZI
 PHILIP TAN JIM PALMER
 BRIAN J. WILLIAMS VICTOR QUINTERO
 KIANTE ELAM PHIL CULOTTA
 RUSSELL TOWERY GENE HARTLINE
 JP ROMANO GREG ELAM
 JOEY ANAYA KEITH CAMPBELL
 JON VALERA JOHN ROBOTHAM
 KOFI YIADOM SONJA JO McDANCER
 STACY HOWELL KORI MURRAY
 CARYN MOWER NOBY ARDEN
 ANDREW STEHLIN AUGIE DAVIS
 SALA BAKER ROBERT ALONZO
 ROEL FAILMA AARON TONEY

XUYEN VALDIVIA JOHN DONOHUE
 JOSEPH SOSTHAND DEAN GRIMES
 GARY STEARNS ANDY DYLAN
 DENNEY PIERCE ALEX CHANSKY
 BRIAN BENNETT STEPHEN POPE
 HENRY KINGI, JR. JEREMY FRY
 DON LEE CHRISTOPHER LEPS
 CASEY O'NEILL BRYCEN COUNTS
 SAM HARGRAVE LINCOLN SIMONDS
 DANE FARWELL BRIAN DUFFY

Jack's Crew

Moises FELIX CASTRO
 Kursar MIKE HABERECHE
 Matelot RUDOLPH McCOLLUM
 Tearlach GERARD REYES
 Duncan M. SCOTT SHIELDS
 Ladbroc CHRIS "SULLY" SULLIVAN
 Crimp CRAIG THOMSON
 Quartetto FRED TOFT

Creature Concepts by
 CRASH MCCREERY

Conceptual Consultant
 JAMES WARD BYRKIT

Associate Costume Designer JOHN NORSTER

Production Supervisor THOMAS C. HAYSLIP

Production Controller JULIE JONES

Production Coordinators ZOILA GOMEZ
 ROBERT MAZARAKI

Assistant Production Coordinators . . . ANNIE SCHULTZ
 CARRIE B. JONES

Travel Coordinator VICKIE M. HSIEH

Second Second

Assistant Directors JEFFREY SCHWARTZ
 STEVEN F. BEAUPRE

Script Supervisor . . . SHARRON REYNOLDS-ENRIQUEZ

Supervising Art Director JOHN DEXTER

Art Directors WILLIAM LADD SKINNER
 BRUCE CRONE
 WILLIAM HAWKINS

Assistant Art Directors NICK NAVARRO
 DOMENIC SILVESTRI
 ROBERT WOODRUFF

 ERIC SUNDAHL
 DARRELL L. WIGHT
 GARY DIAMOND

Set Decorator CHERYL A. CARASIK

Construction Coordinator	GREG CALLAS	Additional Film Editor	LANCE PEREIRA
Set Designers		Assistant Editors	KINDRA MARRA ALAN Z. McCURDY
MARK HITCHLER	CLINT WALLACE	Apprentice Editor	DYLAN M. QUIRT
MAYA SHIMOBUCHI	WILLIAM TALIAFERRO	Post Production Assistants	KNAR KITABJIAN TRANEL BLAND
LAUREN POLIZZI	LUIS G. HOYOS		
A. TODD HOLLAND	ROBERT FECHTMAN		
RICHARD REYNOLDS			
Props Set Designer	BILLY HUNTER		
		Location	
Conceptual Artists	DAREK GOGOL MATT CODD TIM FLATTERY	Manager (U.S.)	LAURA SODE-MATTESON
		Location Manager	VAL KIM
		Assistant Location Manager	LINDA KAI
Illustrators			
MAURO BORRELLI	JAMES CARSON	Camera Operators	MARTIN SCHAEER JOSH BLEIBTREU
NATHAN SCHROEDER	WIL MADOC REES	Camera Operator/Steadicam	DAVID LUCKENBACH
WARREN MANSER		First Assistant Camera	TREVOR LOOMIS JOHN ELLINGWOOD NINO NEUBOECK DONNY STEINBERG
Model Makers/Sculptors	NAAMAN MARSHALL DANIEL R. ENGLE	Second Assistant Camera	CHRISTOPHER J. GARCIA RODNEY SANDOVAL JAMES GOLDMAN STEVEN CUEVA JAY C. HAGER
Model Maker	JASON MAHAKIAN		
Graphic Designer	DIANNE CHADWICK	Film Loader	GREG KURTZ
Art Department Administrator	CARLA S. NEMEC	Camera Department Assistants	RYAN RAKEL JOSEPH SUTERA
Researcher	MAX DALY		
2nd Art Department		Aerial Coordinator	DAVID PARIS
Administrators	SHARI KARSTENSEN-RATLIFF KYRA L. KOWASIC	Aerial Unit Director	
		of Photography	DAVID B. NOWELL, ASC
Production Accountant	JEFF DASH	Aerial First Assistant Camera	ANDREW SYCH
First Assistant Accountants	JOHN SEMEDIK DAVID ATKINSON	Underwater Director	
Construction Accountant	LISA M. KITTREDGE	of Photography	PETER ZUCCARINI
SPFX Accountant	LESLIE COOGAN	Underwater First Assistant Camera	PETER MANNO ANDREW FISHER SEAN GILBERT
Post Production Accountant	TANYA NIENHOUSE		
Second Assistant Accountants	KATHY DONNO ERNST W. LAUREL ANNA BELARO JENNIFER LOBBAN LISA IMHOFF MATT DEMIER DAX A. CUESTA STEPHANIE SHELLEY	Underwater Second	
Payroll Accountant	DEBI WEST	Assistant Camera	ROBERT SETTLEMIRE
SAG Payroll Accountant	MICHAEL GOLDBERG	Libra Head Technician	JOHN BONNIN
Assistant Payroll Accountants	DEBRA BURGESS CHRIS SAMPLE	Camera Technician	DARYL HAMBLETON
Executive in Charge of		Costume Supervisor (Location)	KENNY CROUCH
Production for JBF	KRISTIEANNE REED	Costume Supervisor (LA)	JESSICA PAZDERNIK
		Costume Coordinator (Location)	LUCY BOWRING
		Costume	
		Coordinator (LA)	RENEE LEVY HAZELTON
		Costumers	
Post Production Supervisor	TAMI R. GOLDMAN	SCOTT R. HANKINS	MARK F. HOLMES
Post Production Coordinators	YVETTE GONZALEZ HEIDI PSYK	STACY M. HORN	MARINA MARIT
		CIARA McARDLE	SUZY ROBERTSON
		JAVIER ARRIETA	BRYAN BIRGE
VFX Editor	CHRISTOPHER S. CAPP	TESS INMAN	JIMMY JAY
		MATT JEROME	NOEL D. LEONARD
		PHILIP MATTHEWS	ADAM ROACH
First Assistant Avid Editor	SIMON MORGAN	NIKI SPINA	

Chief Buyer (UK) ROS WARD
 Assistant Buyer (UK) GEORGINA WOODS
 Buyer (LA) ROSALIDA MEDINA
 Chief Cutters CELEST CLEVELAND
 LUCY DENNY
 DOMINIC YOUNG
 Tailors LEO ARELLANES
 WILLIAM B. RODDEN

Seamstresses

ELAINE MANSOURI BARBARA OHREN
 GLORIA BERRA GLORIA CASTRO
 HASMIG KARAGIOSIAN SEDA TUFENKJIAN

Costume Propmaker DAVID BETHELL
 Costume Leather Maker KELVIN FEENEY
 Workroom Coordinator JULIE MURNAGHAN
 Head Agers/Dyers CLARE CARTER
 STEVEN A. GELL
 GILDARDO TOBON

Agers/Dyers

ADA AKAJI CHANDRA M. MOORE
 TYRA YOULAND TONI KEHAULANI REED
 JASON RAINEY MARIA J. SMITH-BYRD
 SARAH MOORE CHARLOTTE HOBBS

Milliners JOSEPH COLLINS
 BETHAN LAND
 ROBYN SIMMS
 JILL TOMOMATSU
 Costume Construction RICHARD De ATH

Assistants to the Costume Designers . . SOPHIA SPINK
 GORDANA GOLUBOVIC
 JORDANA FINEBERG

Make-Up Effects Created by
 VE NEILL

CREATIVE MAKE-UP CONCEPTS

Make-Up Effects Supervisor JOEL HARLOW
 Sculptors/Painters SCOTT STODDARD
 RICHARD REDLEFSEN
 Silicone Prosthetic Supervisor . . . STEVE BUSCANO
 Mold Shop Supervisor GIL LIBERTO
 Mold Maker A.J. BEUNOT
 Foam Latex Supervisor MARK VINIELLO
 Mechanical Supervisor RUSSELL SHINKLE
 Head Lab Technician FRANK IPPOLITO

Lab Technicians

MIKE ROSS CHRIS GARNASS
 PETE KELLEY ELIZABETH SILVERMAN
 BETHANY GRUENENFELDER BRIANA DORNER
 KERI KILGO LAURA HILL
 Dental Prosthetics RICHARD SNELL
 Facial Hair Pieces Created by JOHN BLAKE
 Tattoos Designed by KEN DIAZ

Make-Up Department Head VE NEILL
 Key Make-Up Artist JOEL HARLOW
 Additional Make-Up Supervisor KEN DIAZ

Make-Up Artists

RICHARD SNELL JOHN BLAKE
 JANE GALLI RICHARD REDLEFSEN

Additional Make-Up Artists

LESLIE DEVLIN ROBIN BEAUCHESNE
 ANNE MAREE HURLEY BRIAN PENIKAS
 JOHN DAVID SNYDER NIKOLETTA SKARLATOS
 GARRETT IMMEL HEATHER PLOTT
 HEATHER KOONTZ KRISTIN RYALS
 LESA NEILSON MARTHA CALLENDER
 ELIZABETH HOEL DEAN JONES
 CORINNA LIEBEL ROBERT D. MAVERICK
 KEN NIEDERBAUMER STEPHEN PROUTY
 KELCEY FRY JAMES ROHLAND
 JAY WEJEBE ALEX PROCTOR

Make-Up Provided by M-A-C

Special Effect Contact Lenses
 by . . . PROFESSIONAL VISIONCARE ASSOCIATES
 Contact Lens Coordinator CRISTINA P. CERET
 Contact Lens Painter
 & Technician TYSON FOUNTAINE
 Contact Lens Technician LAURA HILL
 Dental Special Effects for
 Johnny Depp DR. RICK GLASSMAN, DDS
 Make-Up Production Assistant JED DORNOFF

Chief Hairstylist MARTIN SAMUEL
 Key Hairstylist LUCIA MACE
 Background Supervisor GLORIA P. CASNY

Rigging Shop Technicians

ROBERT ALIDON RUBEN GARCIA
JOE LOVE JOEL MITCHELL
RAYMOND HOFFMAN MATTHEW J. McDONNELL
CHRIS BAILEY PAUL DAMIEN
PETER DAMIEN PHILIP DIGLIO
DARRYLL B. DODSON SHAUN GLEN DENNING
JACK JENNINGS BRIAN BARNHART
ROY GOODE JEFF MILLER
STEVE MOORE RICHARD PERRY
CARLOS M. RODRIGUEZ JAMIE REEDY
CRAIG REEDY STEVEN SCOTT WHEATLEY

Pre-Rigging Technicians

CHAD VAN BAALBERGEN JOEL P. BLANCHARD
ROBERT CABAN CHRIS CLINE
MICHAEL E. DOYLE KEVIN HARRIS
KURT HARRIS

Special Effects

Office Coordinator JASON COLUMBUS
Special Effects Production
Assistant JULIE HOOKER BAKER
Special Effects Craft Service MICHAEL DEKEN
AGUSTIN TORAL
OSCAR ORONA

Supervising Sound Editor/Designer

CHRISTOPHER BOYES

Supervising Sound Editor

GEORGE WATTERS II

Sound Mixers

PAUL MASSEY
CHRISTOPHER BOYES

Sound Effects Editors KEN FISCHER

ADDISON TEAGUE
SHANNON MILLS
TIM NIELSEN
BRENT BURGE
MELANIE GRAHAM

Supervising

Dialogue Editor TERI E. DORMAN
Dialogue Editors DAVID ARNOLD
GLORIA D'ALESSANDRO
ULRIKA AKANDER

Supervising

ADR Editor JESSICA GALLAVAN
ADR Editors LISA J. LEVINE
JULIE FEINER
HOWELL GIBBENS
MICHELLE PAZER

Assistant Sound Designer DEE SELBY

Supervising Foley Editor VICTORIA MARTIN

Foley Editors MATTHEW HARRISON

JAMES LIKOWSKI

F. HUDSON MILLER, MPSE

Assistant Sound Editors DOUGLAS PARKER

MELISSA LYTLE

Foley by DAN O'CONNELL

JOHN CUCCI

Foley Mixers JAMES ASHWILL

RICHARD DUARTE

ADR Mixer DOC KANE

ADR Recordist JEANNETTE BROWNING

ADR Voice Casting BARBARA HARRIS

Additional Sound Mixer JIM BOLT

Stage Recordists TIM GOMILLION

DENNIS ROGERS

MATT PATTERSON

Stage Engineers BILL STEIN

PAUL PAVELKA

Sound Services by

BUENA VISTA SOUND STUDIOS

Mixing Services by

20TH CENTURY FOX STUDIOS

Additional Mixing Services by

SKYWALKER SOUND

Mix Technicians BRIAN D. MAGERKURTH

JUAN PERALTA

TONY SERENO

JURGEN SCHARPF

Re-Recordists RONALD G. ROUMAS

NATHAN NANCE

Property Masters KRISTOPHER E. PECK

JERRY MOSS

Assistant Property Masters MICHAEL HANSEN

RICK CHAVEZ

Armourer CHUCK ROUSSEAU

Property Assistants BRAD GOOD

MICHAEL D. GIANNESCHI

JULIE GILCHRIST

MIKE CUNNINGHAM

Property Painter NICK JOHN

Prop Shop Foreman THOMAS R. HOMSHER

Prop Shop GREGORY BRYANT

ROBIN REILLY

BRYSON H. GERARD

Property Dept. Coordinator .. ZACHARY M. HEATH

Shipping Coordinator MARK DAVIES

Assistant Shipping

Coordinator "LJ" LAURENT JEAN

Leadman ERNEST M. SANCHEZ

On-Set DressersCAROL ANN NAPIER

MARILYN MORGAN

Set Dressers

CHRISTOPHER CASEYCHRISTOPHER KENNEDY

DEAN LAKOFFSTEVEN LIGHT-ORR

RYAN RITTMILLERCHARLIE MONTOYA

CHRIS PETERSONMICHAEL SEAN O'DONNELL

Drapery ForemanSTEVEN BAER

BuyersWENDY WEAVER

KATHLEEN ROSEN

Gang BossCRAIG ALLEN ZIMMERMAN

Set Decorating CoordinatorROBIN MOORE

General ForemenPETER "PACO" ALVAREZ

RICHARD HOFFENBERG

STEVE THAYER

Lead Welding ForemanARTHUR CLEVER

Location ForemanRICHARD MARTIN

Welding ForemanERNIE ALVAREZ

Lead Paint ForemanGIOVANNI FERRARA

Paint ForemenADRIAN VALDES

MIKE VALDES

ToolmanLEO "NOOSE" MOUNEU

Labor ForemenRAUL ROSARIO

GEOVANNI CAMPOS

Lead Plaster ForemanMICKY CRUZ

Lead SculptorJAMES MILLER

Lead Model MakerJEFF HOUSE

Construction Foremen

RICHARD BIRCHPHIL COFFMAN

STEVEN FEGLEYJOHN FORWALTER

STEPHEN GINDORFTEDD KEITH

HENRY MENDOZAPETE OLEXIEWICZ

JAMES ONDREJKOMICHAEL O'NEAL

KENNETH RICEDENNIS RICHARDSON

BERT RODRIGUEZDAVE ROZO

DALE SNYDERSTEVE SOLA

THOMAS A. WHITE

Propmakers

LEN BORGGREBEJOHN BRYANT

JOHN BULLARDROBERT COYLE

GREG ELIOTJEFF GOLDBERG

STEVEN KALLASDAVID KEIR

JUSTIN LAPRESLECALVIN MANGUM

ED MIRASSOUCHRIS PEREZ

JAMES REYNOLDSPAUL ROBERTS

BRUCE SARTORIUSSHAWN STEPHENSON

TOMMY STURGEONJIM THOLEN SR.

ROBBIE WATTSDAVID WHITTAKER

Welders

GABRIEL BENAVIDEZJEFFERY BERRINGTON

CLINT FEGLEYDAVID BOUCHER

SAMUEL DEANGREG DIGGINS

RICK FIGALANTERRY HAMBELTON

DARREN McCORMICKRON PEAKE

Stand-By PainterA.J. LEONARDI JR.

PaintersJOHN BUGARCIC

ANDREW CARTER

FRANCESCO "FRANCO" FERRARA

DANA ROSEN

GEORGE STUART

Model MakersJEFFERY COBOS

RALPH COBOS

ARTURO GUZMAN

LUIS RODRIGUEZ

SculptorsTRAVIS CRAVEN

YANN DENUAL

KEVIN MARKS

STEVE PINNEY

CHRIS TOWLE

PlasterersJASON SOLES

JACK WORDEN

GreensmenCRAIG AYERS

FRANK CAPIELLO

RENEE VAN DEN BERGHE

MIKE NEEDHAM

CLYDE "LOA" WONG

Laborers

ROB ALVAREZALAN F. CAUTHRON

JOE GARCIAEDWARD "ALEX" GIRON

ARMANDO GONZALEZJOSE OLIVA

JOHN POKIPALACARLOS SCALLY

TOMMY SCRIBNERMAX SOTO

JESSE VERETTE

Video EngineerDAVE DEEVER

Marine CoordinatorDAN MALONE

Marine ForemanBRUCE A. ROSS

Picture Boat CoordinatorJ. WILFRID WHITE

Marine Office CoordinatorCARRIE ROSLAN

Asst. Marine Office

CoordinatorKRISTEN McLAUGHLIN

Water SafetyMIKE BRADY

TIM CALVER

JAMES MITCHELLE CLYDE

KRIS A. JEFFREY

Boat Captains

DANIEL C. BAILEYJAKE T. HICKS

JOHN MILLERDAVID PEARSALL

O.B. PETTITDANIEL V. TREFTS

ROBERT WONGSTEVE WROE

Extras Casting SANDE ALESSI, C.S.A.
 KRISTAN BERONA
 JENNIFER ALESSI
 Extras Casting Coordinator J.R. KEHOE

Animal Coordinator BOONE NARR
 Head Trainer MARK HARDEN

Trainers

JOE SUFFREDINI URSULA BRAUNER
 PHIL SMITH PATRICIA PEEBLES
 MARK JACKSON MICHAEL BOYLE
 DENNIS GRISCO CODY SMITH
 APRYL CROSBY
 First Aid JONAS C. MATZ
 DAVID O'DELL
 ROBERT ALLEN

Supervising Music Editor MELISSA MUIK
 Music Editor JULIE PEARCE
 Assistant Music Editor KATIE GREATHOUSE

Additional Music by

LORNE BALFE TOM GIRE
 NICK GLENNIE-SMITH HENRY JACKMAN
 TREVOR MORRIS JOHN SPONSLER
 GEOFF ZANELLI

Featured Musician MARTIN TILLMAN
 — cello

Supervising Orchestrator BRUCE FOWLER

Orchestrations by

WALT FOWLER RICK GIOVINAZZO
 KEN KUGLER SUZETTE MORIARTY

Music Preparation BOOKER WHITE
 WALT DISNEY MUSIC LIBRARY

Score Recorded & Mixed by ALAN MEYERSON
 Additional Recording by SLAMM ANDREWS
 JEFF BIGGERS
 AL CLAY

On-Camera/Pre-Record

Musicians CRAIG EASTMAN
 JAMES S. LEVINE
 MICHAEL LEVINE
 FRANK MAROCCO

Orchestra Conducted by PETE ANTHONY
 Orchestra

Contractors SANDY DE CRESCENT
 PETER ROTTER

Ambient Music Design MEL WESSON

Technical Music Assistants .. THOMAS BRODERICK
 LARRY MAH
 PETER OSO SNELL
 GREG VINES
 MATT WARD

Score Recorded

at SONY SCORING STAGE, Los Angeles, CA
 Scoring Stage Crew ADAM MICHALAK

GREG LOSKORN

MARK ESELMAN

BRYAN CLEMENTS

Music Production Services STEVEN KOFSKY

Music Mixed

at REMOTE CONTROL PRODUCTIONS

Studio Coordinator CZARINA RUSSELL

Featured Vocalist DELORES CLAY

Choir Master JENNY O'GRADY

Choirs METRO VOICES

THE CHOIR OF THE KING'S CONSORT

Choir Conducted by ALISTER KING

Choir Contractor ISOBEL GRIFFITHS

Choir Recorded by GEOFF FOSTER

Choir Recorded at AIR LYNTHURST STUDIOS

ABBEY ROAD STUDIOS

Production Coordinator

for Mr. Zimmer ANDREW ZACK

Main Titles METHOD

End Titles SCARLET LETTERS

Negative

Cutter BUENA VISTA NEGATIVE CUTTING

Color Timer KURT SMITH

Digital Intermediate Provided by COMPANY 3

Executive Producer/Colorist .. STEFAN SONNENFELD

On-Line Editor DYLAN CARTER

Digital Intermediate Producers ERIK ROGERS

DES CAREY

Producer MISSY PAPAGEORGE

Dailies Colorist MARK OSBORNE

Dailies Assistant Colorist ADRIAN DELUDE

Digital Intermediate Assistant DAN GOSLEE

Digital Intermediate Technologist ... MIKE CHAIDO

Original Negative Preparation

for DI US COMPUTAMATCH INC.

Special Visual Effects and Animation by

INDUSTRIAL LIGHT & MAGIC

a Lucasfilm Ltd. Company

San Francisco, California

Digital Production Supervisor DAVID MENY

Compositing Supervisor ... EDDIE PASQUARELLO

TD Supervisor PATRICK MYERS

TRACEY ROBERTS	ELSA RODRIGUEZ	Model & Miniature Unit	
ALAN ROSENFELD	ANDREW RUSSELL	CARL ASSMUS	CAROL BAUMAN
JUAN-LUIS SANCHEZ	MIKE SANDERS	GREG BEAUMONTE	DON BIES
STEVE SAUERS	FREDERIC SCHMIDT	LANCE BRACKETT	MARTY BRENNEIS
RENE SEGURA	JERRY SELLS	THOMAS CLOUTIER	BRYAN DEWE
ANTHONY SHAFER	JOHN SIGURDSON	ROBERT EDWARDS	JON FOREMAN
JASON SMITH	SCOTT SMITH	JOE FULMER	STEVE GAWLEY
JAMES SOUKUP	SAM STEWART	NELSON HALL	PEGGY HRASTAR
CHRIS STOSKI	DAVID SULLIVAN	DAVID JANSSEN	ROD JANUSCH
HENRI TAN	MASAHICO TANI	RICHARD MILLER	WENDY MORTON
STEPHANIE TAUBERT	RENITA TAYLOR	DAVID MURPHY	BUCK O'HARE
MEGHAN THORNTON	ALEX TROPIEC	MICHAEL OLAGUE	LORNE PETERSON
KATE TURNER	BRUCE VECCHITTO	CHUCK RAY	DENNIS ROGERS
ERIC VOEGELS	JOHN WALKER	MITCH ROMANUSKI	
DAVID WASHBURN	PATRICK WASS		
TALMAGE WATSON	GREGORY WEINER	Research and Development	
ERIN WEST	JOHN WHISNANT	TOMMY BURNETTE	BRICE CRISWELL
JEFF WHITE	DOUG WRIGHT	DON HATCH	JULIAN HODGSON
SIMON WICKER	BARRY WILLIAMS	ZORAN KACIC-ALESIC	CARY PHILLIPS
KEVIN WOOLEY	KEIJI YAMAGUCHI	NICO POPRAVKA	PHILIP SCHNEIDER
DANIEL ZIZMOR		STEVE SULLIVAN	ALAN TROMBLA

Digital Models

LEIGH BARBIER	SCOTT BONNENFANT
SIMON CHEUNG	CATHERINE CRAIG
GUS DIZON	DAVID FOGLER
JOHN GOODSON	FRANK GRAVATT
JACK HAYE	REBECCA HESKES
JUNG-SEUNG HONG	LANA LAN
JEAN-CLAUDE LANGER	LENNY LEE
SCOTT MAY	TERRY MOLATORE
MARTIN MURPHY	GIOVANNI NAKPIL
RUSSELL PAUL	SUSAN ROSS
MARK SIEGEL	KIM SMITH
JOSEPH SUEN	LARRY TAN
HOWIE WEED	SUNNY LI-HSIEN WEI
RON WOODALL	

Visual Effects EditorGREG HYMAN
 Lead Location Data CaptureMARLA NEWALL

Visual Effects Coordinators

AMBER KIRSCH	PAULA NEDERMAN
DAVID GRAY	JULIE CREIGHTON
AMY SPANNER	BRIAN BARLETTANI

Model & Miniatures Unit Supervisors

CARL MILLER	PAT SWEENEY
CHARLIE BAILEY	MARK ANDERSON
GEOFF HERON	

Production & Technical Support

COURTNEY WARD	MELISSA DE SANTIS
SUSAN MACKE	SEBASTIAN FELDMAN
LOUISE HELENIUS	JAMES MILTON
NICK PROVENZANO	RYAN SMITH
DANIEL CAVEY	SHANE O'CONNOR

ILM Senior StaffLYNWEN BRENNAN
CHRISSE ENGLAND
MARK MILLER
CLIFF PLUMER

Additional Visual Effects

Visual Effects SupervisorCHARLES GIBSON

ASYLUM

Senior Visual Effects
 SupervisorNATHAN MCGUINNESS
 Compositing SupervisorsJOHN FRAGOMENI
PHIL BRENNAN
 Visual Effects ProducerKIMBERLY COVATE
 Visual Effects CoordinatorFRANK SPIZIRI
 CompositorsANDY RAFAEL BARRIOS
STEVE MUANGMAN
HILARY SPERLING
ANDREW MUMFORD
JOHN STEWART
 Rotoscope/Paint SupervisorELISSA BELLO
 Rotoscope/Paint ArtistsJAMES LEE
ERIC EVANS
 CG SupervisorSEAN FADEN
 LightingAARON VEST

Shipping Coordinators	LEROY V. CHARLES "WADIX" TELLY ONU AMIE BOWE	Sail Handlers	PETER BAILEY LOUIE S. LAMBIE MERELITA REVEL
Co-Shipping Coordinator	MARVA BROWNE	Local Technician	JAMES HUGHES
Broker	JASON MORANCIE	Technicians	CHARLES GRANT DENNIS "FACEMAN" GURLEY
Shipping Assistants	TAMEE FERGUSON RYAN CARROLL	Shipwrights	CHUCK HANDY MARK McLELLAN
Extras Casting	THOMAS GUSTAFSON KATE BURGESS	Location Accountants	ROBERT GEORGE SHAUNA KROEN JAMES BREITHAUP
Extras Casting Assistants	BRADLEY GRANT JENNIFER M. MERRIMAN SAMANTHA WILLIAMS	First Assistant Accountants	PHAEDEA CHARLTON SANDY YEARY MICHELLE RAMEZ HOPE WHITE
Casting Assistants	GARY YOUNG VAL CUFFY IRVINCE AUGUSTE	Second Assistant Accountants	
Location Managers	ROBIN HIGGS STEVE HART ALAN TOUSSAINT	KRISTIN KRUGER	COLEEN "COCO" AIELLO
Assistant Location Managers	MARTINA LOUISE CARROLL PAUL TOULON RICHARD ROBERTS	MICHELLE WRIGHT	LORRAINE PROCTOR
Location Assistants	JOHN SMART RICO BAILEY DAVID COTE JANET MAYCOCK CASSIUS CRUICKSHANK BAIN GOLSON	ESTER SKANELL	
Location Runner	RONALD BRUNO	Construction Accountant	ANIL PATADE
Marine Coordinator	ED NYERICK	Payroll Accountants	JUDITH WALDER RICK J. ROESCH
Assistant Marine Coordinators	RICK HICKS J.P. GENASI	Accounting Clerks	ERICA CURRY ERICKA McINTOSH SILE PINARD-BYRNE MARK BILAS
Marine Logistics Coordinator	MICHAEL DOUGLAS	Transportation Captains	RON KUNECKE TONY LOGUZZO JIM ALFONSO LIONEL HOWARD
Dive Safety Officer	BRIAN KAKUK	Local Captains	GREGORY AUGUSTINE RONALD CHARLES JENNER ROBINSON
Water Safety Coordinator	ALEX KRIMM	Office Administrator	JACQUELINE DAVIS
Water Safety	NEIL ANDREA CHUCK HOSACK DURK TYNDALL DAN WEBB LARRY RIPPENDROEGER	Transportation Secretaries	CHRISTON AZZILLE MAHALA ANDRE
Boat Captains		Craft Service Assistant	RENDAL MUNNINGS
CARLOS "CUAKS" APEY	M. EUGENE FLIPSE III	Housing Coordinators	BASHIE ALLIE LISA ALLEN
GARY LOWE	MARTY McNARY	Housing Assistants	ALLYSON GIRAUD LAURA HADAWAY
LAWRENCE OTT	JAY ALBURY	Sound Assistant	SAM GRAY
CHRIS McGEORG	KEVIN MULRINE		
SIMON WORLEY	GLEN YRIGOYEN		
CHRIS PAPAJOHN	BRAD THOMPSON		
MARK ALBURY	WILLIAM BRAINTHWAIT		
ROBERT CORDES	JUSTIN GAPE		
BRANDFORD JONES	ADAM LONG		
RON PAGLIARO	DAVID ROSE		
PETER ROSE	MICHAEL BRACKIN		
WILLIAM DEBRO	EDGAR COREA		
TRAVIS COREA	BRIAN CRUICKSHANK		
VERBIN SUTHERLAND	ROGGER THOMAS		
REYNOLD WILLIAMS			

SECOND UNIT

Director	CHARLES GIBSON
First Assistant Director	PHILIP HARDAGE
Second Second Assistant Director	ERIC GLASSER
Director of Photography	PATRICK LOUNGWAY
First Assistant Camera	STEPHEN BUCKINGHAM JOHN GAZDIK
Second Assistant Camera	MATTHEW C. BLEA LORNA LESLIE

Libra Head Techs LANCE MAYER
TIM DEAN
AARON YORK
Grips GARY SCHWAB
EVAN NELSON
SCOTT A. FEBBO
Gaffers JEFF HALL
BRIAN TILDEN
Aerial Platform Technician RICHARD JONES
Electrician STEVE "ZIGGY" ZIGLER
Property Master JAMES "STITCH" CRISP
Script Supervisor SAMANTHA KIRKEBY
Video Assist DAVE SCHMALZ
MIKE LEWIS
Set Production Assistants INDIA SALVY GUIDE
DENNIS BRITTON, JR.

SECOND UNIT/DOMINICA

Director GEORGE MARSHALL RUGE
First Assistant Director .. GARY ROMOLO FIORELLI
Second Assistant Director GEOFF DIBBEN
Director of Photography JOSH BLEIBTREU
Camera Operator IAN FOX
1st Assistant Camera DONNY STEINBERG
DAN TEAZE
2nd Assistant Camera STEVEN CUEVA
ROBERT SETTLEMIRE
Key Grip ANDY BERTELSON
Best Boy Grip LAWRENCE ESCOBEDO
Props Assistant BRYAN D. GAROFALO
Video Assist M. SCOTT BLYNDER, C.A.S.
Stand-By Painter JIMMY DIGGS
Production Assistants BECKS WELCH
DIONE WOOD
Stunt Assistant JESSICA HART

Special Thanks to

JONATHAN PALMER
IRVINCE AUGUSTISSE
KEVIN MONROE
DOUG CARTER
VICKI GABOR
HARRY HUMPHRIES
NICHOLAS L. TETA
HARRY MARGARY PUBLISHERS
© CORBIS
BRIAN CURY, EarthCam, Inc.

MUSIC

"Two Hornpipes"
Written by Skip Henderson

Soundtrack Available on



PIRATES OF THE CARIBBEAN:
DEAD MAN'S CHEST

Available on

ALL VIDEO GAME HANDHELD PLATFORMS

AMERICAN HUMANE ASSOCIATION
MONITORED THE ANIMAL ACTION.
NO ANIMAL WAS HARMED IN THE MAKING
OF THIS FILM. (AHA 01082)



FILMED ON LOCATION IN THE BAHAMAS

THIS FILM WAS SUPPORTED BY AN
INCENTIVE PROVIDED BY
THE GOVERNMENT OF THE BAHAMAS

ALSO FILMED ON LOCATION IN THE
COUNTRIES OF
ST. VINCENT AND THE GRENADINES
and DOMINICA

GFCI Shock Protection by
BENDER

Production Equipment Provided by
LEONETTI COMPANY

Camera Support Provided by
J.L. FISHER, INC.

Camera Cranes and Dollies by
CHAPMAN/LEONARD STUDIO EQUIPMENT

Filmed with PANAVISION®
Cameras and Lenses

Prints by
TECHNICOLOR®

Kodak
Motion Picture Film



MPAA #42793



THIS PICTURE MADE UNDER
THE JURISDICTION OF



AFFILIATED WITH
A.F.L.-C.I.O.-C.L.C.

Copyright ©2006 DISNEY ENTERPRISES, INC.
All Rights Reserved

This motion picture was created by
Second Mate Productions, Inc. for purposes of
copyright law in the United Kingdom.

JERRY BRUCKHEIMER FILMS™, JERRY
BRUCKHEIMER FILMS Tree Logo™ and JERRY
BRUCKHEIMER FILMS Moving Image Design® are
all trademarks. All rights reserved. Unauthorized use
is prohibited.

Distributed by
BUENA VISTA PICTURES DISTRIBUTION



PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST

PRODUCTION INFORMATION



Captain Jack is back...and so are Will Turner and Elizabeth Swann, joined by a roistering shipload of characters both new and familiar, in **PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST**—the epic second installment in the Pirates of the Caribbean saga. Once again we have **JOHNNY DEPP** starring in his Academy Award®-nominated role, **ORLANDO BLOOM** and 2005 Best Actress Oscar® nominee **KEIRA KNIGHTLEY**.

Produced by **JERRY BRUCKHEIMER** and directed by **GORE VERBINSKI**, Captain Jack sets sail on this all-new adventure. In this swashbuckling and spectacular follow-up to the blockbuster 2003 film, the decidedly eccentric Captain Jack Sparrow is caught up in another tangled web of supernatural intrigue. Although the curse of the Black Pearl has been lifted, an even more terrifying threat looms over its captain and scurvy crew: it turns out that Jack owes a blood debt to the legendary Davy Jones (**BILL NIGHY**), Ruler of the Ocean Depths, who captains the ghostly Flying Dutchman, which no other ship can match in speed and stealth. Unless the ever-crafty Jack figures a cunning way out of this Faustian pact, he will be cursed to an afterlife of eternal servitude and damnation in the service of Jones. This startling development interrupts the wedding plans of Will Turner and Elizabeth Swann, who once again find themselves thrust into Jack's misadventures, leading to escalating confrontations with sea monsters, very unfriendly islanders, flamboyant soothsayer Tia Dalma (**NAOMIE HARRIS**) and even the mysterious appearance of Will's long-lost father, Bootstrap Bill (**STELLAN SKARSGÅRD**).

Meanwhile, ruthless pirate hunter Lord Cutler Beckett (**TOM HOLLANDER**) of the East India Trading Company sets his sights on retrieving the fabled "Dead Man's Chest." According to legend, whoever possesses the Dead Man's Chest gains control of Davy Jones, and Beckett intends to use this awesome power to destroy every last Pirate of the Caribbean once and for all. For times are changing on the high seas, with businessmen and bureaucrats becoming the true pirates...and freewheeling, fun-loving buccaneers like Jack and his crew threatened with extinction.

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST is a fantastical epic adventure which, like its successful predecessor, will take audiences on the ride of their lives. The writers are **TED ELLIOTT** and **TERRY ROSSIO**, co-writers of the first film, who also have such hits on their resume as "Aladdin" and "Shrek." The film's executive producers are **MIKE STENSON**, **CHAD OMAN**, **BRUCE HENDRICKS** and **ERIC MCLEOD**.

With his Academy Award®- and Golden Globe®-nominated and Screen Actors Guild Award®-winning portrayal of Captain Jack Sparrow, Johnny Depp instantaneously created an authentic motion picture icon

embraced by the entire world. Depp is one of the world's most popular and acclaimed actors, with a hugely versatile range of performances marking his outstanding career. He has received Academy Award® and Golden Globe® nominations for both "Pirates of the Caribbean: The Curse of the Black Pearl" and 2004's "Finding Neverland," in which he portrayed "Peter Pan" writer J.M. Barrie. Depp's extraordinary range of credits since the late 1980s have included "Cry-Baby," "What's Eating Gilbert Grape?," "Ed Wood," "Benny & Joon," "Edward Scissorhands," "Don Juan DeMarco," "Donnie Brasco," "Fear and Loathing in Las Vegas," "Sleepy Hollow," "Chocolat," "Blow," "Once Upon a Time in Mexico," "Charlie and the Chocolate Factory" and "Tim Burton's Corpse Bride."

Orlando Bloom became a major international star with his portrayal of Legolas in Peter Jackson's award-winning "The Lord of the Rings" trilogy. Since then, the increasingly popular actor has starred in Jerry Bruckheimer's production of "Black Hawk Down," directed by Ridley Scott, Wolfgang Petersen's "Troy," Scott's "Kingdom of Heaven" and Cameron Crowe's "Elizabethtown."

Keira Knightley is the recipient of 2005 Academy Award® and Golden Globe® nominations as Best Actress for her starring role as Elizabeth Bennet in "Pride & Prejudice." She was first brought to the attention of international audiences in the sleeper hit "Bend It Like Beckham." In addition to "Pirates of the Caribbean: The Curse of the Black Pearl," she has also starred in "Love, Actually," Jerry Bruckheimer's production of "King Arthur," "The Jacket" and "Domino."



With only five features to his credit thus far, Gore Verbinski's highly acclaimed films have totaled more than \$1 billion worldwide. His films have included the immensely successful "Pirates of the Caribbean: The Curse of the Black Pearl," the chilling horror film "The Ring" and the recent tragicomic character study "The Weather Man."

Jerry Bruckheimer is one of the most successful producers in the history of both motion pictures and television. First in partnership with Don Simpson, and then as the chief of Jerry Bruckheimer Films, he has produced an unprecedented string of worldwide smashes, hugely impacting not only the industry, but popular culture as well. Bruckheimer's films have included "American Gigolo," "Flashdance," "Days of Thunder," "Bad Boys," "Dangerous Minds," "Crimson Tide," "The Rock," "Con Air," "Armageddon," "Enemy of the State," "Gone in 60 Seconds," "Coyote Ugly," "Remember the Titans," "Pearl Harbor," "Black Hawk Down," "Pirates of the Caribbean: The Curse of the Black Pearl," "Bad Boys II," "Veronica Guerin," "King Arthur," "National Treasure" and "Glory Road."

In the 2005-6 season, Jerry Bruckheimer had nine series on network television, a feat unprecedented in nearly 60 years of television history. JBTv's series have included "C.S.I.: Crime Scene Investigation" and its spinoffs, "C.S.I.: Miami" and "C.S.I.: NY"; "Without a Trace"; "Cold Case"; and "The Amazing Race."

Jerry Bruckheimer Films and Television have been honored with 35 Academy Award® nominations, five Oscars®, eight Grammy® award nominations, five Grammys®, 23 Golden Globe® nominations, four Golden Globes®, 43 Emmy® award nominations, seven Emmy® awards, 16 People's Choice nominations, six People's Choice Awards and numerous MTV Awards, including one for Best Picture of the Decade.

Along with Depp, Bloom and Knightley, cast members returning to PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST include JACK DAVENPORT as disgraced British Commodore James Norrington; JONATHAN PRYCE as Elizabeth's aristocratic father, Governor Weatherby Swann; KEVIN R. McNALLY as often-soused sailor Joshamee Gibbs; LEE ARENBERG and MACKENZIE CROOK as eternally bickering and philosophizing piratical best mates Pintel and Ragetti; DAVID BAILIE as the silent Cotton, whose parrot does all the talking; and MARTIN KLEBBA as the diminutive but tough

Marty, unafraid to go up against adversaries three times his size.

They're joined by a group of distinguished international stars in other major roles, including BILL NIGHY ("Love, Actually," "The Hitchhiker's Guide to the Galaxy") as Davy Jones, daunting Lord of the Deep; STELLAN SKARSGÅRD ("King Arthur," "Good Will Hunting") as Bootstrap Bill Turner, Will's long-lost father; NAOMIE HARRIS ("28 Days Later," "Miami Vice") as Tia Dalma; TOM HOLLANDER ("The Libertine," "Pride & Prejudice") as Lord Cutler Beckett, who, as head of the East India Trading Company, seeks to forever destroy the age of the pirates; and DAVID SCHOFIELD ("The Last of the Mohicans," "Gladiator") as Mercer, Beckett's ruthless enforcer.

A large contingent of the award-winning "Pirates of the Caribbean: The Curse of the Black Pearl" creative team reunites for DEAD MAN'S CHEST, including director of photography DARIUSZ WOLSKI ("The Mexican," "Dark City," "The Crow"); costume designer PENNY ROSE ("The Weather Man," "King Arthur," "Evita"); film editors CRAIG WOOD ("The Ring," "The Mexican" and "Mouse Hunt") and STEPHEN RIVKIN ("Ali," "The Hurricane"); visual effects supervisor JOHN KNOLL (who received an Oscar® nomination for his work on the first film); stunt coordinator GEORGE MARSHALL RUGE ("The Lord of the Rings" trilogy); and three-time Academy Award®-winning key makeup artist VE NEILL ("Ed Wood," "Mrs. Doubtfire," "Beetlejuice") and key hairstylist MARTIN SAMUEL ("Evita," "Little Buddha"), both of whom shared an Academy Award® nomination for their work on "Pirates of the Caribbean: The Curse of the Black Pearl." Oscar®-winning composer HANS ZIMMER, who produced the score for the first film, has written the music for PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST. Zimmer also scored Gore Verbinski's "The Ring" and "The Weather Man" and has written music for several of Jerry Bruckheimer's previous productions, including "Days of Thunder," "Pearl Harbor" and "Black Hawk Down."



Joining this world-class team on the new film are a number of other celebrated Academy Award® winners and nominees, including production designer RICK HEINRICHS, who garnered an Oscar® for "Sleepy Hollow" and was a 2004 nominee for "Lemony Snicket's A Series of Unfortunate Events"; supervising art director JOHN DEXTER, also nominated for his work on "Lemony Snicket"; set decorator CHERYL CARASIK, who has been nominated for four Academy Awards® (including "Lemony Snicket" and "Men in Black"); visual effects supervisor BILL GEORGE (Oscar® winner for "Innerspace" and nominee for "Harry Potter and the Prisoner of Azkaban"); and special effects coordinators ALLEN HALL (Academy Award® winner for "Forrest Gump" and double nominee for both "Backdraft" and "Mighty Joe Young") and MICHAEL LANTIERI (winner for "Jurassic Park" and nominee for "Back to the Future Part II," "Hook," "The Lost World: Jurassic Park" and "Artificial Intelligence: AI").



ABOUT THE PRODUCTION

In art, as in life, history has a strange way of turning full circle. The first on-screen image ever to appear in an all-live-action Walt Disney Studio feature was none other than a closeup of the skull-and-crossbones Jolly Roger flag in the classic 1950 version of Robert Louis Stevenson's "Treasure Island."

Some 53 years later, it took the very same studio's "Pirates of the Caribbean: The Curse of the Black Pearl" to spectacularly reinvent and reinvigorate a moribund genre which once again is delighting millions. From childhood classics like *Treasure Island* and Howard Pyle's *Book of Pirates*, to such classic films as "The Black Pirate," "The Buccaneer" and "The Crimson Pirate," the swashbuckling tales of high-seas derring-do, both nefarious and noble, were seemingly neverending.

Alas, as far as filmmakers were concerned, pirates were forgotten as subjects worthy of contemporary moviemaking. It took Jerry Bruckheimer, Gore Verbinski and a brilliant company of actors and behind-the-scenes artists to breathe new life into the Jolly Roger's sails, inspired by the great Disney Theme Parks attraction which has enchanted generations since its 1967 debut at Disneyland in Anaheim. The *Pirates of the Caribbean* attraction, which utilized the then-brand-new technology of audio-animatronics which Walt Disney and his Imagineers magnificently developed, soon became a major part of pop culture, with its cheery refrains of "Yo ho yo ho, a pirate's life for me" (and the less cheery warning that "Dead men tell no tales") sung and quoted by millions.

Using the ride as a springboard, with clever references to the attraction's content sprinkled throughout, "Pirates of the Caribbean: The Curse of the Black Pearl" was a smash hit everywhere it played, amassing a domestic U.S. gross of \$305,413,918 and, including its record-breaking overseas engagements, a worldwide total of \$653,913,918. The film also received five Academy Award® nominations, including Best Actor for Johnny Depp. Like the ride itself, "Pirates of the Caribbean: The Curse of the Black Pearl" appealed to the little bit of pirate that lives within us all, the desire for freedom, adventure and not a small amount of mischief. While paying affectionate homage to the cinematic adventures which preceded it, "Pirates of the Caribbean: The Curse of the Black Pearl" sailed into entirely new territory, breaking with tradition by linking its high-seas tale with lashings of irreverent humor, as typified by Johnny Depp's original and brilliantly inspired creation of Captain Jack Sparrow...a pirate the likes of which audiences had never seen before.

That success was never a sure thing, Bruckheimer now admits. "There were limited expectations for the first 'Pirates.' Lots of people thought we were making a Disney ride movie for toddlers, and what's more, the pirate genre had been dead for 40 years, and every attempt to revive it had bombed miserably. But then 'The Curse of the Black Pearl' was released and caught everybody by surprise, which is the best way to do it. The artistry that Gore and the writers brought to it, and the performances by Johnny, Orlando, Keira and Geoffrey, just captured everybody's imagination and it became a huge success internationally.

"Everything that we set up in the first movie gets pushed forward in the second," Bruckheimer continues, "and of course we have the same creative team. Gore is such a brilliant director, with a wonderful sense of humor and a great visual sense. Often, strongly visual directors aren't great storytellers because they focus so much on the physical look of the movie. But Gore has both the visual acumen and the understanding of storytelling and characterization.

"Johnny, Orlando and Keira are all back for the ride," adds Bruckheimer, "plus some wonderful and interesting new faces. The Black Pearl will, of course, be back, along with a new mystery ship, the Flying



Dutchman, which is crewed by a very exciting and unusual group of sailors under the command of Davy Jones.

“It all comes down to the imagination of the director, writers and the hundreds of people working on the movie,” says the producer. “Everybody’s excited about making an enormous piece of entertainment that audiences will love.”

“Pirates of the Caribbean: The Curse of the Black Pearl” not only revived the genre, but kicked off a groundswell of fascination for all things piratical which resulted in everything from a spate of new books about the seafaring scalawags, to a boom in pirates-themed children’s (and adult’s) parties, to pirate dinner shows, not to mention “I (Heart) Jack Sparrow” stickers plastered onto schoolgirls’ binders all over the world.

Clearly, there was a worldwide mandate for more “Pirates,” and Jerry Bruckheimer and Gore Verbinski, along with Walt Disney Pictures, decided that just one sequel would not be enough. It made practical sense, economically, to film two follow-ups simultaneously, taking full advantage of locations, sets and availability of its increasingly in-demand stars. It also made sense creatively, because with the characters so well established in the first film, taking them on further voyages was an exciting prospect. “We were hoping for the success of ‘The Curse of the Black Pearl’ so that we could make more ‘Pirates’ movies,” notes Bruckheimer, “and when you see the second and third films you’ll see that everything relates back to what started everything off in the first. It’s a true trilogy.”

“You really need to have some substance behind it,” confirms executive producer Mike Stenson. “You need to not only deliver the entertainment value, the roller-coaster ride and the laughs, but if you’re going to ask people to stay around for three movies, you have to feel like there’s something thematically significant that you’re going to explore.”

Says screenwriter Terry Rossio, “Whereas in the first film, the theme park attraction was a wellspring for ideas, for the second and third films we actually went back to the first movie.” Adds Rossio’s writing partner Ted Elliott, “There was a richness to the characters that we felt we could explore, but you don’t want to just go through the same paces with the characters. You don’t want to see them doing the same thing. One of the things we liked about the characters in the first film was that there’s a certain moral ambiguity to them, and we wanted to explore that...we wanted to put Jack Sparrow into a situation where



he has to do something that, in fact, puts his goals in opposition to Will and Elizabeth’s goals. It was all about expanding the characters and taking them in a further direction.”

“Similarly,” Rossio continues, “much of the basis of the first movie was the romantic story between Will and Elizabeth, and we knew we wanted to get into more of a mature examination of the relationship between the two of them. What happens to Will and Elizabeth after that wildly romantic final kiss with the

beautiful sunset at the end of ‘The Curse of the Black Pearl?’”

DEAD MAN’S CHEST also dips deeply into the treasure trove of pirate and seagoing lore and mythology, from Davy Jones, he of the famous “locker,” to the legendary Kraken, a sea monster fabled since the 12th century. “You think of the sea,” says Elliott, “and there are a lot of supernatural stories you’ve heard. But nobody had actually done those stories as part of a larger pirate movie or swashbuckler, so there was a wealth of legends to draw from. We touched on some of those in the first movie: there’s a line of dialogue in which Will talks about sending himself down to Davy Jones’ Locker. So, in DEAD MAN’S CHEST, we decided to explore who Davy Jones is, and then we brought in another well-known legend of the seas, the Flying Dutchman, and combined them together.”

Elliott and Rossio also cleverly utilized one of history’s greatest economic and political powers—the

East India Trading Company—as a pivotal entity in the plot of DEAD MAN’S CHEST. Like much else in the “Pirates” movies, historical reality is used as a springboard for fun and fantasy. The real British East India Company was a tool of imperialist domination, economically and politically, from 1600 to its dissolution in 1858, essentially ruling India and spreading its tentacles as far as the Persian Gulf, Southeast Asia and East Asia. Even the most generous contemporary histories describe the East India Company’s activities as extraordinarily greedy and inhumane. “What we like about pirates,” states Elliott, “is that they represent freedom. And the East India Company, as a giant multi-national corporation, represents the end of individual freedom. They’re defining the world as they want it to be, and there will be a lot of people they’re going to leave out. The more dominance they have, the less room there is for people like Captain Jack Sparrow.”



And Captain Jack Sparrow, it can be said with some degree of authority, is the only truly iconic screen character to have yet come out of this new millennium. A wholly original and thrillingly eccentric creation conjured up by a famous shape-shifter named Johnny Depp, this ducking, weaving, highly superstitious pirate captain of equally dubious morality and personal hygiene became *the* screen anti-hero for a new century. With his long dreadlocks and braided beard adorned with a wild assortment of beads and baubles, various and sundry amulets hanging from his attire, and teeth studded with gold and silver, Captain Jack Sparrow, like the film itself, appealed to audiences that ran the gamut in age, gender and nationality. Depp’s performance as Jack Sparrow was recently named one of the 100 greatest performances of all time in the May 2006 edition of *Premiere* magazine, which, tellingly, featured the good Captain’s visage on the cover more prominently than anyone else’s (Depp made the list a second time, for the title role of “Edward Scissorhands”).

“If you ask most people what they loved most about the first movie,” says Mike Stenson, “it’s usually this completely iconoclastic Jack Sparrow character. In a 500-channel universe, where you have so many different opportunities to be entertained in so many ways, you have to give the audience something that’s unique and different. That’s exactly what Johnny did with Captain Jack Sparrow in ‘The Curse of the Black Pearl.’ He created this character and had absolutely committed to it, and both Jerry and Gore had to tell the powers that be to trust them on it after they saw the first dailies. At the end of the day, Johnny took a risk, and Jerry and Gore backed him 100 percent.”

“Johnny is one of our greatest actors,” says Bruckheimer. “He invented Jack Sparrow in the first movie, and he’s not somebody who wants to rest on his laurels for the second and third. He takes a character to even newer heights. None of us would be back if Johnny had not wanted to play this character again. He loved making the first movie, and audiences loved him right back.”

As for Depp, the actor claims that “It is beyond me how such a character has sort of taken root in some people’s hearts. It’s still shocking to me. I was handed this opportunity to make something of this character, and I had pretty solid ideas about who he was and what he should be like. There were a number of people who thought I was nuts. But I was committed to the guy, and I think that’s what happened to me in terms of finding the character.

“What I set out to do,” continues Depp, “was to try and make Captain Jack appeal to little kids as well as the most hardened adult intellectuals.”

Notes Terry Rossio, “One of the archetypes that is really underused in American cinema is the trickster character. Most American movies tend to celebrate the warrior who does the right thing at the right time. But the fun thing about Jack, who is definitely a trickster, is that he’s not particularly good at avoiding getting caught. He will get caught...you just can’t hold on to him for very long. Jack knows that if he can

just bide his time, eventually the world will come over to his side, and that gives him this sort of supreme confidence that he can handle just about any situation.”

“The other fun thing about the trickster character,” continues Ted Elliott, “is that he basically is just out to have his own good time. He’s following his own self-interests. The things he does will affect other people—the mortals, if you will—and sometimes it will be to good benefit, and sometimes it will be to their detriment. So that goes back to the whole question posed in the first movie: is Jack Sparrow a good guy or is he a bad guy? Is he a pirate hero or pirate villain? Well, it really kind of depends on the perspective you have.”

With “The Curse of the Black Pearl” having been crucial in launching both actors to major international stardom, Orlando Bloom and Keira Knightley were enthusiastic to return alongside Depp as, respectively, young lovers Will Turner and Elizabeth Swann. (The fourth member of the original quartet, Geoffrey Rush, is not in the second film, his character of Captain Barbossa having been dispatched to the underworld by Jack Sparrow at the climax of the first film.) Jerry Bruckheimer, who has a knack for discovering young talent before the rest of the world catches on, secured Bloom as a young U.S. Ranger in “Black Hawk Down” before the “Lord of the Rings” trilogy was released and cast Knightley in the first “Pirates” film when she was only 17 years old and “Bend It Like Beckham”—which was her breakthrough movie in the international arena—had not yet been released. “We could see that Keira was an extraordinary actress when we cast her in ‘The Curse of the Black Pearl,’” Bruckheimer recalls. “She’s not afraid of anything. In the two years between the shooting of the first film and the start of the second, her skills had heightened with the work that she did and the experience she gained.” (This experience, incidentally, included her performance of Guinevere in Bruckheimer’s production of “King Arthur.”)



“As for Orlando,” continues the producer, “he also did an enormous amount of hard work between the first and second ‘Pirates,’ working with some wonderful directors, like Ridley Scott and Cameron Crowe. Orlando started out as a really terrific screen actor and has only gotten better with time.”

At the hands of screenwriters Elliott and Rossio, Will and Elizabeth were to undergo considerable development in the story of DEAD MAN’S CHEST.

Says Bloom, “I wanted Will to be less of the kind of earnest, upright young guy of the first movie and, this time, to see his darker shades. Will’s real journey throughout the second movie is his concern for his father, Bootstrap Bill, who is an important element of the first film without actually being seen. Will needs to rescue his father from the fate that he’s been destined to live on the Flying Dutchman with Davy Jones and his frightening crew. So Will’s objective is to reconnect with his father and, at the same time, somehow maintain his relationship with Elizabeth. Each of the main characters in DEAD MAN’S CHEST have their own objectives, which are to some extent in conflict with each other’s. There’s a real sense of young lovers’ tension between Will and Elizabeth.”

Keira Knightley, like much of the rest of the world, had been happily surprised by the massive success of the first film. “We were doing a movie based on a Disney theme-park ride in a genre that hadn’t been successful in something like 50 years,” she recalls. “But we had Gore Verbinski, whose vision is quite extraordinary, and Johnny Depp, whose portrayal of Jack Sparrow kind of brought the film into a whole new phenomenal world.

“What’s nice about this movie,” adds Knightley, “is that the characters have evolved. When we first meet Elizabeth at the beginning of the story, she’s on the brink of getting married to Will, which falls to pieces because a character named Lord Cutler Beckett comes into the equation, and he wants to annihilate

piracy from the world. He's determined to arrest Will for being a pirate and Elizabeth for aiding in the escape of Captain Jack Sparrow. Elizabeth becomes a woman on a mission, and there are some quite nice undertones to her relationship with Will, as well as to Jack Sparrow...which grows into something very interesting."

Also returning from "The Curse of the Black Pearl" is Jack Davenport as James Norrington, the British naval officer who loses Elizabeth Swann to Will Turner and gets one-upped time and again by Captain Jack Sparrow. "Jack Davenport is such a superb actor that we wanted him back in the party," says Bruckheimer. "He's fun to work with and created a wonderful character which becomes more embellished, richer and adds to the story. Jack is a major player in both the second and third films."

"When we last saw Norrington," says Davenport, "he was losing big-time on all fronts. He was losing girls, he was losing people out of jail, being humiliated in every way. Hopefully, whilst he was being humiliated, you kind of got a sense of him making mature decisions at difficult times. The thing that always interested me about the role in the first film was that you have this character who's a leader of men in a very public role. And at the end of the first story, he's in a situation where he's having to deal with things which are very private in an incredibly public arena, with something like 200 people standing around."

"When I read the script for DEAD MAN'S CHEST," Davenport continues, "I was delighted to see how they developed his character. Norrington has fallen on hard times. He doesn't look the way he looked before. He's lost his job, his girl and his self-respect. And suddenly, he has a chance to sign up as a crewman with none other than Captain Jack Sparrow. The question is, what's Norrington after? Revenge? Elizabeth? Or something else?"

(Coincidentally, Jack Davenport's father—the distinguished British stage and screen actor Nigel Davenport—was one of the stars of Alexander Mackendrick's "A High Wind in Jamaica," made some 40 years ago and one of the best examples of the genre before it vanished from theater screens.)

One by one, Bruckheimer and Verbinski began to assemble the major players of a huge cast, including new characters which add so much new life and texture to DEAD MAN'S CHEST. To portray Davy Jones, who is as much sea creature as he is human, the filmmakers selected the extraordinarily versatile British actor Bill Nighy, knowing that he would find the humanity beneath the character's beastly veneer. "Davy Jones is a deeply damaged and isolated individual," says Nighy. "He's wounded so deeply that he determines that he will live a kind of semi-life, as long as it means he doesn't have to feel anything anymore. And so, he's torn out the center of all feeling—his heart—and locks it in a special chest. He also has control of a 'pet,' as it's sometimes referred to, which is the Kraken—a sea monster which is the likes of which you've never seen before, entirely malevolent, evil and powerful beyond expression. If you possess Davy Jones' heart, you control not only him, but the Kraken as well, which in effect gives you control of the oceans."

Nighy's primary challenge would be that because of Davy Jones' astonishing physical appearance, he would be acting throughout the film in what resembles a gray track suit and matching cap with reference marks for Industrial Light & Magic's computer wizards, who would embellish it with the amazing details as imagined by Gore Verbinski and famed conceptual artist Mark "Crash" McCreery. But Nighy was game to take it on. "The first movie was not only successful," he notes, "but is actually beloved, and has entered the language in a way that I think few movies do. To be part of this was a very satisfying notion. As for playing a character which will be physically embellished by computer wizardry, as an actor you use your imagination. The same things are required of you, generally speaking."

"Of course," adds Nighy dryly, "in DEAD MAN'S CHEST I'm playing a man who has an octopus growing out of my chin, which I must admit, has thus far been outside of my experience."



The other new villain of DEAD MAN'S CHEST—perhaps even more villainous than Davy Jones, whose viciousness stems from his all-too-human heartbreak from a thwarted love from the past—is the cold, calculating and utterly ruthless Lord Cutler Beckett. Invited to inhabit this dastardly soul was Tom Hollander, who so brilliantly portrayed Reverend Collins, the diminutive and hapless suitor of Keira Knightley's Elizabeth Bennet, in "Pride & Prejudice." Hollander was attracted to playing Beckett because, like the other characters developed for both the first and second films, he was multi-dimensional. "Soft glove, hard fist," notes the actor of his Beckett. "On the outside, he's very arrogant and charming, but the inside is incredibly hard." Hollander also saw some similarities between the East India Trading Company, as depicted in the story, and the modern world. "There's a modern parallel to how Lord Cutler Beckett and the East India Company operates in the story, with the pirates—who symbolize absolute freedom—being squeezed out ruthlessly.

"Especially Jack Sparrow," Hollander continues, "who in Beckett's view is naughty, messy, has dreadlocks, could do with a few more baths and, worst of all, is a pirate. To Cutler Beckett, Jack Sparrow is a stray dog."

Stellan Skarsgård, who has been a major star in his native Sweden since the 1970s and has become an international player of considerable reputation and abilities, was pleased to be asked by Verbinski and Bruckheimer to portray Bootstrap Bill Turner...a character much discussed in "The Curse of the Black Pearl" but heretofore unseen. Skarsgård was well known to Bruckheimer, who had previously cast the actor as a marauding Teutonic in "King Arthur." "Stellan is a world-class actor," says Bruckheimer, "and Johnny and Orlando wanted to work with him. We knew that with Bootstrap Bill, Stellan would create a wonderful, compassionate and interesting portrait of a man who's losing himself bit by bit."

"You could see in the first film that there was a lot of space for the actors to expand and bloom within scenes," says Skarsgård. "You also felt like they had a lot of fun doing it, which is very endearing."

Another compelling new character in DEAD MAN'S CHEST, the mysterious Caribbean soothsayer Tia Dalma, is essayed by one of Britain's brightest young talents, Naomie Harris. "Tia Dalma's a gypsy queen, a free spirit, someone who has magic powers and the ability to see through people and understand their deepest desires," explains Harris. "She's a very powerful woman, which I really like. She has associations with the elements of nature, and she's fiery and temperamental."

David Schofield, the noted British character actor cast as Mercer, Lord Cutler Beckett's merciless enforcer, was delighted at the prospect of working with Keira Knightley. The last time he had seen her in person was when she was three years old, and Schofield was performing on stage at the Chichester (England) Festival with her father, actor Will Knightley. Schofield was also amazed at how many of his countrymen (and -women) were to be performing in the second "Pirates" film. "It's like there are all these English theater actors being floated on a very luxurious Walt Disney mattress to exotic places. And they can chat away happily about their English lives and their English feelings about things. But they're supported by this American structure. It's a bit like an English glove with an American hand in it."

Then there are the returnees who have come back to take yet another fantastic voyage on the Black Pearl. "I never expected to be back," says Jonathan Pryce, who indeed is back as Port Royal Governor Weatherby Swann, Elizabeth's loving if slightly befuddled father. Having missed all of the original screenings and premieres of the first film because of his busy schedule, Pryce finally bought himself a ticket to a cinema in London, "and could barely get a seat, which I thought was ironic. It was four or five weeks after its initial opening, but the cinema was packed. It was a wonderful experience seeing the film with a real audience, watching them laughing and watching the screen in amazement. It was very gratifying to be in a commercial film that audience, young and old, responded to so well."

Returning as Pintel and Ragetti—who endeared themselves to audiences as a sublime comedic pairing in "The Curse of the Black Pearl"—are, respectively, Lee Arenberg and Mackenzie Crook. "Pintel and Ragetti are marvelous characters to begin with," says Jerry Bruckheimer, "but Lee and Mackenzie did a brilliant job of taking something that was on the page and amping it to the nth degree."

True to their roles, the U.S.-born Arenberg and British native Crook genuinely hit it off during the filming of the first "Pirates" film, inseparable off as well as on screen. "We sort of stick together like some



sort of 18th-century piratical Laurel and Hardy,” notes Arenberg. “I always say that the luckiest thing that happened to me is that they couldn’t find short, bald and crazy in London who was the right match for Mackenzie. So they had an audition for short, bald and crazy guys in Hollywood, and that was a little bit of Kismet for me.”

Adds Crook, “Pintel and Ragetti are pirates who, like most pirates, can swing either good or bad depending on who’s paying the best fee. They’re the classic double act—one thinks he’s intelligent, and

the other one appears stupid—plus Pintel and Ragetti had the foresight to stick their hands up and surrender at the end of the first movie.”

Jokes Crook, “We were smiling then because we knew we were making the sequel, and all the other guys fooling around on deck didn’t!”

“I don’t know what the expectations were for the first film,” admits Kevin R. McNally, whose Joshamee Gibbs has an encyclopedic knowledge of the lore of the seven seas and an epicurean taste for rum. “Working on it, I had no idea what I was in, really, until I watched it with a group of friends in the cinema. It came as a pleasant surprise to see just how good it was, adventurous, funny and character-rich. I thought my pirate days were over, but when I was shooting ‘The Phantom of the Opera’ I met Mike Stenson from Jerry Bruckheimer Films, who said ‘Pack your bags, Kevin, we’re going pirating again.’”

“I went into a state of bliss when I heard they wanted me back for the second and third movies,” says David Bailie, who portrays the speechless pirate Cotton. “I’m in my mid-60s, and not many actors can round off their career doing three major movies and all that it implies.”

When the filming of “The Curse of the Black Pearl” finished, actor Martin Klebba—who plays his namesake, Marty, a Black Pearl crew member of short stature but tall spirit—recalls that when he heard a second (and third) “Pirates” movie was to be made, “I thought, if they bring me back, cool. If they don’t, you know, I had a great time and enjoyed the opportunity. When I got a call asking me to come in for a costume fitting for DEAD MAN’S CHEST and ‘Pirates III,’ I thought, ‘Wow! How often does *this* happen to an actor?!”



2005 (and '06): A Pirate Odyssey

If the filming of “Pirates of the Caribbean: The Curse of the Black Pearl” was an epic, then the shooting of PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST could only be described, in the ancient sense, as an odyssey. Journeying from location to location, island to island, production was, in every sense, bigger than life, fraught with fantastic adventures, Promethean ambitions, Sisyphian challenges, Herculean triumphs. More than a year of filming (albeit with occasional breaks, and with much time devoted to the concurrent shooting of “Pirates of the Caribbean III”), a good part of it in the Caribbean, inspired the cast and crew—many of them grizzled veterans of dozens of productions—to redefine the parameters of their own experiences.

“A movie like this becomes the pinnacle of your career,” notes executive producer Bruce Hendricks, who is also Walt Disney Pictures’ president of physical production. “More than any other movie I’ve been involved with—and I think now I’ve been involved with almost 300 of them in one way or another—the ‘Pirates of the Caribbean’ movies are the ones that you look back on and say, wow, we really accomplished something.”

“It was like fighting a war,” recalls Eric McLeod, also an executive producer on the film. “We had to build roads into places where people never filmed before, up mountainsides, through jungles, down into beaches. In Dominica we had 500 cast and crew spread out in 80 different hotels, condos and houses. We had 150 drivers spread out through the island every day to go pick up all those people. There were 40 accountants working out of offices in Los Angeles, Mobile, Alabama, St. Vincent, Dominica, the Bahamas and the United Kingdom, working with seven different currencies. It was a moving army. The focus is what’s happening in front of the camera, but there’s a massive circle of support required to get to that place.”

Serious preparation for PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST and “Pirates of the Caribbean III” got underway in June 2004. Based upon the script by Elliott and Rossio, the production team knew that one island location—as it was in the first film—would not suffice. “From the early meetings with Jerry, Gore, Ted and Terry, we started to get a sense from the logistic standpoint of where we were going,” recalls unit production manager Doug Merrifield, who served in the same position on “The Curse of the Black Pearl.” “We knew that this time, we were going to be on various islands, versus just St. Vincent. We were going to have more ships to deal with. It was becoming apparent that we were going to be a road movie...although those roads were actually vast bodies of water between the different locations. Beginning in late spring/early summer ’04, we began to thoroughly scout the Caribbean once again.”

The pirate strongholds of Port Royal and Tortuga, familiar to viewers of “Pirates of the Caribbean: The Curse of the Black Pearl,” were newly designed by Rick Heinrichs and reconstructed in St. Vincent’s Wallilabou Bay, which also served as the location for the first film. Dominica, a green and unspoiled paradise of burgeoning eco-tourism that’s just 29 miles long and 16 miles wide with a population of only 71,000, served as the backdrop for an extraordinary range of locations, from its palm-studded beaches, jungles and rain forests to a lofty plateau. And in the Bahamas, the company would film in both The Exumas and, further north in the chain, in an oceanfront facility on Grand Bahama Island.

“Some of these islands have few hotels, not many restaurants, little infrastructure,” says executive producer Chad Oman. “That’s Gore having a huge imagination and a tough gut to choose those locations despite the challenges, and you’ve got to give credit to the studio for allowing him to do that. Dick Cook, Nina Jacobson and Bruce Hendricks all put a lot of confidence in both Gore and Jerry.”

At highest ebb, nearly 1,000 people were working in various departments during pre-production of PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST, ranging the world from Los Angeles to London to the Caribbean. It was an effort which defined “synergy,” as artists and craftsmen pooled their skills to invent the impossible. And writers Ted Elliott and Terry Rossio did not just deposit the splendid screenplay with the filmmakers and sail off into the sunset. Instead, they sailed off with the company to every single location, a constant presence on the set, constantly creating and reinventing whenever the need arose. “The reason our writers are here is because we have such a creative director and cast,” explains Jerry Bruckheimer. “They come up with such imaginative ideas, and Ted and Terry can incorporate those into the script before we actually shoot a particular scene. Plus, we’re always finding new things and nuances when we film. Ted and Terry are so easy to work with, they love being on location, and they’re very fast on their feet.”

Throughout filming, Bruckheimer, Verbinski, Elliott and Rossio would relentlessly pick over the script with the minute attention to detail and seriousness of Talmudic scholars, which may come as something of a surprise, considering the rambunctious humor of the “Pirates” movies. “There’s no heavier burden than great potential,” sighed Ted Elliott at one point in the Caribbean, quoting that great American philosopher, Charlie Brown. The filmmakers were aware of how high the expectations were for the new “Pirates” films and were absolutely determined not to take any easy shortcuts.

Los Angeles: The Voyage Begins

Principal photography of *PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST* and the third entry of the trilogy began on February 28, 2005 with studio and location work in L.A., and although the first few sets were relatively modest—the rum locker of the *Black Pearl* and the interior of the Port Royal jailhouse—production designer Rick Heinrichs' large-scale masterworks were yet to be seen.

The natural locations and sets designed by Heinrichs unleashed his limitless imagination, providing *PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST* with vastly scaled and richly imaginative backdrops...not to mention a small fleet of new ships, including a redesigned, rebuilt and fully seaworthy *Black Pearl*; Davy Jones' magnificently detailed and terrifying *Flying Dutchman*; and the sleek 18th-century British merchant ship *Edinburgh Trader*. Heinrichs and his creative team designed a huge range of settings, from a massive swampland built on a Burbank soundstage, to the small but intricate dead man's chest of the subtitle.

"An amazing, creative individual," says Jerry Bruckheimer of Heinrichs. Adds Johnny Depp, "I've had the pleasure of working with Rick Heinrichs a number of times now over the years. And boy, oh boy, talk about somebody outdoing themselves. He's really gone far into the stratosphere and done some monumental work. My initial reaction to much of the sets was...can I get the blueprints? 'Cause I want to build this somewhere and live in it. Rick is a very gifted, talented artist, and we're super lucky to have him."

"I got excited when I first spoke to Gore," recalls Heinrichs, "because he was sitting there drawing these images of pirate ships and monsters, saying that he was taking what he had established in the first film to a whole other level of mythology. We're going to attempt to strike a similar balance in this film of scary and humorous elements, which really goes back to the original theme-park attraction.

"Hopefully, people will be going home from this movie with the same kind of excitement that audiences got from the Douglas Fairbanks and Errol Flynn movies in the earlier part of the 20th century...but with the kind of technology that we can bring to bear on it now," continues Heinrichs. "We're trying to take the first 'Pirates' film to the next step of virtuosity so that we can walk that line between horror and humor that gives you a great sense of tingling excitement."

Heinrichs was also intrigued by the fact that although Verbinski's "Pirates" films are to some degree rooted in history, they're not imprisoned by it. The films' exact period is deliberately nebulous, but more or less the 1720s during the golden age of piracy in the Caribbean. "One of the things I like to do when I'm approaching a project that's offered to me and when I'm trying to figure out whether to do it or not is—for instance—if it's a period piece, is it something that I can bring something to, or is the director trying to simply retell something historically and wanting absolute period accuracy. That doesn't particularly interest me. What I love about 'Pirates' and working with Gore is the fact that the history and period are backdrops, something that gives us a sense of time and place. But everybody is excited to take that to the next level of stylization and re-imagining. It's like taking the elements and shaking them up and creating something different out of them."

Heinrichs, along with supervising art director John Dexter, three art directors, seven assistant art directors, nine set designers, a props set designer, three conceptual artists, six illustrators, three model makers, and various and sundry graphic designers, coordinators, researchers and assistants—not to mention affiliated departments headed by set decorator Cheryl Carasik, property master Kris Peck and construction coordinator Greg Callas—would achieve wonders on land and sea for *DEAD MAN'S*



CHEST. A visit to the “Pirates” art department at Walt Disney Studios during pre-production revealed detailed models, mountains of reference books, conceptual illustrations, blueprints and walls plastered from one end to the other with reference artwork, from old paintings and etchings of ships, sea and landscapes to ethnographic photographs, design sketches and reproductions of Howard Pyle illustrations from his classic *Book of Pirates* (which both Verbinski and Heinrichs found “highly inspirational”).

While respecting, and often building upon, the designs of the first “Pirates” film, Heinrichs and his team sought to “take things as far as we could to make the settings real, living things,” according to supervising art director John Dexter. “That’s why so much of the research we do is from natural forms.”

Already under construction in Bayou La Batre, Alabama—famed for its shipyards and expert shipbuilders—was the brand-new, fully seaworthy and subtly redesigned Black Pearl. “Because of the importance of the ships, it’s almost like we had our own mini art department that was dedicated just to their design,” notes Rick Heinrichs. “We had the best guys available, some of whom had worked on other ship pictures in the past, ‘Master and Commander’ and others. We were also aided by visual technology. All of our ships were modeled in the computer as well, which allowed us to transfer files back and forth between the marine architect and engineers, who would tell us what was going to be stable and not fall over in the water, and that could withstand the kinds of speeds and stresses that these ships were going to be in. The struggle was to attain a certain look, and to do within a practical package as well. They had to be affordable, they had to be floatable, and they had to be something that looked good at the same time.



“We took the Black Pearl and gave it a little bit more of a sloop,” continues Heinrichs. “The Black Pearl in the first film was established, to some degree, by the set of circumstances that they had. They built the ship directly onto a barge and were limited by the dimensions of that barge. We’ve had a little more freedom in this. I think that Gore discovered what he liked and what he didn’t like in the first film, and he wanted a much more flexible Black Pearl that could move faster than one or two knots.”

The answer was for the production to build the new Black Pearl around an existing 109-foot-long boat called the *Sunset*, an unglamorous craft which once serviced oil derricks in the Gulf of Mexico. It took eight months of construction to build the new Black Pearl around the old *Sunset*, and by the time work was finished, something familiar, yet brand-new, had been created. “The result was that from the waterline up you had this beautiful pirate ship, the Black Pearl,” notes picture boat coordinator Will White. “But the *Sunset* is still in there somewhere, with engines, fuel and water tanks, a galley and bunks.”

“In this movie, the Pearl is a much sexier, cool, edgier ship than last time,” adds supervising art director John Dexter. True to its name, the Pearl has to appear black, but as Dexter points out, “it can’t just be black...it has to have life to it. There are some metal pieces on the ship that rust. There’s certainly the sea spray. We started with flat black and moved to something that was a little more interesting.”

Also under construction at this point for filming later in both Dominica and the Bahamas was the stupendous Flying Dutchman. 170 feet long, 420 tons of brute nautical force, her rotting wooden decks overgrown with barnacles, mussels and other detritus of the seven seas, the skeletal, crocodilian figure on the foremast resembling a terrifying predator, her sails shredded into shards, her halls decked with boughs of seaweed, 36 sealife-encrusted but fully operative cannons on either side of her hull, and two lethal revolving cannons emerging from her bow threatening any and all who dare to stray into her path. The Flying Dutchman and her crew have become so organically bound that it’s difficult to tell where one ends and the other begins. The ship becomes more alive as her crewmen become more a part of her.

“When we were designing and building a set,” says Rick Heinrichs, “we tried to get a sense of reality, place and history to that set by using color and texture which hopefully adds up into character. Something that behind the actors will make it feel like they’re really in the environment. I think that reaches its zenith with the Flying Dutchman. We wanted it to be an actual character in the film. We’ve put a lot of sea forms everywhere—ferns, mollusks, barnacles and all the stuff that grows underwater. Whenever it’s being shot, they’re wetting down the boat to make sure it feels alive.



“The Dutchman was developed with an eye towards history and a sense of the architecture of ships in the 17th century,” Heinrichs continues. “I wanted it to already feel old in the period that the story takes place in the early 18th century. I think the Flying Dutchman has a combination of historical elements, layered with fantastical elements.”

The Flying Dutchman was partially inspired by old Dutch “fluyts”—17th-century vessels which resembled galleons—and more specifically, the *Vasa*, a massive

Swedish warship which sunk in Stockholm’s harbor upon its maiden voyage in 1628 (the ship was salvaged in 1961 and is now housed in a special museum in the Swedish capital). With its high, heavily ornamented stern, the ship provided a rich foundation for Rick Heinrichs’ wilder and more fantastical designs.

“Rick and I tossed ideas back and forth for the Dutchman six months before we started filming,” explains supervising art director John Dexter. “About three months after that, we got engineers involved and our marine department, who let us know what we could and could not do with its design. Luckily, we were very close. Then we hired set designers, model makers and illustrators to help us flesh those ideas out and get them ready for construction. We built the ship simultaneously in Los Angeles and Grand Bahama Island.

“It was such an incredibly challenging, beautiful piece,” continues Dexter, “and since it’s such a central icon for the picture, we wanted it to look great. We started with a stiffened hull, a watertight compartment, then a steel structure off of that. Then our guys stepped in and applied a lot of wood structure from there, some steel to strengthen it, and then sculpted spray foam over that, followed by plaster.”

Working closely with Heinrichs, as he had done for years, was construction coordinator Greg Callas, at the head of a department which, at its height, included some 450 craftsmen, encompassing carpenters, plasterers, painters, landscapers and sculptors.

“I’d never built a ship before, and there’s a whole glossary of terms that you have to learn to understand a wooden pirate ship,” explains Greg Callas. “We had to manufacture the capstan and the wheel, fife rail, mizzenmast, mainmast, foremast...all of these things that I’d never imagined. There were a lot of people involved in making the Black Pearl. We have a marine department which helped make the vessel run with diesel motors. A rigging department to outfit everything with sails...rigging today is done with cables, but on the Pearl, as well as the Flying Dutchman, it’s all period rigging with ropes, and then everything had to be aged to look old. The sails had to be created according to 18th-century period. You just don’t go down to a marine store and buy this stuff. Everything we did had to be manufactured.”

The Black Pearl and the Flying Dutchman were each constructed up to their first set of fighting tops, with four complete sets of sails. The remainder of the masts and sails would be supplied later by the uber-tech wizards of Industrial Light & Magic.

On the expansive grounds of what was once the aquatic theme park Marineland in Palos Verdes, with an endless view of the Pacific Ocean, Heinrichs designed and built a Port Royal church for one of the opening scenes of *DEAD MAN’S CHEST*, in which Will and Elizabeth’s wedding is rudely interrupted

by Lord Cutler Beckett and a troop of East India Trading Company militiamen. Not so coincidentally, it was on this exact spot nearly three years earlier that Port Royal's Fort Charles was constructed for the first "Pirates" epic.

Constructing the Port Royal church in Palos Verdes was the first of many struggles that the production had against the most unpredictable and uncontrollable of production challenges: Mother Nature. "When we started to build the church exterior, we got 35 inches of rain," recalls Greg Callas. "We lost 11 days to rain at that location, so we worked 24 hours a day for the last two weeks before shooting to complete that set."

How coincidental that the three scheduled days of filming in the church set required torrential rain, which had to be provided by the special effects department!

Filming then shifted back to Stage 1 at Walt Disney Studios in Burbank, where the gun and hold decks of the Black Pearl were designed and constructed with extraordinary realism, the burnished wood looking like it had been weathered on rough seas for 50 years rather than a few weeks old. When outfitted by set decorator Cheryl Carasik with the appropriate accoutrements—such as criss-crossing hammocks on the hold deck and period-correct baskets, ropes, and gently swinging lanterns—the illusion of reality was complete. Mounted on a gimbal, four hydraulic pistons on opposite sides of the set provided a rolling motion which effectively mimicked the sea, providing the cast and crew with a milder sneak preview of what would come later on the real Black Pearl while shooting in the Caribbean.

Also at Disney Studios, the captain's cabins of both the Black Pearl and Edinburgh Trader were constructed on Stage 5 for interior sequences. Filled with lustrous period detail, much of Captain Jack's cabin interior was constructed of solid, beautifully grained mahogany. Leaping a few miles to the Universal Studios backlot, Rick Heinrichs, John Dexter, Cheryl Carasik and their teams accomplished an extreme makeover of the legendary "Europe Street" area, originally built for the 1939 Charles Laughton version of "The Hunchback of Notre Dame," converting it into the atmospheric streets and back alleys of Port Royal and Tortuga. Authentic-looking early-18th-century signage appeared on the shopfronts, and with the addition of a massive overhanging silk, an open courtyard was converted into a large Tortuga tavern, where Captain Jack and Will Turner search for a crew of souls to man the Flying Dutchman.

This sequence culminates in a boisterous brawl meticulously choreographed by stunt coordinator George Marshall Ruge, with the help of his second-in-command, Dan Barringer. This provided the physically fearless Keira Knightley with her first opportunity to shine. "I had about two weeks' training for that in an L.A. studio. When we actually came to shoot it, it was slightly different because, rather than an open studio, we were in a location just crammed full of people, and it was a night shoot as well. I didn't get to do my bit until about four in the morning, which isn't really the best way to do a fight sequence. I just drank a *lot* of coffee."

"Keira is a real quick study," confirms Ruge, "and a true athlete. We're pretty jaded in this business, but the crew was pretty amazed at what Keira accomplished. When you get applause like that on set, it's a good sign."

Ruge, who also coordinated the amazing stunts on the first "Pirates" film, was delighted to reunite with so many of the same personnel...particularly the stars. "Johnny's a natural who doesn't let on that it comes so easily to him," says the stunt coordinator. "He's a very good athlete who colors all of the action with character. DEAD MAN'S CHEST is my fifth film with Orlando, and they've all been big action movies. He's also a fantastic athlete and loves performing action. I keep telling Keira that if it ever falls apart for her, we'll give her a T-shirt and a hat and bring her on the stunt team. Her physicality is fantastic."

Hundreds of colorful extras authentically attired by costume designer Penny Rose in perfectly filthy



and worn clothes, and carefully made up and coiffed to look like the scurvy knaves they were, populated the tavern, flickering with candlelight and roistering with noise. Inside of the tavern, various foods fit for a pirate's palette were displayed on long wooden tables, including scooped-out bread loaves filled with stew and soup...curiously resembling a dish served in Disneyland's New Orleans Square just near the entrance of the "Pirates of the Caribbean" attraction. The food stylists working on DEAD MAN'S CHEST insisted that the resemblance was entirely coincidental.

Throughout the filming of DEAD MAN'S CHEST, Penny Rose was like a master builder, only with fabrics rather than bricks and mortar. Rose approved of every single costume that went on every single body, whether one of the stars or an extra who's the sixth pirate from the left. Notes Lee Arenberg, "Penny is amazing because she'll have a pile of clothes sitting there, and with her keen eye she'll pick a garment out, have it distressed, aged, dyed, and suddenly, it becomes more than a costume. It becomes your character."

"Penny Rose is a force of nature," says Tom Hollander, who portrays Lord Cutler Beckett. "She's a very important person on the film, with boundless energy. In her wardrobe warehouse, Penny is like an empress in a sort of tent of fabrics, with a lot of assistants rushing around, bringing this and that. 'No, the brocade. No, the gold. Bring the blue. I'm sick of the red. No, take it out. Bring it back. Take it in. Pull it down.'"

Rose supervised a department which under her expert supervision literally combed the world for fabrics and materials from which to create the more than 8,000 costumes required for DEAD MAN'S CHEST and "Pirates III," all of which she designed with the aid of associate costume designer John Norster, costume supervisor Kenny Crouch (both whom she refers to as "the most important men in my life"), and a large staff of costumers, cutters, ager/dyers, buyers, painters, leathermakers and various assistants. Of paramount importance to Rose was for the costumes to look as if they were created in the 18th century in every detail. "I only do real," says Rose. "There's a lot of fantasy in the story, but not in the costumes. We want these clothes to look like they've been slept in and worn forever. Aging and dyeing for a period film are absolutely vital. I don't like people to look as if they've just walked out of a shop. It's a really specialized field and very underestimated and undervalued, and the people who do it are geniuses because it's very subtle. And all of the shoes go into a cement mixer with a few rocks, and by the time they come out they've aged five years."

Penny Rose's costumes for the leading players indicate their transitions as characters. For DEAD MAN'S CHEST, there are virtually no changes at all in Johnny Depp's Jack Sparrow costume. "Johnny just feels dead right," notes Rose. "He's added a few things this time. He's a very thoughtful, caring actor in terms of how he looks in character." Captain Jack Sparrow's now-famous look was a collaboration in the first film between Penny Rose, key makeup artist Ve Neill, key hairstylist Martin Samuel, and Depp himself. "Having spent some time with Keith Richards was certainly a huge part of the inspiration for the character," says the actor, invoking the name of the great guitarist for The Rolling Stones. "I spent a little time with Keith here and there, and each time I'd see him he'd have a new thing tied into his hair. 'What is that hanging?' I'd ask, and Keith would say, 'Ah yeah, I got that in Bermuda,' or wherever. So it felt to me like Jack, on his travels and adventures, would see something and go, 'Oh yeah, I'll keep that,' tie it in his hair or have someone else do it. Each little trinket would have a story. For example, the bone that hangs just above the bandana is a shinbone from a reindeer. Then Jack has the dangly bits, beads, a chicken foot, a fertility symbol, weird animal tails. There's no telling where he got those, and it might have been lunch!"

"In the first film, Will Turner was a blacksmith with a crush on the Governor's daughter. Now he's matured and has a more exciting look," continues Rose. "Orlando and I got together and had a bit of a



back-and-forth, and I thought we would make Will look a little more sophisticated. For a good deal of the film he's wearing an olive-green leather pirate coat that makes him look more powerful." Says Bloom, "Penny has done an amazing job of taking Will to another level and loosening him up. The leather coat we chose for Will to wear is kind of like a biker jacket for pirate times. Doing swordfights and getting wet in a long leather coat has posed a few challenges, to say the least, but it's worth every moment because Penny's vision for Will, and all of the characters, has helped them come alive." Bloom's main costume, it might be added, includes a cream embroidered waistcoat which Rose constructed using antique table linens found in Paris, a perfect example of her determination to use whatever works to accomplish her design goals.

"Keira has at least three different looks in DEAD MAN'S CHEST," Rose continues, "because Elizabeth is really changing and maturing as well. Keira is very gung ho and will have a go at anything, so she really took to the boy's clothing that she wears for part of the film. She also wears a beautiful wedding gown, but we only see it drenched in the rain!"

"Having worked with Penny on 'Pirates' and 'King Arthur,' I feel like I've spent my life with her, and I love it," says Knightley. She is, in the best possible way, a perfectionist. One of my favorite parts of the film is before we start, having costume fittings with Penny and seeing her in charge of hundreds and hundreds of costumes. Yet, as soon as you get into her fitting room, she just cuts right to it. If you've got a button that's two millimeters out of place, Penny will move it. If something needs a bit of embroidery to be brought out, she sees it immediately. She's a forceful lady, and one that I'm very glad to have around."

The wedding gown is a fine example of Penny Rose's minute attention to detail. It's comprised of a deep-ivory silk and raffia fabric embellished with a leaf, floral and fan design. Rose used the fabric as is for the skirts, but created her own design on the bodice by cutting around and repositioning the raffia details. The stomacher (front of the dress) looks almost embroidered, with layer upon layer of this raffia design sewn into it. The veil is an ivory silk chiffon, with delicate pearls sewn into the silk, attached to a wired tiara that also contains the raffia fabric from the dress. And the petticoat of the dress was actually constructed from an antique quilted cotton bedspread from Rome!



Some of the new characters also enticed Rose to new heights of creativity. "I loved doing Tia Dalma, which was difficult, because the character lives in a swamp and she's both glamorous and repulsive at the same time. You wouldn't want to sit too close to her, yet we still want to feel her power as a woman. I thoroughly enjoyed it and working with the lovely Naomie Harris."

"I absolutely love everything about how they've created Tia Dalma," enthuses the beautiful Naomie Harris, who is unrecognizable in her full makeup, hair and costume as the mysterious soothsayer. "Penny's costumes, the makeup that Ve Neill designed, the hair by Martin Samuel. I think it's all absolutely fabulous. I didn't recognize myself at all when I looked in the mirror, and that's the way it should be. I love the fact that Tia Dalma is such a rugged, earthy, crazy kind of character, because I've never played anything like this before. It's really liberating."

Although the physical details of Bill Nighy's Davy Jones would be created through computer-generated imagery, Rose nonetheless created an actual costume which served as a model for the Industrial Light & Magic artists to work from. "They photographed Bill in his costume in minute detail, because you can't superimpose a concept onto a gray reference suit," she says.

Rose had previously worked with Stellan Skarsgård on "King Arthur" and was happy to collaborate with him again for his role as Bootstrap Bill. And unlike Bill Nighy, Skarsgård's costume, makeup and hair were shot "live" on camera, which required key makeup designer Ve Neill, key hairstylist Martin

Samuel and Penny Rose to collaborate on his amazing look, which necessitated the actor to spend some three to four hours a day in the makeup and hair trailers, being transformed into his character.

Neill and Samuel's extensive work would contribute greatly to the film's overall look and atmosphere. For example, Ragetti's wooden eye has almost become a character unto itself. Actor Mackenzie Crook has to wear not one but two contact lenses for this effect, sandwiched one on top of the other. "It's uncomfortable," he admits, "but not painful. And it helps the character, because without it, I'm just any other pirate." Coincidentally, in real life, Crook has never worn contacts, "so this is into the deep end," he laughs. As for the shocking condition of the pirates' teeth—which would delight contemporary dentists—it's all just carefully designed appliances and paint.

Also at Disney Studios, the company spent a week shooting on the huge "Pantano River" set, with Tia Dalma's tumbledown but richly decorated tree house as its centerpiece. Filling up almost every inch of the 240-foot-long, 130-foot-wide Stage 2, this set was a truly magical evocation of a Caribbean swampland river, lined with stark, overhanging trees and brush and rickety lean-tos. The set was also the most deliberate tip of the hat to the original Disneyland "Pirates of the Caribbean" attraction. "I remember as a kid watching the episode of 'The Wonderful World of Color' which introduced the 'Pirates' ride," recalls Rick Heinrichs, "and being totally blown away by it at the time. The opportunity to be involved with something that references this is, in my mind, a tribute to designers like Marc Davis and others who did such incredible work. It was such a pleasure to be able to do that."

(In fact, Heinrichs' first job in Hollywood was at Disney's WED Enterprises when many of the original "Pirates of the Caribbean" attraction creators were still working there.)

It was no coincidence, then, that it was this set which drew a visit from the legendary Francis Xavier "X" Atencio, the "Disney Legend" who wrote the script for the original theme-park attraction—working from concepts and storyboards by another Disney great, Marc Davis—as well as the lyrics to George Bruns' music for what is now the world's most famous sea chanty, "Yo Ho (A Pirate's Life for Me)." The DEAD MAN'S CHEST company rolled out the red carpet for "X," honoring him with his own director's chair and with Jerry Bruckheimer, Gore Verbinski, Johnny Depp, Orlando Bloom, Keira Knightley and a long parade of cast and crew paying due homage. "Without this man," spoke Verbinski for one and all, "none of us would be here right now."

Tia Dalma's shack is lined from end to end and top to bottom with the bric-a-brac of Tia Dalma's artful profession. "I've never done a hoodoo voodoo, scary 1720s-ish bayou interior before," laughs set decorator Cheryl Carasik. "Gore wanted a lot of texture hung from the ceiling, so we prepped bottles encrusted with jewels, along with dried herbs. Inside of the bottles were spiders, eyeballs and mushrooms which actually started growing over a period of time. And a lot of taxidermy all over the place."

The combined work of Heinrichs, art director John Dexter and Carasik was inspirational to the actors as well. "I think one of the nicest compliments I ever received was from Johnny when he walked into Tia Dalma's and told me that he didn't really know what he was going to do in there, but there was so much great stuff to play with that he was like a kid in a candy store. You know, Johnny can take a simple little trinket from a desk and turn it into the most amazing prop."



"The Pantano River set at Disney was also designed to match the actual location chosen in Dominica for the sequence, the Indian River," explains construction coordinator Greg Callas. "The bloodwood trees that border this river are so extraordinary, and we had to replicate them on stage from steel and car foam and plater with silk leaves on them, which required a lot of work. We also built an above-ground tank

above the stage floor, which we filled with half a million gallons of water, which actually created the right sense of humidity.”

Following the completion of the Pantano River sequence, the “Pirates” company hopscotched back to Universal Studios, where a sneak preview of the “real” Flying Dutchman could be glimpsed in an exact replica of its main deck for sequences with Orlando Bloom, Bill Nighy, Stellan Skarsgård and actors—clad in similar gray reference suits as that worn by Nighy—portraying the ship’s bizarre crew.

On to the Caribbean: Return to “Vincy”

On February 28, 2005, the cast and crew of DEAD MAN’S CHEST packed their bags, kissed their loved ones, and wedged themselves into a chartered L-1011 jet bound for the distant West Indies...and a location journey of nearly a year’s duration which would prove to be as much of an adventure as anyone

could have predicted, and as much of a challenge as anyone could have imagined.

First destination: the island republic of St. Vincent and the Grenadines, 13 degrees north of the equator. Because it’s not highly developed for tourism, which is one of its great charms, St. Vincent’s airport cannot contain anything bigger than a two-engine prop commuter plane. Thus, the “Pirates” jet had to land on the neighboring island of St. Lucia, situated between St. Vincent and Martinique, and ferry the company, over rough seas for two hours, to their destination. And if seasickness was to become something of a motif throughout production, the “Pirates” crew had some good practice on that initial voyage.

Meanwhile, a monumental amount of equipment and material were already on their way to the islands via air and sea in a deployment which again echoed a military campaign. “Priority equipment went by air,” recalls unit production manager Doug Merrifield, “but we also chartered a freighter, loaded it up with all of our rolling stock and containers, and it sailed to St. Vincent, and later to Dominica and then to the Bahamas. It became afternoon entertainment for the island people to watch a procession from one end of the island to the other as our equipment came out of the port.”

Some 300 crew members were imported to St. Vincent from Los Angeles, Great Britain and many other home bases, with their numbers considerably increased by local islanders also employed in a myriad of departments. As St. Vincent lacks large resorts, crew members were housed at 43 different hotels, inns, bed and breakfasts, condos and apartments sprinkled across the western part of the island. For many in the company, it was old home week, as the first “Pirates” film shot in St. Vincent for nearly two months.

Also making the journey to the Caribbean was a veritable menagerie trained and accompanied by Boone Narr and Mark Harden from Animals for Hollywood, which included two capuchin monkeys, two macaws, a dozen goats, three pigs, two white horses, two carriage horses, three dozen chickens, six cows and 14 ravens. In the first “Pirates” film, some of the on-screen creatures—including the Prison Dog, Jack the Monkey and Cotton’s parrot—had their moment of stardom, which was about to be repeated. The silent Cotton’s parrot is actually portrayed by two macaws, spicy and spirited avian creatures appropriately named Chip and Salsa. “One’s a good flyer, the other’s a good sitter,” notes David Bailie, who portrays the tongueless pirate. “God, if you heard him squawk! You have no idea what that squawk is like at a two-inch range. Your head just rings.”

The Prison Dog, a beloved character both in the original Pirates of the Caribbean attraction and the first film, is now played by Chopper, a friendly and unbelievably smart eight-year-old terrier mix. Twister, who portrayed the role in “The Curse of the Black Pearl,” is now enjoying a well-deserved retirement after



years of film and television work. However, like many stars, Chopper needed time in the makeup trailer to correctly align the color of his coat with Twister's. "Chopper has an air-conditioned little trailer that he stays in, and sometimes he allows me to go inside," says Boone Narr ruefully. "Then, on his day off, he expects me to run around and take care of him. Usually, I'm at his bark and call. He's got me well trained."

Once again, the beautiful inlet of Wallilabou Bay, due north from the island's small capital of Kingstown, would be the locale for both Port Royal and Tortuga exteriors. Rather than take the long and winding (and sometimes treacherous) road from Kingstown to Wallilabou, most in the company preferred to shuttle there on the water, a beautiful journey which skirted the lush shoreline dotted with palm trees, banana plantations, mountains often shrouded by clouds and brightly colored little houses. Some



landlubbing crew members spent more time on the water in the first weeks of Caribbean filming than they had in their entire lives, careening back and forth from one of the three starting points in and around Kingstown to Wallilabou, enjoying the warm tropical breezes, sunshine and spectacular views. Of course, there was the occasional downpour and heavy ocean swells to deal with as well.

If someone with no connection or knowledge of DEAD MAN'S CHEST found themselves sailing into Wallilabou

during filming, they would have felt like they had slipped into a time tunnel and out the other end. The clock had seemingly been turned back nearly 300 years to the days when European hegemony over the Caribbean was constantly being challenged by the pirates who freely roamed the waters. Rick Heinrichs and his team re-created Port Royal in even greater detail than the first film, with the added structures of the East India Trading Company dock and offices. Anchored in the bay was an impressive array of period vessels, dominated by the 169-foot, full-rig H.M.S. Bounty, which in DEAD MAN'S CHEST is seen as the Edinburgh Trader.

The Bounty, like its real-life namesake, has had an extraordinary history of its own. She was built for Metro-Goldwyn-Mayer's 1962 version of "Mutiny on the Bounty," which starred Marlon Brando, Trevor Howard and Richard Harris. The first ship ever built from the keel up especially for a motion picture, construction of the Bounty began in Lunenburg, Nova Scotia in February 1960, and spent seven months being constructed with more than 400,000 board feet of lumber in the Smith and Rhuland Shipyard before sailing for Tahiti and the production of the blockbuster feature. Although the historical Bounty was 85 feet long, its cinematic reconstruction was 118 feet in length so as to allow the cameras more free movement during shooting, and her total height from deck to the top of the mainmast is 103 feet. For "Mutiny on the Bounty," the ship made the 7,327-mile voyage from Lunenburg to Tahiti via the Panama Canal in 33 sailing days. Forty-three years later, the Bounty, under Captain Robin R. Walbridge, would be required to sail a mere 2,096 statute miles (1,821 nautical miles) in 14 days from Bayou La Batre—where she was being refitted and repainted as the "Edinburgh Trader"—to St. Vincent, with stops along the way in Miami, Florida and Mayaguez, Puerto Rico for fuel and provisions.



The Bounty was joined in Wallilabou Bay by several more "picture boats" from near and far, under the supervision of marine coordinator Dan Malone, assistant coordinator Bruce Ross and picture boat coordinator Will White and their team, who were aided and abetted by boat captains, water safety personnel, technicians, sailmasters and handlers, the rigging crew under Courtney Andersen, and dockmaster Douglas "Kino" Valenzuela, who was often like a waterbound traffic director. Among them were: Sloop Providence, a 110-foot topsail fighting sloop, a replica of Rhode Island's first naval vessel, seen in DEAD MAN'S CHEST as the "Perseverance" (the Providence departed its Rhode Island home for the Alabama shipyard in a blizzard in January 2005 and sailed from Bayou La Batre to St. Vincent in a swift 15 days); St. Peter, a 74-foot schooner from Antigua; and Unicorn, a 145-foot barque from its home base of St. Lucia, portraying "Terpsichore." The support flotilla in "Walli" included 12 support boats of various kinds, not to mention some dozen British longboats faithfully reconstructed from original 18th-century plans.

The primary set in the new and improved Port Royal was Lord Cutler Beckett's imposing headquarters, with a huge map of the world clearly dictating his "today, the Caribbean; tomorrow, the world" philosophy. "We were revisiting the Port Royal set from 'The Curse of the Black Pearl,'" says Rick Heinrichs, "and the challenge was to let the audience know they were in the same place, but also that some period of time had passed. Ironically, the original set was still there at Wallilabou two years after they shot the first film, and we were going to use what was left. Not two months before we shot there on DEAD MAN'S CHEST, a tremendous surge came up and knocked the remaining sets into the water. So we had to do a complete reconstruction."

On the East India Company dock, set decorator Cheryl Carasik and her assistants created an array of cargo and goods. "We researched all of it, trying to imagine what they would be importing and exporting. We had special ivory tusks—not the real thing, of course—molded in Los Angeles, because ivory was highly coveted at that time. We had tea boxes, silk, chickens in cages, bundles. At the last minute, Gore wanted a little fishing village off to the side of where Lord Cutler Beckett's office was on the Port Royal set, so I actually went to the next village from Wallilabou Bay and saw how they dried their fish on mats made of sticks and bamboo. We bought fishing nets from them, as well as about 40 fresh fish!"

"I've never seen anything like it," says Tom Hollander of his days of filming in Wallilabou Bay. "Only in this production can you turn around, look out of the window of the set, and see 850 people pulling up rigging on a huge old ship, with another ship sliding in behind it. It's hyper-real, in a way. The production design is wondrous, the level at which they're working is remarkable. We just wander into the sets and go, 'Oh yeah, this looks good,' but obviously the most enormous kinds of work go into all this detail, and scale that I've never seen before. These people are all experts at what they do, it's the most inspired sort of creativity."

"The sets for this film support everything you do," adds Jonathan Pryce, "because the authenticity and attention to detail are quite extraordinary. When we shot the scene in Beckett's Port Royal office with me and Tom Hollander, normally that would be a kind of fairly intimate scene probably shot inside of a studio soundstage. But in our film, you look out of the window and there's a whole world of life on the dockside going on. Ships are being loaded. Bananas are going up and down the gangplank. Boats are coming in and out. It's a great approach to filmmaking. It's a great mix of old-fashioned filmmaking and modern technology."

Typical of the film's attention to minute detail was the enormous amount of goods that spilled out from property master Kris Peck's truck like a cornucopia. At one point, Peck and assistant propmaster Michael Hansen had eight prop trucks in all four countries in which DEAD MAN'S CHEST was filmed, waiting to



supply whatever necessary to appropriately outfit an actor, extra or stuntplayer. Much of Peck's work was done in collaboration with Rick Heinrichs' art department or, if there were mechanics involved, with special effects and other technical divisions. For the pistols, swords, daggers and other weaponry, Peck worked closely with armorer Kelly Farrah, an expert in the field who's also quite an historian, as well as historical adviser Peter Twist, who served in the same capacity on the first film. Although many of the weapons are replicas or realistically fabricated from latex, Captain Jack Sparrow's sword is the real 18th-century deal (although obviously, less lethal versions were used for the swordfighting sequences). "We have 300 swords, and they were all manufactured for this movie," notes Peck. "The pirates' swords are down, dirty and grungy. We have dress swords for characters like Commodore James Norrington and Governor Weatherby Swann. Our Flying Dutchman crewmen have swords that are encrusted with oceanic life."

Perhaps the most important prop of all, however, was the titular object—the dead man's chest itself, designed with intricate nautical motifs. "Gore made it very clear to us that since this was the title that was going to be on every billboard, poster, bus-stop bench and grocery store line, he wanted us to get it as right as possible," says Peck. "This integrated more departments than any prop I've ever worked on. The writers, the illustrators, the production designer, the sculptors, the molders and then onto the prop shop for the mechanics. It had to look unbreakable, like a cast-iron skillet."



As it was on the first go-round, the shooting in "Walli" was the biggest show in town for Vincentians. Just outside of the gates which ran across the perimeter of the set from the main road, hundreds of people were just "limin'," island patois for "hanging out," chatting, partying and peering at the grand spectacle. From a distance, the huge helium lighting balloons prepared by chief lighting technician Rafael Sanchez and his team, suspended in the night sky, presented a surreal sight to islanders and tourists alike. "Vincys" are fiercely proud of their country and took an almost proprietary joy in the fact that one of the most successful films in history had been partially filmed on their small but vibrant island...and now it was happening all over again. "'Pirates'—Our Movie!" was the headline of an article written by St. Vincent lawyer Vynnette A. Frederick for a local newspaper: "'Pirates' brought Hollywood home," she wrote. "It put money in our coffers, brought jobs for our people, and above all else, we now have the right to brag that St. Vincent and the Grenadines, just like Trinidad and Jamaica, can be considered a 'movie location.' Every time you drive along the Leeward Coast, it is almost impossible not to look out to the horizon and hope for a glimpse of the Black Pearl."

Beware of Falling Coconuts: Adventures in Dominica

So little known is the "isle of beauty, isle of splendor," as its national anthem justly boasts of the Commonwealth of Dominica, that some personal effects equipment of the company wound up in the more familiar, but very far-flung, Dominican Republic! Only 29 miles long and 16 miles wide, with a population of 71,000 souls, the former British colony—wedged between the French islands of Guadeloupe to the north and Martinique to the south—has become an exciting new destination for adventurous eco-tourists, but is hardly developed for mass tourism...or, for that matter, filmmaking on a grand scale.

But after scouting the magisterial visual sites of the island, Gore Verbinski was determined that Dominica would provide the majority of the land-based Caribbean backdrops for DEAD MAN'S CHEST, and Jerry Bruckheimer was willing to back his director up so as to give the film a completely fresh look.

"We selected Dominica as a major location because it's beautiful and virtually untouched," notes Bruckheimer. "Because it has such a jagged coastline, they can't get cruise ships in, which prevents the island from becoming overly developed. You're not seeing the same landscapes, jungles and mountains as you have in other movies. Dominica is one of the most picturesque places in the world, but totally undiscovered by filmmakers." Verbinski and production designer Heinrichs decided that Dominica would serve as location for two major settings in *DEAD MAN'S CHEST*: the humorously terrifying native island and Isla Cruces, both wholly fictitious settings located only in the imagination of the filmmakers. A large amount of the *DEAD MAN'S CHEST* action sequences take place on those locations, which meant that actors and stunt players would be performing their daring feats in difficult environments and intense heat. Perfect for a pirate movie!

"Dominica is a gorgeous island, but some of the amenities aren't there," explains Jerry Bruckheimer. "We employed a lot of people on the island, and they were brilliant and wonderful to work with. But if a piece of equipment breaks down, it takes at least two days to get it replaced from off-island, so we had daunting production challenges. The hotels weren't exactly fancy, but everybody bonded together. It was like going to camp. A lot of cast and crew lived in cabins, slept in mosquito netting and had dinners on the beach. We really had to make do."



"If Gore found a location that was inaccessible, that was usually his favorite one," laughs executive producer Bruce Hendricks. "Dominica is what the Caribbean looked like 200 years ago. You needed the wildness and natural beauty that some of the more offbeat and remote places, like Dominica, offer. Gore, like any great director, pushes you to go a step beyond. The great ones have to be leading the charge up the hill, they have to be the ones with the vision to push frontiers and boundaries, both artistically and technically. A rational person would not go there, and they wouldn't take along 500 of their closest friends and hundreds of tons of equipment. It takes a purpose and single-mindedness to pull something off like that, and Gore is all of that, and more."

"Dominica doesn't have a history of big film production," adds Caribbean production supervisor Tom Hayslip. "They've hosted documentaries and nature films, but in terms of being able to handle the amount of people we had to bring in—just the accommodations alone—was a challenge for the island." Adds first assistant director Peter Kohn (who later handed the reins of that position to second A.D. Dave Venghaus when the time came close for his wife to give birth to their new child), "Dominica has its own weather system. It rains in one part of the small island, and not in the other, and somehow it always seemed to rain on us!"

Dominica would present massive challenges for Rick Heinrichs and construction coordinator Greg Callas. "The first time I saw those locations, I was wondering how we were going to do it," admits Callas. "The island is small, but because of the road conditions it can take you three hours to get from one end to the other. Logistically, it was incredibly difficult, but we had to satisfy the wants and needs of Gore. The art department worked very hard to design things that would fit into certain spaces, and then we had to *get* to those spaces. Because supplies are so limited on islands like Dominica, we had to bring in everything, like an entire hardware store: every nail, piece of wood, sack of cement and plaster, gallon of paint. The equipment we take for granted, like scissor lifts, boom lifts and forklifts, don't really exist in Dominica, so we imported them from other countries in the Caribbean and South America. We implemented a lot of old-school construction, because we didn't have the luxury of the 21st century there."

DEAD MAN'S CHEST began shooting in Dominica smack in the middle of a campaign for the island's prime ministry so heated that it made the last U.S. elections look like a polite tea party. "You

figure that a remote Caribbean island would be nice and quiet,” says actor Kevin R. McNally. “But on the first night I was in Dominica, I went to bed at about ten at night, and all of a sudden hell broke loose in the street. They started campaigning at midnight and continued until 7:00 in the morning with whistles, rattles, music, cars revving up and down the street. Back home in England, there’d be, perhaps, a man in a suit coming around once during the campaign at 4:00 in the afternoon so he doesn’t disturb your tea.”

But the film’s company had much else on their minds other than whether or not incumbent Roosevelt Skerrit or challenger Edison James would win (by the way, it was Mr. Skerrit who emerged the victor). For cast and crew, the great challenges were defying the island’s unpredictable weather, with intense heat, humidity and sudden rain showers and thunderstorms, circumnavigating the perilous, narrow mountain roads, hardly big enough for two compact sedans traveling in opposite directions let alone 16-wheel equipment trucks, avoiding constrictor snakes (non-poisonous but with mighty hugs) and other unfamiliar flora and fauna.

The production team spearheaded the creation of an entire infrastructure for the DEAD MAN’S CHEST company, including towers for cellular telephones and wireless internet. More than 600 members of the “Pirates” crew invaded a welcoming Dominica, which provided some 400 more workers to the company working in a vast array of behind-the-scenes and on-camera positions. And if it’s true that an army travels on its stomach, the same could be said for a movie company. On the biggest shooting



days in Dominica, caterer Paul Kuzmich and his hard-working crew would have to feed anywhere from 780 to 840 people. For breakfast alone, the hungry company would consume 1,100 to 1,500 eggs, 100 to 160 pounds of bacon, 80 loaves of bread, 50 pounds of sausage, 400 pastries and 10 to 12 cases of fruit. And except for some delicious local produce, everything else had to be shipped in from the United States. Meanwhile, it was incumbent upon craft service maestro Ted Yonenaka and his equally energetic assistant Lea Anderson to haul food carts into the most unlikely places to keep the company watered and fortified between Kuzmich’s meals.

Filming in Dominica began on Monday, April 18th on the island’s Hampstead Beach, a bucolic stretch of sand overlooking a glistening turquoise sea on the island’s northeast coast, backed by a lush, tangled jungle and coconut palm groves. In fact, some of it had been created just for the film, with art director William Ladd Skinner bringing in some 7,000 plants, primarily non-edible dasheen and transplanted palms. Several sequences were shot in and around Hampstead, including the three-way swordfight between Jack Sparrow, Will Turner and James Norrington on a huge, runaway mill wheel, which promises to be one of the most complex sequences yet seen on film. Among the dangers of this remarkable scene was the fact that heavy coconuts were occasionally dropping from nearly 100-foot-tall palms while it was being filmed, with some of the crew donning hardhats and Gore Verbinski wearing a good, old-fashioned, “Gunga Din”-style pith helmet!

“The wheel was a very difficult set piece for all concerned,” explains stunt coordinator George Marshall Ruge. “There were extreme physical demands and a number of safety concerns involved.” The mill-wheel sequence is a perfect example of the symbiosis between departments that characterized the entire production. Recalls Ruge, “Many departments and people were involved in making the wheel sequence a reality. I specifically worked in collaboration with the special effects and visual effects coordinators, production designer, art director, propmaster, construction coordinator, director of photography, camera operators and more. But most notably, it was Gore’s grand vision, commitment and enthusiasm that inspired the sequence for all of us, and I worked closely with him in every aspect to help bring it to life.”

The wheel was constructed of steel with art-directed layers, weighing more than 1,800 pounds and reaching 18 feet tall. There were two versions, one a “cart” version supported by “training wheels,” with the actual mill wheel pulled by cables on a winch system, with camera platforms built onto the training wheel cart that surrounded it. “The other version,” notes Ruge, “was affectionately called the ‘paint roller.’ The wheel was attached to steel tow bars and literally towed by a flatbed truck that also served as a makeshift camera platform at times.”



To enable the wheel to roll more smoothly, paths were created through the jungle, because if the terrain were too tough, “it made it impossible for the performers to stay on the wheel or maintain the necessary hand-eye coordination for the swordfight.”

Before the sequence went in front of the cameras, there were several pre-production rehearsals within a five-week span and a series of location rehearsals over the course of three weeks whenever time permitted Ruge to muster the three actors and his stunt team.

“Oh boy, I’ll never forget the faces on Gore and George when it was time to load me into that massive wheel,” recalls Johnny Depp. “Gore just started laughing, because it was such an absurd and bizarre request for grown men to ask of each other: ‘Okay, what we’d like to do now is bind you inside the wheel, tether you to the walls of this thing, give you a sword, and as the wheel is rolling you’re gonna go upside down several times.’”

“It was so bizarre that it was completely appealing,” Depp laughs. “I’ve done some really obtuse and strange things in this movie, at some point there are no surprises. But because of who Gore and George are, and how brilliant they are at their jobs, you have complete trust, which is the whole key to filmmaking.”

“It’s a truly remarkable sequence that only Gore, Ted and Terry could have come up with and that George could have made work,” says Orlando Bloom. “We spent many days harnessed inside of that wheel, doing crazy fights up and down, around and around. It would make a fun ride in an amusement park...if it weren’t so uncomfortable.” Also occasionally harnessed inside of the wheel doing 360-degree revolutions were camera operators Martin Schaer and Josh Bleibtreu, just one of the extremely unusual positions in which they and their compatriots often found themselves during the DEAD MAN’S CHEST shoot.

Jack Davenport points out that although there are CGI elements which enhanced the scene, most of it was live on-camera. “It’s a classical swordfight scene with shots which can’t be faked. When you see us upside down, with the veins in our forehead popping out, it’s real.”

But the boys weren’t the only ones who got to have all the fun. The sequences shot in Dominica also gave Keira Knightley ample opportunity to flex her action muscles, and the fearless performer was up for anything stunt coordinator George Marshall Ruge wanted to throw at her. “On the first movie, I was begging for a swordfight, but I never got one. This time, I’ve got two big ones, and two swords as well, so I was very happy.”

A sequence shot both in Dominica and later, the Exumas, called upon Knightley to take swords in hand and kick some serious Flying Dutchman crewmen butt. “The weather was absolutely boiling, and we were in this amazing coconut grove,” she recalls. “George and his stunt team were completely fantastic. They’re so patient and really take you through the action one step at a time. I’m a huge believer that if this is something that my character has got to do, then I want to really know how to do it. And if you’re shooting an action movie, it’s really boring if you don’t actually do the action. When you’re doing the fight sequences, a lot of the time we’re having a full run at it, so you can really get into it, and that’s fantastic. It’s nice to feel like you’re a part of the team. What George and his people do is invite you into the team.

And my stunt double, Lisa Hoyle, is absolutely brilliant.”

As were the other stunt doubles for the stars, including Tony Angelotti, Theo Kypri, Zach Hudson and Thomas Dupont, who leapt, fought and achieved truly death-defying feats when common sense (and insurance policies) prevented an often-willing Depp, Bloom and Knightley from accomplishing the stunts themselves.

South of the Dominican capital of Roseau is an aerie appropriately called High Meadow, which, along with a nearby spot overhanging the main road called Twin Peaks, was selected as the location for the richly and wittily designed native village of the “Pelegostos,” a wholly tongue-in-cheek and fictitious creation (as is the island they live on) inspired by pirate folklore.

“One of the great things that Gore and the writers have done with the concept of the Pelegostos village,” says Rick Heinrichs, “is to create this wonderful escape episode, which puts the pirates into a completely absurd but funny set of circumstances which becomes a comedy of errors. Part of the physical comedy is that the village is set way up in the mountains, with the huts on top of different pitons with rope bridges between one and the other. The huts themselves are an organic riff on a skull, with eye and mouth holes, and everything brought up into a bun at the top. It gives a kind of animus to the entire village.



“The overall look of the Pelegostos and their environment is an example of a lot of early-on design exploration and consultation between Gore, Penny Rose, Cheryl Carasik, Ve Neill and Martin Samuel’s makeup and hair departments and myself,” Heinrichs continues. “We were exploring a lot of different avenues to go with the natives, and we ended up with this kind of crazy pastiche which is completely imaginary.”

And imaginative. Throughout the film, Ve Neill and Martin Samuel—both of whom were nominated for Academy Awards® for their work on the first “Pirates” film—headed large teams of some of the industry’s most accomplished makeup and hair artists to transform perfectly reasonable human beings into gnarly unwashed pirates, foppish, bewigged aristocrats and, in the case of the Pelegostos, wildly painted, tattooed and accessorized natives. Some 130 members of the great Kalinago Nation, the original inhabitants of many Caribbean islands (including Dominica), participated as extras in these scenes, thoroughly enjoying their brush with stardom with good humor and a sense of fun at the film’s inventiveness (numerous other Kalinagos worked on the production in various occupations as well).

There was even an invented language for the Pelegostos called “Umshoko” that was developed by dialect coach Carla Meyer and UCLA linguist Peter Ladefoged. “Gore didn’t want the natives to be identified as anything in particular,” says Meyer. “So Peter drew from several international languages, mixed with Pig Latin and English words spelled backwards.” A few examples of this brand-new tongue? “Rah rah rah fi fi” means “big, big, big fire.” “Bugo” means “please.” “Kamino” means “come back.”

The Pelegostos village is a highly inventive pastiche of primitive designs laced with a mordant sense of humor. In addition to the twined branches which compose the native huts, much of the village is constructed and decorated with the materials left over from the Pelegostos’ enemies...that is, bones and other residue. Instead of beaded curtains in the entrance of the circular doorways to give their inhabitants some privacy, they’re fabricated with small bones instead. Skulls are a major motif, used in all sorts of ways that Martha Stewart never even imagined (but might very well admire). The long and very rickety-looking rope bridge linking one side of the village to the other looks treacherous—in fact, feels treacherous when walking over it and viewing the sheer 60-foot drop below—but it’s a marvelous illusion. In fact, strong steel pilings supported the bridge, making it as safe as crossing the Golden Gate. Construction coordinator Greg Callas actually imported a construction team from Las Vegas which has built suspension bridges at theme parks and zoos throughout the world.

“For the Pelegostos huts, we had to build a shell, a superstructure, of very lightweight material to get its initial shape,” explains Callas. “Then we manufactured some fiberglass skins to put over the top that looked like roots and tree limbs. Then we wrapped the whole thing with real roots and tree limbs, so these huts became incredibly heavy when we had to move them.” To get the trucks up to the Pelegosto village location, Callas had to build a 15-degree road up the hillside. “There’s no road in Dominica that’s 15 degrees,” he notes. “That’s almost straight up! It’s pretty radical, but we got all our trucks and crew up there, we even got portable toilets up there. One of the local Dominican contractors was incredible in helping us accomplish that feat.”

“What goes through my mind when I remember the Pelegostos village is 385 skulls,” laughs Cheryl Carasik. “On a location like that, it just becomes your daily life. It was so beautiful, and the resources were so magnificent, that you just became part of that set. The local people we hired were so fantastic. We had two guys who didn’t miss a beat, they were really enthusiastic. We’d say that we needed some vines to wrap on the joints of Pelegostos furniture that we’d made, and off they’d go into the bush and come back two hours later with an armful of them.”

A section of the comedy-action village sequence, in which Will Turner and other Black Pearl pirates are imprisoned in large circular cages made of human bones (which were actually fabricated from latex and foam), was shot in Dominica’s remarkable TiTou Gorge, part of the magnificent Morne Trois Pitons National Park in Dominica’s south-central interior. The icy waters necessitated the crew to don wetsuits, and matters were not helped when drenching storms threatened to derail the day’s filming...but as many pointed out, hey, it’s a rainforest! “Just when I was thinking that I had forgotten what it was like to be cold in sizzling hot Dominica, ‘Pirates of the Caribbean’ has a way of granting your every wish,” says Kevin R. McNally. “So for the scene in which the bone cage drops into a gorge, they found the coldest water in Dominica and kept us there for two days! But TiTou Gorge was a fantastic place, only 10 feet wide and a sheer drop from the rock face to the beautiful, clear, cold water that we were in.”



The bone-cage scene was another singular event which required the expertise of a whole range of departments, including, of course, stunt coordinator George Marshall Ruge. “The reality of putting people into these things, rolling them down hills, off cliffs, swinging between cliff walls, proved extremely problematic. How do you build a cage that’s structurally sound but light enough for people to pick it up and run with? There was a lot of research and development, and we came up with various versions of the cage. One made of lightweight foam to run with, another built from more substantial materials for rolling.

“The running joke was that if you’re in the cage, you don’t come out unbattered and unbruised,” continues Ruge. “It was pretty difficult to navigate with six people and 12 legs sticking out of this thing, but we got it done.”

And then there was Captain Jack Sparrow’s mad dash down the beach to escape from a highly agitated group of islanders, which was filmed on Hampstead Beach. “It was utterly exhausting,” admits Johnny Depp. “Two hundred people dressed as natives chasing me down the shoreline on the beach while in full Jack Sparrow regalia. It felt like days and days of that. But the end result was worth it.”

The Indian River, a gorgeous stretch of shallow water flowing into the ocean at Portsmouth on the northeast part of Dominica, “portrayed” the Pantano River, which our (anti) heroes must navigate to reach Tia Dalma’s treehouse. The Indian River—which was actually explored by Christopher Columbus in the 15th century—is lined with beautifully gnarled *terra carpus officinalis* (bloodwood) trees, whose roots sometimes spread up to 20 feet. This is the real-life location which was re-created on the Pantano River



set constructed months before on Stage 2 at Walt Disney Studios in Burbank. With the art department's contribution of wooden shacks on the banks of the river, the location took on the same feeling as both the stage set and the swamp area of the "Pirates of the Caribbean" ride. "We prefabricated those shacks in our warehouse, disassembled them, put them on these little boats, took them out to the locations and set them up in a couple of days," explains Greg Callas.

Because of the Indian River's ecological sensitivity, all cast, crew and equipment had to be sent upriver in boats which were either manually rowed or utilized electric motors only (no outboards), taking upwards of 45 minutes to an hour to reach the filming area. Once again, stormy weather interrupted filming, but the skies ultimately cleared enough to allow Gore Verbinski and the stars to complete their designated work. And for anyone heading back upriver at dark after wrap, the massive fireflies doing circle eights in the night sky reminded one again of the ride that started it all.

Atop a ridge with a magnificent unspoiled view of the Caribbean, Verbinski and Bruckheimer discovered another wonderful location as a backdrop for the spectacular three-way swordfight in Vielle Casse, which is situated on the island's northern tip. It's here that Rick Heinrichs designed a ruined, abandoned church and adjacent graveyard on Isla Cruces, and the broken-down mill wheel which becomes a runaway vehicle. "When we were scouting back in October 2004," recalls production manager Doug Merrifield, "we were literally going all the way around the island with the Dominican Coast Guard. At one point we had transferred into a small inflatable craft, and we suddenly looked up at this fabulous site. Some of us jumped over the sides and swam to shore, and then walked the location."

"The location is like a peninsula, surrounded on three sides by the ocean," explains Greg Callas. "I asked, 'Where's the equipment going to go?' They said, 'Don't worry about that, just build the set.'" It took Callas and company four months to construct the dilapidated church, which stands at the height of a six-story building. Forty U.S.-based workers were joined by another 40 Dominican laborers. "What a hard-working people the Dominicans are," praises Callas. "They gave us everything they had and were a big asset."

The fieriest location on Dominica—which is saying something of a place where the mean temperature during filming usually hovered around 93-95 degrees Fahrenheit—Vielle Casse is on the dry side of the island, hence little cloud cover and a merciless sun with nary a breeze coming off the water to offer blessed relief. For many days of filming in Vielle Casse, the heat index sent the temperatures soaring well over 100 degrees. Depp, Bloom and Davenport—as well as Bruckheimer, Verbinski and the entire company—had to grin and bear it, sweating through the sword-swinging action.

To access the Vielle Casse location, one actually had to walk down a 30-degree-graded road from the main thoroughfare, which was not accessible by most vehicles. The downhill walk in the intense heat wasn't so bad...but going up again, especially after a 12-hour day of sizzling in the tropical sun, was something else again. "This is all part of the 'Pirates' fitness program," said Merrifield. "You don't need a gym membership. You just need to work on 'Pirates of the Caribbean.' Gore and Jerry will get you into great shape!"

The physical rigors obviously presented nearly impossible challenges to director of photography Dariusz (Darek) Wolski and his crew, as well as his longtime associates, key grip Mike (Pop) Popovich and chief lighting technician Rafael (Raffi) Sanchez. "Darek is a brilliant artist," states Jerry Bruckheimer. "I've worked with him a number of times, not only on the first 'Pirates' movie, but also 'Crimson Tide' and others. He's very quick, gets things done, and does very complex lighting in a minimal amount of time."

Wolski knew what the challenges were on DEAD MAN'S CHEST and faced each one of them with

insurmountable energy and true grit, along with his entire crew, which included units both under the sea (headed by Pete Zuccarini) and in the skies above (led by David B. Nowell). “You just have to understand that you don’t have complete control over the elements, and once you accept that, you can get creative,” says the cinematographer. “When you’re dealing with forces of nature—the sun going in different directions, clouds coming in, wind blowing—there are just so many variables. You have to be flexible, and maybe come up with an idea at the last minute. There’s so much beauty in coincidence. I don’t believe in rules. I believe in intuition. No matter how many discussions, storyboards of pre-visualizations were created, we were still dealing with things that we couldn’t conceive and we had to adapt constantly.”

Wolski utilized the full panoply of equipment available to contemporary filmmakers, some of which was specifically invented for DEAD MAN’S CHEST. Richard Jones, a resourceful member of Rafael Sanchez’s grip department, designed and built a complex camera platform, mounted on a crane, and capable of holding an entire Super Technocrane. Together, the unit stood at 80 feet tall, right up to the highest mast of the Edinburgh Trader and thereby giving Verbinski and Wolski freedom to film the Kraken attack from any conceivable angle. But Wolski also had no problem scaling down to the basics when the scene called for it. “We’re basically using every tool to get what we want, but when it comes to simple performance pieces, we can do a lot of it handheld, or with a simple dolly move. But then you have shots which are bigger than life, like when Captain Jack falls 300 feet down through three hanging bridges while attached to a pole.”

Following the completion of nearly eight tough but rewarding weeks of filming on the island on May 26th, the cast, crew and their island hosts enjoyed what was humorously called the “Dominica Survivor Party.”

“One of the best things we do in our industry is to travel the world, but we don’t do it as tourists, it’s almost as if we become semi-locals,” says Lee Arenberg. “Dominica is an incredibly beautiful place, but it’s definitely off the beaten path, and to find yourself living that way for a few months will change your life and inspire you. It may have been some of the hardest living, because we all like to have a nice bed, a little cable T.V., internet access and the like. But sometimes you’ve just got to do the best you can, and I think that once we got through that part of the journey, we all realized just how special that was.”

“Please Do Not Feed the Iguanas”: The Exumas, and an L.A. Sojourn

By this point in production, the crew had become not unlike pirates themselves, albeit of a kinder, gentler nature. The Jolly Roger was proudly flown from many a production vehicle and support crafts, several crew members sprouted tattoos and sported pierced ears or noses, wore head scarves and bandanas, and several proudly wore silver or gold skull-and-crossbones rings especially designed by makeup artist Joel Harlow.

The Bahamas, in times past, had seen the likes of such legendary pirates as Henry Jennings, Henry Morgan, Edward “Blackbeard” Teach, Charles Vane, Stede Bonnet, Captain Benjamin Hornigold, Woodes Rogers, “Calico Jack” Rackman, Captain John Wyatt, Thomas Austis, Henry Every, Richard Worley, Samuel Belamy and Bartholomew “Black Bart” Roberts. But the Bahamas hadn’t seen nothin’ yet...for it was about to receive a long visitation from Captain Jack Sparrow and company!

From Dominica, the DEAD MAN’S CHEST company flew to the Exumas, one of the southernmost chains in a pearly string of some 700 islands which comprise the Bahamas. “I think the Exumas were the most beautiful of all the islands,” says Jerry Bruckheimer. “It’s got these white beaches and sand bars, gorgeous aquamarine water, just amazing to look at. When you see it on screen you won’t believe it’s real, you might think it was digitally created. But that’s actually the way it is.” Here, a sand spit of almost pink, fine sand called White Cay was discovered, serving as yet another location for the three-way swordfight and other sequences. White Cay was only accessible by water, so the company was required to drive southeast from the hotel zone and board one of many boats which brought them some 30 minutes later to a floating base camp comprised of two 200-foot barges, tethered together, on which one could find actors’ trailers, equipment trucks, catering tent, tables and chairs, an entire floating base of operations. From here, one had to travel in a small Carolina Skiff or shallow draft inflatable craft to make a wet beach landing on



the cay. Gore Verbinski required 360-degree angles on the cay, hence the necessity of keeping it clear of trucks, vehicles and equipment. The company could only shoot in specific tidal conditions, which limited the number of hours available for filming. "What an organization that was," recalls assistant director Peter Kohn, "for everybody to be able to have their breakfast burrito, get their equipment, load it onto another boat and then be transported to an island. You don't get experiences like that...it's just phenomenal."

"Please do not feed the iguanas,"

implored the call sheets while shooting on White Cay, so as to protect the friendly sole inhabitants and indigenous population from the affectionate attentions of the company. (The company called upon wildlife biologist Joseph A. Wasilewski, based in Homestead, Florida, to make certain the iguanas weren't disturbed.) Human and reptile respected each other's space, but the iguanas seemed as fascinated by the filming as the DEAD MAN'S CHEST company were by them. The crew also received an unexpected visitation from another, somewhat more threatening creature while filming on White Cay. "A hundred yards from land a little nurse shark showed up," recalls marine coordinator Dan Malone. "Most of the crew wasn't familiar with sharks, so they found it a little unnerving, but we told them, 'Don't worry about them, they're just curious. They'll swim by and check you out.' Production shut down for a minute while everyone focused on the shark, and then we got back to work."

A scheduled summer break in filming brought the company back to hearth and home in early June following the initial spate of shooting in the Exumas, resuming once again in early August back in Los Angeles. Back at the former Marineland site in Palos Verdes, Verbinski continued directing the Pelegostos island bone-cage sequence, and this time, some of the stars—including Orlando Bloom, Kevin R. McNally, David Bailie and Martin Klebba—found themselves in a bone cage set loose from a 100-foot-tall crane, swinging freely in long, wide arcs. Bloom definitely enjoyed the ride, while some others were looking a bit green in the gills when emerging from their "E"-ticket adventure.

"The bone-cage sequence was crazy," recalls Bloom. "The first time we dropped from the crane, nobody knew what to expect, and it was like a bungee-jump feeling...your stomach completely leaves you. Believe me, moments like that will never be forgotten!"

Palos Verdes also saw the construction of a 100-foot-long, 50-foot-high cliff wall, also used in the bone-cage sequence, which was required to be maneuverable from a 90-degree angle down to a 45-degree angle. "We had to build a steel wall that's hinged," explains Greg Callas, "and incredibly heavy. To make it work, I have two 160-ton cranes to move this wall from point A to point B, and then brace it off."

Filmed at Disney Studios were sequences inside of Davy Jones' extraordinary Flying

Dutchman captain's cabin. "Davy Jones' cabin certainly has a very operatic feel to it," says Rick Heinrichs. "He plays an enormous pipe organ that we had to design and build from scratch. It plays as a normal organ would, but the pipes have grown fantastically into all of these underwater shapes, with steam coming out of them. The organ itself has shell and sea life textures, backed up to the window of the stern. We also designed a painting above the organ keys which has a weirdly sweet and romantic feel to it. That was intentional, because we were trying to give Davy Jones' character some pathos, because he's mourning the loss of a lost love."



Back to the Bahamas, Hurricanes and All

After several weeks of filming a spectacular opening sequence for “Pirates of the Caribbean III,” the company once again boarded a chartered jet on September 19th and flew off to its fourth and final location destination of Grand Bahama Island to begin work at The Bahamas Film Studio at Gold Rock Creek. The start-up studio provided the company with the necessary space in which to shoot extensive seagoing sequences with the numerous ships assembled for DEAD MAN’S CHEST, including a limitless horizon from a semi-enclosed marina for filming, as well as temporary floating barges in which the vessels could be safely moored, or filmed upon, when not out at sea. A vast, empty concrete space which had been vacant for years now became the production’s base camp for months, housing a motley conglomeration of some 57 assorted trailers and equipment trucks shipped in from Los Angeles, 72 freighter containers utilized to hold and store material of every kind, 11 cranes and Condors and four office trailers. One of the shipping containers was humorously and creatively converted into “Prop the Pirate,” through which extras walked through to become suitably “propped out” as pirates, including swords, pistols, baldrics and other lovely accoutrements of the profession. “Enter a lubber, leave a pirate,” announced a sign painted in period style at the entrance of the container. “Come board, grab your gear, and set course to the sea through the exit!” And indeed, the blue-green Atlantic was no more than 10 steps away from that exit.

Following an initial week of literal smooth sailing in beautiful weather, Mother Nature threw her first knuckleball at the DEAD MAN’S CHEST company for a week thereafter, drenching Grand Bahama Island in buckets of torrential rain and stirring up the seas until the Atlantic resembled a Jacuzzi with the switch turned on “high.” “When you’re working on water,” explains Bruckheimer, “the weather changes constantly, the wind shifts, the waves go in different directions, which makes it difficult to work. We’re very conscious of safety, and we had our marine unit move the vessels, shepherd us back and forth from land to sea, get food out to cast and crew working on the ships and take them back to shore at night. Along with our marine unit, we also had expert divers.”

“The boat-to-boat transfers were the most dangerous thing we dealt with on a daily basis,” notes Dan Malone. “On one day, while holding the Black Pearl against the wind, we had a four-foot swell rolling in there, and although we’ve designed these nice little ramps that we use to bring people on board from the inflatable boats, you still worry about that misstep. If someone tries to step from the inflatable to the Pearl without judging the waves and listening to the captain, they can take a header between the boat and the ramp. Thankfully, we never had a serious accident.”

On rougher days, many in the crew were reminded of the familiar amusement-park rides in which a pirate ship swings back and forth, faster and faster...except, this time, it was real!

But for the actors filming on the new, improved Black Pearl, a sense of nostalgia was tinged with a new excitement. “I think the new Pearl is all of our favorites,” says Keira Knightley. “It’s much more user-friendly than the first one, because it’s bigger. I remember on the first film, you couldn’t seem to get out of the way and there was no way to sit. The ship is very beautiful, which is always helpful when you’re fighting Krakens.”

“The first and second Black Pearls are both beautiful works of art,” adds Lee Arenberg, “but the actual physical filming on the new ship is much more exciting. You’re actually moving at speed, and when you come around doing these passes at the Flying Dutchman, it’s just thrilling. We’re on a seaworthy craft now, as opposed to the barge that sort of bobbed in the water and would take forever to line up. The bar has been raised.”

The weather and sea conditions presented more challenges to Gore Verbinski and company as they filmed, with great detail and a plethora of stunts and action, the attack of the monstrous Kraken on the Edinburgh Trader. For this purpose, Rick Heinrichs’ art department constructed an exact replica of the Bounty without, of course, the “guts” of the ship. Stunt coordinator George Marshall Ruge and his second in command, Dan Barringer, put their fearless team through their paces, with major contributions from the special effects and visual effects departments.

The Kraken is inspired by a thousand years of seagoing mythology, with, perhaps, a tip of the hat to

the famed giant squid in Walt Disney Pictures' own 1954 classic "20,000 Leagues Under the Sea." The word "Kraken" was first heard in 12th-century Norwegian legends, referring to a creature the size of an island, and usually depicted as a giant squid. In these legends the Kraken's many arms or tentacles could reach to the top of a ship's mainmast and could without any great effort capsize a full-rig vessel. So great was the creature's fame that it was even immortalized in British poet Alfred, Lord Tennyson's "The Kraken," scribed in 1830. In the 20th century, stamp collectors could find the Kraken's image on postages from such diverse countries as Canada and even the Commonwealth of Dominica, one of the DEAD MAN'S CHEST host countries.

For the Kraken attacks on both the Edinburgh Trader and Black Pearl, stunt coordinator George Marshall Ruge and his team of stuntplayers and riggers had to create multiple ratchets which simulated people getting whacked or pulled into the air by the monster's tentacles. "The reality of doing the stunt rigging on these ships is that there's a mast here, or ropes hanging down there, or grates in the middle of the deck. So we built an overhead system on both of the ships that ran their full lengths in between the yardarms, with travelers on the cables which allowed us to move pick point virtually anywhere in between the masts. We were on water, so everything was moving, but the multi-layered system gave us the ability to move things around pretty freely."



Among the stunt heroes was Orlando Bloom himself, who, as often as feasible (and as he would be permitted by production), performed his own feats of derring-do, sometimes more than 30 feet up in the rigging of the high masts of the Edinburgh Trader. "There's one scene in which I'm on the mast, jump into a sail, slash it with a dagger and slide down. This is like real Errol Flynn stuff, which is every boy's dream. I really do feel like I am living a lot of these boyhood dreams on a movie like this. And I've trained hard to be fit and agile enough to do things like this so I don't hurt myself. It's a major part of who Will Turner is."

The Kraken is masterfully brought to life in DEAD MAN'S CHEST by a phalanx of visual effects artists at Industrial Light & Magic, the live-action elements meticulously calibrated with the visual effects plans. "The Kraken sequences were extensively pre-visualized," notes visual effects supervisor John Knoll, "and we were literally shooting specific pieces to conform to that animatic blueprint. The Kraken scenes are technically very complex, because there's a lot of interaction with water and we see shots looking down the whole of the ship, with a dozen tentacles swarming around, picking characters off the deck. Putting the composites together are very difficult...every shot takes months of effort."

The mandate set by Jerry Bruckheimer and Gore Verbinski for DEAD MAN'S CHEST was for ILM to raise the bar higher once again, as they had on the first "Pirates" film. DEAD MAN'S CHEST required three times as many visual effects shots as did "The Curse of the Black Pearl," which itself represented a quantum leap of visual effects technology.

Despite the fact that the film traffics in pure fantasy, Verbinski was absolutely insistent that the unbelievable look believable in every way. "CGI is not a verb," Verbinski has been known to say. Rather, he sees it as a tool to be used to embellish and enhance.

"Because Gore has been through the process and understands every nut and bolt of what ILM is doing," says visual effects supervisor Charlie Gibson, "he can put that aside and just charge forward, knowing that ILM will eventually be able to catch up and meet his vision somewhere near the very end of the schedule. What's unique about the visual effects in this film, for me, is how freely Gore is able to use what ILM can offer. The net result of that confidence and understanding is that the discussions move on past the technical to the creative."

"Gore is great visually," notes visual effects supervisor John Knoll—who served in the same capacity on the first film and works alongside fellow ILM supervisor Bill George on DEAD MAN'S CHEST—

“and he has a really strong technical background. Gore comes in with very strong opinions of how he wants to do things. This film is not just a rehash of the last one. Gore and the writers have come up with a lot of really great and fresh ideas.” Knoll and George sought to free Verbinski up as much as possible to shoot as he wanted without worrying about the visual effects which would come later. “I have enough confidence in our crew that we could track those cameras, and that if we need to put computer-generated characters behind the live actors, we can just rotor that edge and not have to worry about having a blue screen in there.”

Although Davy Jones and his crew are digitally enhanced, “it was important to have good actors cast at playing those roles,” notes Knoll. “Because a really good actor brings soul to the whole process, and it helps everybody on the set. Gore works with the actor in a very normal way like every other part of the picture. Bill Nighy and all of the actors playing Davy’s crew really own the roles. They’ve thought the characters through, and they’re bringing everything they can to these CG characters.”

Because Verbinski insists that fantasy look as authentic and real as possible, ILM developed new technologies for DEAD MAN’S CHEST, including the creation of Davy Jones and his crew. Explains Bill George, “We’re trying something new and challenging on this project. In the past, when you’ve done a CG character—especially one that’s supposed to move like a human—you shoot a clean plate that the character will go into, and at a later time on a different stage you shoot what’s called motion capture. This is a process where you’ve got a number of cameras, perhaps 12 or 15, all focused on a character who’s wearing a black skintight suit with little markers on it. Then, as that character moves, using the cameras the computer triangulates where each point is in space and therefore the movement. You can then take that animation file and plug it into a character so that it will move as the actor did on stage. It’s a very long and laborious process.

“The technology has evolved to the point now where we’re trying to capture that exact same data by only using two video cameras as we’re shooting the actual shot,” continues Bill George. “The difference now is that instead of splitting it into two separate shoots, it’s happening all at the same time. There’s a lot of advantages to that. In the first ‘Pirates’ film, when an actor was fighting one of the cursed skeleton pirates, he was basically fighting with thin air, pretending that someone was there. Now the ‘live’ actors are actually interacting with a real person, which is much more realistic and natural.”

“The impact of this is really profound,” says Charlie Gibson, “because so much of the character animation is about nuances of performances, particularly Bill Nighy. The film is edited based on very subtle facial expressions, attitudes, and even the less tangible things, like his mood and the feeling behind his eyes, all of these things that you get from a great actor. Bill is a fountainhead of amazing variety. He never repeats himself, there’s always some interesting aspect to his performance.”

Nighy himself was highly amused by the process in which ILM converted him into the fully tricked-out Davy Jones. “The first thing they did was cyber-scan me, which they did in a sort of mystery truck lined with screens and computers. Then, on set, I wore a gray suit which had reference points comprised of white bubbles and strips of black and white material, so that when they come to interpret your physical performance, they’re better placed to do so. I don’t understand any of it, but I’m currently the world-record holder for playing the organ with an imaginary octopus beard. This is pioneering stuff, state-of-the-art.”

Knoll and George were a tag team on set, either one present at all times on all locations, as the other one returned to ILM headquarters in San Francisco to work with their team of artists and technicians on bringing it all to life. “One of our tasks on set was to deal with improvisation and change,” notes Knoll, “because no matter how much you’ve thought these things out in advance, the situation is always different in front of the camera. Or there’s an opportunity to do something that’s creatively better, which might mean that the camera will be in a different position, or that there’s some other technical challenge that you didn’t anticipate. It’s important that someone from visual effects is there to make decisions quickly.”

Also helping to keep things atmospheric throughout the shoot on every location were special effects coordinators Michael Lantieri and Allen Hall. Whether creating steam and smoke rings from Davy Jones’ massive musical organ, smashing full-sized ships in half, firing off batteries of cannons, or laying down massive amounts of smoke and fog around the Black Pearl and Flying Dutchman, these physical “in-

camera” effects were no less magical than that conjured by the ILM experts. So much fog was required for the sequences shot in the Bahamas that Hall had two large boats equipped with large jet pulse engines, not to mention an actual aircraft jet engine mounted on a larger craft. “We actually bought out the world’s supply of fog fluid for this movie,” Hall admits.

Dealing with Grand Bahama’s fickle weather became almost routine for Verbinski and company, but what was looming in October could never have been predicted. Although Caribbean production supervisor Tom Hayslip had written a detailed, 27-page Hurricane Preparedness Plan in September, it was, of course, hoped that it would never have to be implemented. But on Tuesday, October 18th, it became clear that Tropical Storm Wilma—having



just been promoted to Hurricane Wilma—was about to make a sudden right turn away from the Yucatan Peninsula and head directly toward Florida and, just 50 miles beyond, Grand Bahama Island. As the humidity increased and the clouds began to build, production hurriedly began preparing for the worst. It was a terrible irony that just two weeks earlier, the pre-production crew of another Jerry Bruckheimer production, “Déjà Vu,” had to be evacuated from New Orleans as the monstrous Hurricane Katrina stormed its way toward the Gulf. Now, Bruckheimer and his production team began organizing the huge task of securing the production facilities as much as possible while ensuring the safety of the company.

Grand Bahama Island is flat as a pancake, has no high ground, and had taken huge hits in September 2004 from both Hurricanes Frances and Jeanne. When the company went to sleep on the night of October 18th, Wilma was only a category-one hurricane. By the next morning, it had graduated not only to a category five, but also to new status as the most powerful hurricane in recorded history, with sustained winds of 175 and gusts up to 215 miles per hour. “We were alerted about a week prior to the hurricane and made the decision to pull everybody out just in case it picked Grand Bahama Island,” recalls Bruckheimer. “And fortunately for us, we got everybody out, locked down our ships in the harbor and had them all battened down. We had only minor damage, considering what could have happened.”



After raising havoc in Florida, Hurricane Wilma smashed into Grand Bahama Island on October 24th as a category two, with sustained winds of 100 miles per hour. It was a mercifully quick visitation, lasting just four hours, and although the studio site was spared much damage, Grand Bahama’s West End and the

village of Eight Mile Rock were badly hit. In just three-and-a-half days, sand deposited by the storm surge was removed from the base camp site, washed-out roads rebuilt and the entire base camp reformed as if nothing had happened. The Grand Bahamians, with their characteristic fortitude and courage, had survived yet another in a long string of hurricanes that have bedeviled their island during storm season. And DEAD MAN’S CHEST and “Pirates III” continued filming on the Black Pearl and Flying Dutchman and a floating set of a ship scuttled after its encounter with the Kraken, until another planned break for the holidays in December.

Returning to the Bahamas in the second week of January 2006, the filming of DEAD MAN’S CHEST finally wrapped with the conclusion of Kraken attack sequences, and, ironically, shooting Captain Jack’s

introduction at the start of the film as one of the last scenes to be shot. The weather on Grand Bahama had now cooled considerably, enough so that parkas had to be donned for night shooting. “We’ve been through every possible circumstance of weather,” said Johnny Depp at that juncture in the shoot. “When we started out down in St. Vincent and then on to Dominica, there was sweltering, intense heat and humidity. Now it’s touching between 30 and 50 degrees at night. It’s pretty strange. Also, we’re still shooting scenes that we started a year ago. You’ve really got to keep all the dots connected at all times.” And although Verbinski and company remained until the end of February working on “Pirates III” sequences, DEAD MAN’S CHEST—almost exactly one year to the day filming had begun in Burbank—was a wrap.

On that final day on location in the Caribbean, the company gathered in the catering tent in the Grand Bahama base camp and was addressed by Bruckheimer, Verbinski and their production team, which included some of the following salient details:

- The production’s travel coordinator had booked over 10,000 one-way tickets, not including charter flights.
- 475 cell phones were distributed in Dominica.
- 550 barrels had been built by set dressing.
- 178 barrels of smoke had been used by the special effects department.
- Over 6,000 batteries were used by the sound department.
- At one time there were over 200 walkie-talkies being used on set by various departments.
- Between ship rigging, marine, set decoration and props, production used over 463,000 feet of rope...which translates into 87 miles!
- Between the first, second and element units, 335 miles of film had been shot...enough to stretch from Los Angeles to Sacramento.
- Catering served over 200,000 meals.

Now it was time for cast and crew to return home to loved ones and process a year’s worth of memories. “It’s been amazing at every level,” says Johnny Depp. “You become kind of like a weird gypsy family, a traveling circus.”

“Being away from family and friends for long periods of time can be difficult, but we have created our own kind of family environment, and there’s a great atmosphere on set,” notes Orlando Bloom. “The hours can be long and the work is definitely challenging, but we all know what we’re working on, a once-in-a-lifetime opportunity. It’s quality entertainment, family fun, with a great story and plotline that everyone can enjoy. It doesn’t take itself too seriously, which frees it up to



everything that it wants to be as a movie, and more. I feel like I’m living many dreams, all at the same time, whether it’s swinging from ropes, rolling in a bone cage, sliding down sails, or kissing a beautiful girl. The actual work that goes into it is really difficult, and it’s made to look easy on camera. But it’s so much fun doing it. I feel very lucky, because it’s a great group of people, and there’s a lot of thought and care that goes into the whole process of making this movie.

“I can’t imagine it will ever be done like this again,” concludes Bloom. “It sort of feels like the end of an era in terms of making movies this way. And I think we all feel very lucky to be a part of it.”

“It was an adventure in the spirit of pirate movies themselves,” says assistant director Peter Kohn. “It’s not like making the movie...it’s like *being* in the movie, ‘livin’ the ride,’ as one of our T-shirts says.”

“Audiences are going to get everything that anybody wants when they put their money down to enter a cinema,” says Bill Nighy. “Romance, adventure, thrills, danger, wonder. Things they’ve never laid eyes

on before, worlds they've never visited before. It's really difficult to pull off an adventure movie that's authentic and satisfying and, at the same time, make everybody laugh in the dark at regular intervals."

"I've never been in anything as big as this," notes Kevin R. McNally, "and you might worry that you could get lost in it all. But the great thing about Jerry's production, Gore's direction, and Ted and Terry's writing is that what they're most interested in is character. So despite the gigantic sets, the visual effects, the spectacle, the real meat of the film is when we all get down, talk, plan, plot and just be pirates together. You don't get lost in the sea of organization and logistics."

"I have a profound respect for Gore and always have since the first instant we worked together on the first film," says Johnny Depp of his "Pirates" director. "But on this one, watching what he's had to deal with on a daily basis is incredible. With the kind of pressure he's been working under, I've never seen him step outside or lose his composure, or his vision. He just sort of deals and fights his way out of that corner. It's pretty miraculous to witness. Gore is one of those directors where, as an actor, you could almost get away with not reading the script at all and just sort of trusting his knowledge of the material. He knows it that well."

"Gore is a phenomenal director," adds Orlando Bloom. "When I saw the first movie, I was blown away by how he had managed to maintain such incredible integrity with the story and the characters. Gore has a tremendous ability to motivate a crew and has a spirit and youthful energy to attack whatever scene we're up against, no matter how complex it might be."

Keira Knightley concurs with her fellow "Pirates" stars. "I don't know how Gore's brain can focus on so many different things at once, but it's very impressive. I think it's important that in a film like this, which is in the realm of fantasy and dreams, to actually have an emotional core that feels real. And that's what I think Gore does...he always makes it real."

And all agreed, whether it was another go-round or the first time, that there was nothing like being on the set of a Jerry Bruckheimer film. "The first film felt very intimate and got more and more grand as time went on," says Depp. "This one is just totally, utterly Jerry Bruckheimer, which means that it's very grand but done with incredible taste. Jerry uses the best guys in the business, and it's impressive."

"Jerry has a team of people around him who have the ability to tackle pretty much anything that's asked of them by Gore and the screenwriters," adds Orlando Bloom. "There's always a sense of 'How can we be better?' that's part of Jerry's attitude toward life and moviemaking: that there's nothing you can't do. It's



a courageous way to make films, fearless and sometimes a little overwhelming."

"I've done three films with Jerry now," says Keira Knightley, "and it's just amazing. They're really, *really* big! The scale of these movies is just huge. Jerry has created an entire pirate world, and we're all part of it. It's fantastic."

"Jerry Bruckheimer is one of a kind," adds Lee Arenberg. "He's truly an impresario, because he gives you the tools to do what you need to do. His focus is super-strong, he has a gold thumb and hires great people to work for him. I think that's a true sign of power, giving the trust and respect to the team."

"You can't drift through a Jerry Bruckheimer movie," adds Kevin R. McNally. "You can't come to work half-cocked. You see everybody around you up to their full game, and it's really inspiring. He's very hands-on, and you know that everything is up to 110 percent."

"Jerry's strength is that he has no weakness," says Bruce Hendricks. "He really understands audience's tastes and makes sure that a movie like this is accessible to young and old viewers alike."

But the work was far from over...a hiatus from the filming of "Pirates of the Caribbean III" was required so that Bruckheimer and Verbinski could begin dealing with the myriad post-production

elements, leaping into the cutting room with film editors Craig Wood and Stephen Rivkin as well as dealing with visual effects, sound effects, music scoring and a thousand other details required for completing DEAD MAN'S CHEST in time for its July 7th opening. Walt Disney Imagineering got to work on revising the "Pirates of the Caribbean" attraction, scheduled to reopen in concert with the new film's premiere. Explains Jerry Bruckheimer, "They're adding some of our iconic characters to the ride, which will be thrilling for us to go through and see characters that we created now become part of the Disney world."

And, oh yes...following the theatrical opening of PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST, Bruckheimer, Verbinski and their company of latter-day buccaneers would once again raise the Jolly Roger high and head back onto sets, soundstages and high seas to complete work on the tentatively titled "Pirates of the Caribbean III."

The Black Pearl will sail again...and the "Pirates of the Caribbean" odyssey continues!



ABOUT THE CAST



JOHNNY DEPP reprises his Academy Award®- and Golden Globe®-nominated role of Captain Jack Sparrow in PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST. Depp also received a British Academy of Film and Television Arts (BAFTA) nomination and a Screen Actors Guild Award® for his portrayal of Captain Jack in "Pirates of the Caribbean: The Curse of the Black Pearl."

Depp has earned both critical and popular acclaim for his unique work in a variety of memorable feature films. Most recently, he collaborated with director Tim Burton for the fourth and fifth times, on "Charlie and the Chocolate Factory," for which Depp received a Golden Globe® nomination for Best Actor in a Comedy or Musical, and "Tim Burton's Corpse Bride," which received a 2005 Academy Award® nomination for Best Animated Film. Based on the beloved Roald Dahl classic, Depp portrayed eccentric chocolatier Willy Wonka in "Charlie and the Chocolate Factory," which opened to impressive critical and box-office success internationally. For "Tim Burton's Corpse Bride," Depp loaned his voice to the lead character of Victor Van Dort in the wildly imaginative film, which was one of last year's most celebrated releases. In a striking contrast, Depp also recently starred opposite John Malkovich and Samantha Morton in Laurence Dunmore's "The Libertine" as 17th-century womanizing poet John Wilmot, the Earl of Rochester.

Depp received an Academy Award® nomination, Golden Globe® nomination, Screen Actors Guild Award® nomination and BAFTA nomination for his role as J.M. Barrie in Mark Forster's "Finding Neverland," in which he starred opposite Kate Winslet and Freddie Highmore.

Depp's other screen credits include David Koepp's "Secret Window," Robert Rodriguez's "Once Upon a Time in Mexico," Albert and Allen Hughes' "From Hell," Ted Demme's "Blow," Lasse Hallström's romantic comedy "Chocolat," Julian Schnabel's "Before Night Falls," Sally Potter's "The Man Who Cried," Tim Burton's "Sleepy Hollow," Roman Polanski's "The Ninth Gate" and Terry Gilliam's "Fear and Loathing in Las Vegas."

Hailed as the "Best Actor" of his generation for his performance in Mike Newell's "Donnie Brasco"

with Al Pacino, Depp has also starred in Jim Jarmusch's "Dead Man" and in Jeremy Leven's "Don Juan DeMarco," in which he starred as a man convinced he is the world's greatest lover, opposite legendary actors Marlon Brando and Faye Dunaway.

It was his compelling performance in the title role of Tim Burton's "Edward Scissorhands" that established Depp as one of Hollywood's most sought-after talents and earned him a Best Actor Golden Globe® nomination. He was honored with a second Golden Globe® nomination for his work in the offbeat love story "Benny & Joon," directed by Jeremiah S. Chechik. Depp reunited with Burton for the critically acclaimed "Ed Wood," for which his performance garnered him his third Best Actor Golden Globe® nomination.

Other films include Lasse Hallström's "What's Eating Gilbert Grape?," Emir Kusturica's "Arizona Dream" and John Badham's "Nick of Time."

Depp began his career as a musician, joining a rock group named Kids, which eventually took him to Los Angeles. When the band broke up, he turned to acting and earned his first major acting job in "Nightmare on Elm Street." He went on to earn roles in several films, including Oliver Stone's Academy Award®-winning "Platoon." Depp then won the role that would prove to be his breakthrough, as undercover detective Tom Hanson on the popular Fox television show "21 Jump Street." He starred on the series for four seasons before segueing to the big screen in the lead role of John Waters' "Cry-Baby."

Depp starred and made his feature directorial debut opposite Marlon Brando in "The Brave," a film based on the novel by Gregory McDonald. Depp co-wrote the screenplay with his brother D.P. Depp.



ORLANDO BLOOM (Will Turner) reprises his role as Will Turner opposite Johnny Depp and Keira Knightley in **PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST**.

Bloom first captivated both audiences and filmmakers with his portrayal of Legolas in Peter Jackson's "Lord of the Rings" trilogy—"The Fellowship of the Ring," "The Two Towers" and "The Return of the King." He will next be seen starring in Frank E. Flowers' independent ensemble "Haven," which he also executive produced.

Having worked with Ridley Scott on "Black Hawk Down," Bloom reteamed with Scott to star in his epic drama about the Crusades, "Kingdom of Heaven." He followed that with his first contemporary American role opposite Kirsten Dunst in Cameron Crowe's "Elizabethtown." Other film credits include "Ned Kelly," opposite Heath Ledger, and Wolfgang Petersen's "Troy," opposite Brad Pitt and Eric Bana.

Bloom was born in Canterbury, England. He joined the National Youth Theatre in London and gained a scholarship to train with the British American Drama Academy. On completion of his scholarship, Bloom made his feature-film debut in BBC's "Wilde," starring Jude Law.

He was then accepted to Guildhall School of Music and Drama in London. In his four years there, he performed in several productions including "Little Me," "A Month in the Country," "Peer Gynt," "Mephisto" and "Twelfth Night." Upon graduation, a then-unknown Bloom was cast in the role that would launch his career.



The relatively brief but remarkable career of 20-year-old **KEIRA KNIGHTLEY** (Elizabeth Swann) has now culminated with 2005 Academy Award® and Golden Globe® nominations as Best Actress for her luminous, internationally acclaimed performance as Elizabeth Bennet in Joe Wright's screen adaptation of "Pride & Prejudice."

The celebrated body of work already amassed by Knightley at her tender age has demonstrated not only extraordinary versatility but also an artistically adventurous spirit in selecting a wide range of projects in diverse genres.

Knightley first made headlines in Gurinder Chadha's sleeper hit, "Bend It Like Beckham," as teenage soccer player Jules Paxton opposite Parminder K. Nagra. She was then selected by director Gore Verbinski and producer Jerry Bruckheimer to portray Elizabeth Swann opposite Johnny Depp's Captain Jack Sparrow, Orlando Bloom's Will Turner and Geoffrey Rush's Captain Barbossa in the 2003 worldwide blockbuster "Pirates of the Caribbean: The Curse of the Black Pearl." Demonstrating equal amounts of beauty and backbone as an aristocratic young woman swept into a fantastical adventure, Knightley is again portraying Elizabeth in *PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST* and the tentatively titled "Pirates of the Caribbean III," both films again directed by Verbinski and produced by Bruckheimer.

After wrapping "Pirates of the Caribbean: The Curse of the Black Pearl," she went straight into production on another epic Jerry Bruckheimer Films production, "King Arthur," in which she portrayed Guinevere. Directed by Antoine Fuqua, the film also starred Clive Owen as Arthur.

Released in November 2003, Knightley appeared in Richard Curtis' "Love, Actually" as part of an impressive ensemble cast that included Colin Firth, Hugh Grant, Laura Linney, Liam Neeson, Alan Rickman and Emma Thompson. In addition to "Pride & Prejudice"—in which she starred with Matthew Macfadyen, Brenda Blethyn, Judi Dench and Donald Sutherland—2005 also saw Knightley starring as controversial model-turned-bounty-hunter Domino Harvey in Tony Scott's innovative action drama "Domino."

In 2006, Knightley traveled to Western Europe during a break in the filming of *PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST* and "Pirates of the Caribbean III" to star for director Francois Girard ("The Red Violin") in his film adaptation of Alessandro Baricco's best-selling novel, "Silk." The romantic drama also stars Michael Pitt, Alfred Molina and Koji Yakusho. This was immediately followed by her starring role in "Atonement" for her "Pride & Prejudice" director, Joe Wright. Chanel also announced in April 2006 that Knightley would be the new face of its Coco Mademoiselle fragrance.

Making her professional acting debut at the age of seven on British television in "Royal Celebration," some of Knightley's early credits include the features "A Village Affair," "Innocent Lies" and "Star Wars: Episode 1—The Phantom Menace," as well as performances in the TV series "The Bill," the television movies "Treasure Seekers," "Coming Home," Walt Disney's "Princess of Thieves" (starring as Robin Hood's daughter Gwyn) and the miniseries "Oliver Twist" and "Doctor Zhivago," in which she portrayed Lara Antipova in the adaptation of Boris Pasternak's classic novel. Her other feature films have included "The Hole," "Pure" and "The Jacket," a thriller in which she starred opposite Adrien Brody.

The daughter of playwright Sharman Macdonald and actor Will Knightley, she was born in Teddington, Middlesex, England. Knightley currently makes her home in London.



STELLAN SKARSGÅRD (Bootstrap Bill) became a familiar figure to audiences around the world after playing opposite Emily Watson in Lars von Trier's "Breaking the Waves." But Skarsgård's career stretches back more than 30 years, with numerous brilliant performances in a wide range of films, theater and television roles. As a teenager in his native Sweden, Skarsgård was the star of the 1968 TV series "Bombi Bitt och jag" and was a practiced TV, film and stage actor while still in his early 20s. With Hans Alfredson's "The Simple-Minded Murderer," the Gothenburg-born Skarsgård's fame spread far beyond Scandinavia. His role as a naïf driven to violence by the cruelty of others won Skarsgård the Berlin Film Festival's Silver Bear Award.

Through more than 60 films since, Skarsgård has proven himself a remarkably versatile actor. In between starring as the Swedish superagent Carl Hamilton in Pelle Berglund's "Code Name Coq Rouge" and "The Democratic Terrorist," Skarsgård played the title role in Kjell Grede's "Good Evening, Mr. Wallenberg," the true story of the Swedish diplomat who saved thousands of Jews from Auschwitz. His other credits in notable Scandinavian films have included Alfredson's "P&B," Bo Widerberg's "The Serpent's Way up the Naked Rock," Kjell-Ake Andersson's "Friends," Grede's "Hip Hip Hurrah!," Carl Gustaf Nykvist's "The Women on the Roof," Sven Nykvist's "The Ox" (Academy Award® nominee for Best Foreign Language Film), Ake Sandgren's "The Slingshot," Hans Petter Moland's "Zero Kelvin" and "Aberdeen" and Erik Skjoldvjaerg's "Insomnia."

Skarsgård's reputation began winning him roles in the United States and throughout the world, with key performances in such films as John McTiernan's "The Hunt for Red October," Carroll Ballard's "Wind," Peter Antonijivic's "Savior," Udayan Prasad's "My Son the Fanatic," Steven Spielberg's "Amistad," Gus Van Sant's "Good Will Hunting," John Frankenheimer's "Ronin," Renny Harlin's "Deep Blue Sea," Jonathan Nossiter's "Signs and Wonders," Mike Figgis' "Time Code," Istvan Szabo's "Taking Signs" and Matt Dillon's "City of Ghosts." Following their collaboration on "Breaking the Waves," which won the Grand Prix at the Cannes Film Festival, Skarsgård once again starred for Lars von Trier in "Dogville."

Most recently, Skarsgård has been seen in Jerry Bruckheimer's production of "King Arthur" opposite Clive Owen and Keira Knightley, as Father Merrin in Renny Harlin's "Exorcist: The Beginning" and in Surla Gunnarsson's "Beowulf & Grendel," filmed in Iceland. Concurrently with filming *PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST*, Skarsgård was also traveling to Spain to star in the title role of Milos Forman's "Goya's Ghosts" as the legendary Spanish artist Francisco Goya.

On television, Skarsgård has starred in Ingmar Bergman's "School for Wives," Bo Widerberg's "The Wild Duck" and, in the U.S., "Noon Wine" for PBS, "The Harlan County War" for Showtime and "Helen of Troy" for the USA Network. He is also one of Sweden's most celebrated stage actors, having spent 16 years at the Royal Dramatic Theatre in Stockholm working with such directors as Ingmar Bergman, Alf Sjöberg and Per Verner-Carlsson.



BILL NIGHY (Davy Jones) delighted international audiences with his scene-stealing turn as aging rocker Billy Mack in Richard Curtis' "Love, Actually," which won him a British Academy of Film and Television Arts Award for Best Supporting Actor. In the same year, he won a BAFTA Best Actor TV Award for the series "State of Play." He also received the Los Angeles Critics Circle Award for Best Supporting Actor in "I Capture the Castle," "Love, Actually," "AKA" and "The Lawless Heart." His work in Peter Cattaneo's "Lucky Break" brought him a Best Supporting Actor nomination from the British Independent Film Awards, as did his chilling performance in Fernando Mireilles' "The Constant Gardener" in 2005. Nighy has twice won the Evening Standard's Peter

Sellers Award for Best Comedy Performance: in 1998's hit ensemble comedy "Still Crazy" and in 2004 for "Love, Actually."

Nighy was born in Caterham, Surrey, England. Originally determined to become a journalist, he switched careers after he trained at the Guildford School of Dance and Drama, soon winning roles on stage, screen and radio. He appeared in Tom Stoppard's "Arcadia" and David Hare's "Skylight" and "Blue/Orange" at the National Theatre, and he played the role of Sam Gamgee in the original BBC radio production of "The Lord of the Rings."

His numerous feature-film credits have included "Eye of the Needle," "Curse of the Pink Panther," "The Little Drummer Girl," "Fairy Tale: A True Story," "Underworld" and, more recently, Working Title's acclaimed zombie comedy "Shaun of the Dead," "The Hitchhiker's Guide to the Galaxy," "Underworld: Evolution," "Stormbreaker" and "Notes on a Scandal."

On British television, Nighy has appeared in the series "Fox," "Agony," "Making News," "The Men's Room," "The Maitlands," "Kiss Me Kate" and "State of Play," the miniseries "Reilly: Ace of Spies," "The Last Place on Earth," "Eye of the Storm," "The Canterbury Tales" and "He Knew He Was Right," and the TV movies "Easter 2016," "Hitler's S.S.: Portrait in Evil," "Agatha Christie's 'Thirteen at Dinner,'" "Longitude," "The Lost Prince," "The Young Visitors" and "The Girl in the Café," the latter bringing him a 2004 Golden Globe® nomination for Best Actor in a Mini-Series or Motion Picture Made for Television.

In 2001, Nighy earned a Laurence Olivier Theatre Best Actor Award nomination for his role in the National Theatre production of Joe Penhall's "Blue/Orange."



Until his role as Commodore James Norrington in "Pirates of the Caribbean: The Curse of the Black Pearl," **JACK DAVENPORT** was probably best known to American audiences for his role as Peter Smith-Kingsley in the critically acclaimed "The Talented Mr. Ripley."

Davenport made his film debut in Mike Leigh's "Career Girls." His other credits include "Fierce Creatures," "Tale of the Mummy," "The Wisdom of Crocodiles," "The Bunker" and "The Wedding Date." He also appeared and executive produced two acclaimed short films, "Ticks" and "Subterrain."

On television, Davenport has been seen in the series "Ultraviolet" and "Coupling," as well as "The Real Jane Austen," co-starring Anna Chancellor; "The Wyvern Mystery," with Derek Jacobi and Iain Glen for the BBC; two series of the BBC's award-winning "This Life"; and the miniseries "Dickens," in which he portrayed Charles Dickens' son, and the recently completed "Mary Bryant."

Davenport has appeared on radio in "A Clockwork Orange" and "The Cruel Sea." He also participated in a special recording of "Man and Superman" with Ralph Fiennes, Judi Dench and Juliet Stevenson to mark 30 years of radio plays.

He was nominated for a Laurence Olivier Award for his role in the critically acclaimed production of "The Servant" at the Lyric Theatre and recently appeared in London's West End in his much-praised one-man show entitled "How to Lose Friends and Alienate People."

Born in London, England, Davenport studied literature and film at the University of East Anglia. He is the son of actors Maria Aitken and Nigel Davenport and is married to actress Michelle Gomez.



KEVIN R. McNALLY returns to his role as the often sauced but always reliable Joshamee Gibbs. A well-known actor in his native U.K., McNally has played leading and supporting roles on stage, film and television for nearly 30 years. McNally made his feature-film debut in the James Bond adventure "The Spy Who Loved Me," with his other early credits including "The Long Good Friday," "Enigma," "Not Quite Paradise," "Cry Freedom" and "All Things Bright and Beautiful." More recently, McNally has appeared in "The Legend of 1900," "Entrapment," "When the Sky Falls," "Johnny English," "De-Lovely," "Andrew Lloyd Webber's The Phantom of the Opera" and "Irish Jam."

McNally's numerous television credits include the Emmy® nominated "Shackleton" for the A&E Network and "Conspiracy" for HBO, both of which received BAFTA Awards in the United Kingdom. He's appeared over the years in such miniseries as "Poldark II," "Masada," "Diana," "Thin Air," and "Love and Reason" and the TV movies "Praying Mantis," "Jekyll & Hyde," "Stalin," "Abraham," "The Smiths," "Dunkirk" and "Blood Lines." McNally has also been a series regular on "The Devil's Crown," "Tygo Road," "Full Stretch," "Dad," "Underworld," "Up Rising" and "Bedtime."

In London's West End, McNally has appeared on stage opposite Maggie Smith in "The Lady in the Van" and Juliette Binoche in "Naked." He also starred in Terry Johnson's "Dead Funny" at the Savoy Theatre.



JONATHAN PRYCE reprises his role from "Pirates of the Caribbean: The Curse of the Black Pearl" as Governor Weatherby Swann. Pryce has excelled in equal measure on both stage and screen and, in the process, has demonstrated himself to be one of Britain's most versatile talents. On stage, Pryce this year was nominated for a Laurence Olivier Award for his performance in Edward Albee's "The Goat, or Who Is Sylvia?" Previously, he received Olivier Awards for Best Actor in "Hamlet" and Outstanding Performance in a Musical for "Miss Saigon," in which he originated the role of The Engineer. Pryce was also nominated for "The Taming of the Shrew" at the Royal Shakespeare Company and for the role of Fagin in the 1995 West End revival of the musical "Oliver!" When Pryce opened on Broadway in "Miss Saigon," he

garnered the Outer Critics Circle, Drama Desk and Variety Club Awards. For his major stage debut in "Comedians," Pryce received a Tony Award® for Best Actor. Pryce also starred as Henry Higgins in the recent hit West End revival of "My Fair Lady." Pryce is currently starring in the smash hit Broadway musical "Dirty Rotten Scoundrels."

On screen, Pryce's roles have been equally wide-ranging, most notably in Terry Gilliam's "Brazil" and "The Adventures of Baron Munchausen," Martin Scorsese's "The Age of Innocence," David Mamet's "Glengarry Glen Ross," Christopher Hampton's "Carrington" (for which he received the Best Actor prize at the Cannes Film Festival), Alan Parker's "Evita" (in which he acted and sang the role of Juan Peron), the James Bond thriller "Tomorrow Never Dies" and John Frankenheimer's "Ronin." Most recently, Pryce appeared in Irwin Winkler's "De-Lovely," Terry Gilliam's "The Brothers Grimm" and Terrence Malick's "The New World."

For television, Pryce was honored with Emmy® and Golden Globe® nominations for HBO's "Barbarians at the Gate," and appeared in "Thicker Than Water," "Great Moments in Aviation," "Mr. Wroe's Virgins" and "Selling Hitler." He will also be seen in the starring role as an eccentric professor in an as-yet-untitled CBS pilot comedy.



NAOMIE HARRIS (Tia Dalma) has been acting professionally since she was nine years old. She was spotted while attending The Anna Scher Theatre School, an after-school drama club for inner-city children in London, whose young alumni have included Kathy Burke, Pauline Quirke and Martin Kemp. Encouraged by Anna Scher, Harris started auditioning and secured the first of numerous roles on British television.

At 18, still adamant that she wanted to pursue her career as an actress, Harris accepted a place at Pembroke College, Cambridge University, to study Social and Political Sciences. After graduating in 1998, she gained formal training as an actress at the prestigious Bristol Old Vic Theatre School.

Having completed her training in June 2000, Harris' break came when she auditioned for director Danny Boyle and was offered the co-lead in his feature "28 Days Later," written by Alex Garland ("The Beach"). The film, shot mostly with digital cameras, became a box-office success upon its release in 2003.

Harris went on to play the lead in BBC's "The Project," a two-part political docu-drama. She was most recently seen in "Trauma" opposite Colin Firth and Mena Suvari, starring with Pierce Brosnan, Salma Hayek and Don Cheadle in Brett Ratner's "After the Sunset" and in "Tristram Shandy: A Cock and Bull Story," director Michael Winterbottom's critically acclaimed adaptation of Laurence Sterne's classic 18th-century novel. She will next be seen starring with Jamie Foxx and Colin Farrell in Michael Mann's "Miami Vice."



TOM HOLLANDER (Lord Cutler Beckett) grew up in Oxford, went to school locally and read English literature at Cambridge. As a boy, he was a member of the National Youth Theatre and the National Youth Music Theatre. While at university, he was a member of the Cambridge Footlights Revue and played a much-celebrated "Cyrano de Bergerac" at the Arts Theatre, directed by Sam Mendes.

His early career was primarily theater-based. In 1991, he was nominated for the Ian Charleson Award for his performance as Celia in Cheek by Jowl's all-male production of "As You Like It." In 1992, he won the Ian Charleson Award for his performance as Witwoud in Peter Gill's production of "The Way of the World" at the Lyric Hammersmith. He went on to play Macheath in "The Threepenny Opera" at the Donmar

Warehouse and then, famously, he created the central role of Baby in the original production of Jez Butterworth's "Mojo" at the Royal Court Theatre.

This brought him to the attention of filmmakers Terry George and Jim Sheridan, who cast him as the head of the Northern Irish Security Forces in the controversial "Some Mother's Son," opposite Helen Mirren and Fionnuala Flanagan. He then returned to the theater to play "Tartuffe" at the Almeida for Jonathan Kent, for which he received a Best Actor Award from *Time Out* and a special commendation from the Ian Charleson Awards. In 1997, he received another special commendation for his performance as "The Government Inspector," again at the Almeida and directed by Jonathan Kent. No other actor in the award's history has received so many commendations.

After playing Saffy's Euro-trash fiancé in the final episode of "Absolutely Fabulous," Hollander went on to star opposite Joseph Fiennes and Rufus Sewell in the 1998 film "Martha, Meet Frank, Daniel and Lawrence." He subsequently starred in such features as "Bedrooms and Hallways," "The Clandestine Marriage," Ben Elton's "Maybe Baby," "The Announcement," Michael Apted's "Enigma" and Neil LaBute's "Possession." He also portrayed Osborne Hamley in Andrew Davies' BBC's "Wives and Daughters."

Hollander returned to the stage to play the title role of Molière's "Don Juan" at Sheffield's Crucible

Theatre to critical acclaim. He was then handpicked by director Robert Altman to play a leading role in "Gosford Park" with a Screen Actors Guild Award®-winning ensemble cast that included Dame Maggie Smith, Kristin Scott Thomas, Michael Gambon, Helen Mirren, Richard E. Grant and Emily Watson. He then portrayed King George V in Stephen Poliakoff's BBC drama "The Lost Prince" and, in the BBC's four-part drama "Cambridge Spies," Hollander portrayed the infamous spy Guy Burgess.

Returning to the big screen, Hollander played the lead role in Paul Abascal's "Paparazzi," produced by Mel Gibson for Icon Productions. The film, which was shot in Los Angeles, co-starred Tom Sizemore, Cole Hauser and Robin Tunney. In June 2003, Hollander filmed Richard Eyre's "Stage Beauty," co-starring Billy Crudup, Claire Danes and Ben Chaplin. Two months later, he started rehearsing for his lead role at the Donmar Warehouse in John Osborne's "The Hotel in Amsterdam." Directed by Robin Lefevre, the play opened to great critical acclaim.

Remaining on the stage, Hollander next appeared in "Picadilly Jim" alongside an all-star cast that included Sam Rockwell, Tom Wilkinson, Amanda Peet, Alison Janney, Frances O'Connor, Brenda Blethyn and Hugh Bonneville. He went on to film the role of George Etherege in "The Libertine," directed by Laurence Dunmore and starring Johnny Depp, John Malkovich, Samantha Morton and Rosamund Pike. Hollander received a British Independent Film Award nomination as Best Supporting Actor for this performance in 2005. He also co-starred with Keira Knightley, Matthew MacFadyen, Donald Sutherland and Brenda Blethyn in his acclaimed role as Reverend Collins in the international success "Pride & Prejudice." Most recently, Hollander appeared in the ensemble cast of "The Darwin Awards," which premiered at the 2006 Sundance Film Festival.



LEE ARENBERG (Pintel) has the remarkable ability to morph himself into frightening aliens, twisted psychotherapists, lascivious entertainment executives and, with "Pirates of the Caribbean: The Curse of the Black Pearl," a scurvy knave of a pirate. Most frequently referred to as a character actor, Arenberg maintains a flourishing acting career of almost 20 years, spanning television, stage and film.

Arenberg has appeared in more than 30 movies, including "Cradle Will Rock," "RoboCop 3," "Waterworld," "Bob Roberts," "The Apocalypse," "Cross My Heart" and "Dungeons & Dragons."

Bitten by the acting bug at the age of eight when he appeared in a Hebrew school play, the Los Angeles native attended Santa Monica High School with "brat packers" Sean Penn, Robert Downey, Jr., and Emilio Estevez and co-wrote a play with Estevez which was directed by Penn. Arenberg's first professional job was in 1986 at the Mark Taper Forum in "Ghetto," a play directed by Gordon Davidson. Within weeks, he was cast in three films, including "Tapeheads" opposite Tim Robbins and John Cusack.

Guest appearances on television began in 1987 with the hit sitcom "Perfect Strangers" and have continued with memorable roles such as the parking-space-stealing New Yorker on "Seinfeld"; the murderous rock promoter in "Tales From the Crypt"; and the notoriously huge studio head, Bobby G., on the controversial syndicated comedy "Action"; as well as roles on "CSI: Crime Scene Investigation," "Charmed," "Scrubs," "Arli\$\$," "Friends," "Star Trek: The Next Generation," "Deep Space Nine" and "Voyager!"

Arenberg credits much of his development as an actor to his participation in the Actors' Gang, one of Los Angeles' oldest theater companies. The Actors' Gang was founded by Arenberg in 1981 with Tim Robbins and other friends from UCLA. After 20 years as an actor in the group, he recently made his writing and directing debut with "Foursome," a play about golf, sex and witchcraft.



Before his memorable role as the wooden-eyed Ragetti in “Pirates of the Caribbean: The Curse of the Black Pearl,” **MACKENZIE CROOK** was probably best known as Gareth Kenan in the multi-award-winning BBC show “The Office,” the highest-rated and fastest-selling comedy in Britain. Crook has starred in many hit comedies and was nominated for a prestigious British Comedy Award in 2001.

Crook’s other feature films have included “Still Crazy,” “The Gathering,” “Finding Neverland,” “Sex Lives of the Potato Men,” “Churchill: The Hollywood Years,” Terry Gilliam’s “The Brothers Grimm,” Michael Radford’s “The Merchant of Venice” and “Land of the Blind.” He also appeared in HBO’s highly acclaimed “The Life and Death of Peter Sellers,” which starred “Pirates of the Caribbean’s” Geoffrey

Rush in the title role. During the hiatus between the completion of **PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST** and the resumption of filming on “Pirates of the Caribbean III,” Crook starred on the London stage in the drama “The Exonerated,” directed by Bob Balaban.

Born in Kent, England, Crook started out as a stand-up comedian on the British club and theater circuit.



DAVID BAILIE (Cotton) has worked in the entertainment industry for 43 years. He arrived in England from South Africa in 1960 and trained at the Royal Academy of Dramatic Art. He spent most of the following 10 years working in theater at the Royal Shakespeare Company at Stratford-Upon-Avon and at the Royal National Theatre alongside and understudying Sir Laurence Olivier, where he also portrayed Florizel opposite Judi Dench’s Perdita in “A Winter’s Tale.”

Since that time, Bailie has continued to work on stage and has also expanded his repertoire to include television and film. He has performed on stage in “Murder in the Cathedral,” “Macbeth,” “Waiting for Godot,” “Two Gentlemen of Verona,” “Faustus,” “The Three Musketeers” and “The Canterbury Tales,” among other notable plays.

On television, Bailie has appeared in “The Play for Today: Lonely Man’s Lover,” “Play of the Month: The Little Minister,” “Dr. Who,” “Robots of Death,” “Warships,” “Blake’s Seven,” “Onedin Line” and, more recently, “The New Adventures of Robin Hood,” “Crime Unlimited,” “Gunpowder Plot” and the telefilm “Attila.”

Among Bailie’s motion-picture credits are “Henry VIII and His Six Wives”; the Hammer horror classics “The Creeping Flesh,” “Son of Dracula” and “Legend of the Werewolf”; “Cutthroat Island”; “The Messenger: The Story of Joan of Arc”; and “Gladiator.”



DAVID SCHOFIELD (Mercer) has enjoyed success on stage, films and television. Born in Manchester, England, as one of 10 children in a working-class family, he caught the acting bug at the age of 12. He left a rough inner-city boy’s school three years later and took various odd jobs before writing a letter to a local repertory theater. Finally granted an audition two years later, in 1967, Schofield was accepted on the lowest rung of the ladder as student assistant stage manager and was paid all of 10 dollars a week. There he worked in every department as a propmaker, soundman, writer, stage sweeper and teamaker, putting in 14-hour days, six days a week.

After two seasons, Schofield applied to acting colleges and was accepted by the London Academy of Music and Dramatic Art at the age of 19. Following three years at the Academy, Schofield acquired an agent and left school early to pursue

his path as a working actor (30 years later, Schofield maintains the same agent). Schofield's distinguished stage career has seen the actor performing some of the great classical roles including Angelo in "Measure for Measure" and Mark Antony in "Julius Caesar" for the Royal Shakespeare Company and a long association with the Royal National Theatre appearing in numerous productions, including "The American Clock," "Antony and Cleopatra," "The Elephant Man" (for which he created the title role), "Who's Afraid of Virginia Woolf?," "As You Like It" and "Plenty." He's also acted on the West End stage in both musicals and straight plays.

Making his feature-film debut in "The Dogs of War," Schofield has appeared in a wide range of roles in such films as "An American Werewolf in London," "The Last of the Mohicans," "Anna Karenina," "The Musketeer," "From Hell," "Superstition," "Unstoppable" and as Falco in Ridley Scott's Academy Award®-winning "Gladiator." Schofield's television credits are too numerous to mention.

Schofield's greatest passions in life are his 25-year-long marriage to wife Lally and their children, Fred and Blanche.



MARTIN KLEBBA, another veteran of the first "Pirates of the Caribbean," repeats his role as the diminutive but tough Marty. The native of Troy, Michigan, has enjoyed numerous credits in feature films and television as both actor and stunt player. His motion-picture credits as an actor have included "Men in Black II," "A Light in the Forest," "Cradle 2 the Grave," "El Matador," "Looney Tunes: Back in Action" and "Americano." He was a stunt player in the films "The Hand That Rocks the Cradle," "The Animal," "Planet of the Apes," "Leprechaun: Back 2 Tha Hood," "Van Helsing" and "SuperBabies: Baby Geniuses 2."

On television, Klebba is perhaps best known for his role as Randall Winston in multiple episodes of "Scrubs," and he has also appeared in the TV movies "Snow White" and "The Santa Trap," and in the series "National Lampoon's Gordo's Road Show," "Cedric the Entertainer Presents," "Andy Richter Controls the Universe," "Mad TV," "Just Shoot Me!" and "Malcolm in the Middle." Klebba starred in the title role as tough detective Hank Dingo in Comedy Central's "Knee High P.I." He's also a frequent guest on Howard Stern's hugely popular radio program.

ABOUT THE FILMMAKERS

Working in a wide range of budgets with many of today's top talents, **GORE VERBINSKI** (Director) is considered one of the top visionary directors of his generation. With only five feature films to his credit thus far, Verbinski's box-office success totals over \$1 billion worldwide.

"The Weather Man," Verbinski's fifth movie, starred Nicolas Cage, Michael Caine, Hope Davis and Gil Bellows. Previously, Verbinski directed the immensely successful "Pirates of the Caribbean: The Curse of the Black Pearl," starring Johnny Depp, Geoffrey Rush, Orlando Bloom and Keira Knightley. Released by Walt Disney Pictures in 2003, the film went on to become one of the top-grossing films of the year and earned Depp an Oscar® nomination for his performance. Prior to this swashbuckling adventure, Verbinski directed the chilling horror film "The Ring," starring Naomi Watts, raising the bar for fans of the genre around the world. "The Ring" grossed nearly \$130 million domestically and helped to make Naomi Watts a household name. Always enigmatic in his choices and willing to cross genres, "The Weather Man" represents Verbinski's first foray into drama.

Prior to embarking into the world of features, Verbinski was an award-winning commercial director. The UCLA graduate also cut his teeth extensively in directing high-profile music videos for such cutting-edge artists as Bad Religion and The Crystal Method.

Verbinski lives with his family in Los Angeles.

Great stories, well told. They can be for audiences in darkened movie theaters or home living rooms. They can feature great movie stars or introduce new talent. They can be true adventure, broad comedy, heartbreaking tragedy, epic history, joyous romance or searing drama. They can be set in the distant or recent past, an only-imagined future or a familiar present. Whatever their elements, though, if they begin with a lightning bolt, they are stories being told by **JERRY BRUCKHEIMER** (Producer), and they will be great stories, well told.

The numbers—of dollars and honors—are a matter of often-reported record. Bruckheimer's films have earned worldwide revenues of over \$13.5 billion in box-office, video and recording receipts. In the 2005-6 season, he had nine series on network television, a feat unprecedented in nearly 60 years of television history. His films—14 of which have grossed over \$100 million domestically—have been acknowledged with 35 Academy Award® nominations, five Oscars®, four Golden Globes®, 43 Emmy® award nominations, seven Emmys®, 16 People's Choice nominations, six People's Choice Awards, and numerous MTV Awards, including one for Best Picture of the Decade.

But the numbers exist only because of Bruckheimer's uncanny ability to find the stories and tell them on film. He is, according to the *Washington Post*, "the man with the golden gut." He may have been born that way, but more likely, his natural gifts were polished to laser focus in the early years of his career. His first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of "Bonnie and Clyde" created for Pontiac, was noted for its brilliance in *Time* magazine and brought the 23-year-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, not yet 30, he was at the helm of memorable films like "Farewell, My Lovely," "American Gigolo" and 1983's "Flashdance," which changed Bruckheimer's life by grossing \$92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together, the Simpson/Bruckheimer juggernaut produced one hit after another, including "Top Gun," "Days of Thunder," "Beverly Hills Cop," "Bad Boys," "Dangerous Minds" and "Crimson Tide." Box-office success was acknowledged in both 1985 and 1988, when the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And in 1988, the Publicists Guild of America named him, along with Simpson, Motion Picture Showmen of the Year.

In 1996, Bruckheimer produced "The Rock," re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. "The Rock," named Favorite Movie of the Year by NATO, grossed \$350 million worldwide and was Bruckheimer's last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with "Con Air," which grossed over \$230 million, earned a Grammy® and two Oscar® nominations and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures' megahit "Armageddon," starring Bruce Willis, Billy Bob Thornton, Ben Affleck and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly \$560 million worldwide and introducing legendary rock band Aerosmith's first number-one single, "I Don't Want to Miss a Thing."

By the end of the millennium, Bruckheimer had produced "Enemy of the State," starring Will Smith and Gene Hackman and "Gone in 60 Seconds," starring Cage, Angelina Jolie and Robert Duvall, both grossing over \$225 million worldwide; "Coyote Ugly," whose soundtrack album went triple platinum; and the NAACP Image Award-winning "Remember the Titans," starring Denzel Washington. His peers in the Producers Guild of America acknowledged his genius with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21st century with triple Oscar® nominee "Pearl Harbor." Starring Affleck, Josh Hartnett and Kate Beckinsale and directed by Bay, the film was hailed by World War II veterans and scholars as a worthy re-creation of the event that brought the United States into the war. In addition to multiple award nominations and the Oscar® for Best Sound Editing, it earned over \$450 million in worldwide box office

and has topped \$250 million in DVD and video sales.

“Black Hawk Down,” the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars® and rave reviews.

And then in 2003, Bruckheimer unveiled “Pirates of the Caribbean: The Curse of the Black Pearl.” Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than \$630 million worldwide, making it Bruckheimer’s highest-grossing film, earning five Academy Award® nominations and spawning two upcoming sequels.

Since then, The Films That Begin With The Lightning Bolt have included “Bad Boys II”; the raucously funny “Kangaroo Jack,” a family film that won an MTV Award for Best Virtual performance for the kangaroo; “Veronica Guerin,” starring a luminous Cate Blanchett as the Irish journalist murdered by Dublin crime lords; and “King Arthur,” with Clive Owen starring in the revisionist retelling of the Arthurian legend.

In 2004, “National Treasure,” starring Cage and Sean Bean in a roller-coaster adventure about solving the mystery of untold buried treasure, opened to cheering audiences and grossed more than \$335 million worldwide.

Teaming for the sixth time with director Tony Scott, Bruckheimer is currently in production on “Déjà Vu,” the story of an ATF agent who falls in love with a complete stranger as he races against time to track down her brutal killer. The film stars Denzel Washington, Jim Caviezel, Paula Patton and Val Kilmer and is scheduled for a late 2006 release.

Could the master film storyteller make the same magic in 47 minutes for the living-room audience? Apparently. As *Time* magazine recently wrote, “The most successful producer in film history...is on his way to becoming the most successful producer in the history of TV.”

Bruckheimer brought the power of the lightning bolt to television in 2000 with “C.S.I.,” starring William Petersen and Marg Helgenberger. It quickly became the number-one show on television, averaging 25 million viewers a week and, along with its two spin-offs, “C.S.I.: Miami”—distinguished as the biggest television series on a global scale in 2005—and “C.S.I.: NY,” helped catapult languishing CBS back to the top of the broadcast heap.

Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with “Without a Trace,” “Cold Case,” three-time Emmy® award-winning “Amazing Race” and “Close to Home” for CBS and “E-Ring” for NBC.

In 2006, Bruckheimer was honored with a Doctor of Fine Arts degree from The University of Arizona, his alma mater. “Bruckheimer is unique in the industry in that his creative vision spans both large and small screens. We are pleased to recognize his work through this honor,” said Maurice Sevigny, dean of the UA College of Fine Arts.

Bruckheimer has been successful in many genres and multiple mediums because he’s a great storyteller. Look for the lightning bolt. The best stories are right behind it.

MIKE STENSON (Executive Producer) is president of Jerry Bruckheimer Films for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films, including “Armageddon,” “The Rock,” “Crimson Tide” and “Dangerous Minds.” More recently, Stenson served as a producer on “Bad Company” and “Gone in 60 Seconds” and as an executive producer on “Glory Road,” “National Treasure,” “King Arthur,” “Pirates of the Caribbean: The Curse of the Black Pearl,” “Bad Boys 2,” “Veronica Guerin,” “Kangaroo Jack,” “Black Hawk Down,” “Pearl Harbor,” “Coyote Ugly” and “Remember the Titans.”

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor’s degree in economics and a master’s in business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an

assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles, where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production, including "Rush Hour," "Instinct," "Six Days, Seven Nights" and "Mr. Holland's Opus."

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer's plan to expand the company's film production schedule.

CHAD OMAN (Executive Producer) is the president of production for Jerry Bruckheimer Films for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, "Remember the Titans," starring Denzel Washington for Walt Disney Pictures, and "Coyote Ugly," starring Piper Perabo and John Goodman for Touchstone Pictures.

His most recent executive-producer credits for Jerry Bruckheimer Films include "Glory Road," starring Josh Lucas; the international hit "National Treasure," starring Nicolas Cage; and "King Arthur," starring Clive Owen and Keira Knightley. He also executive produced the critically acclaimed "Veronica Guerin," starring Cate Blanchett; as well as the blockbuster hits "Pirates of the Caribbean: The Curse of the Black Pearl," directed by Gore Verbinski and starring Johnny Depp; "Bad Boys II," starring Will Smith and Martin Lawrence; "Black Hawk Down," directed by Ridley Scott and starring Josh Hartnett; "Pearl Harbor," starring Ben Affleck, Kate Beckinsale and Josh Hartnett; "Gone in 60 Seconds," starring Nicolas Cage, Angelina Jolie and Robert Duvall; "Enemy of the State," starring Will Smith and Gene Hackman, "Armageddon," starring Bruce Willis and Ben Affleck; and "Con Air," starring Nicolas Cage and John Malkovich.

In addition to his work on JBF's many motion-picture projects, Oman also supervised production on several television projects including ABC's drama "Dangerous Minds," starring Annie Potts, and the ABC drama "Swing Vote," written by Ron Bass and starring Andy Garcia.

Prior to joining Simpson/Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on "Dumb and Dumber," starring Jim Carrey; executive produced Touchstone Pictures' "The War at Home," starring Emilio Estevez, Kathy Bates and Martin Sheen; and co-produced "The Desperate Trail," with Sam Elliott, and "The Sketch Artist," starring Drew Barrymore and Sean Young. Oman produced "Hands That See," with Courteney Cox, and "Love, Cheat and Steal," with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles, where he studied screenwriting, and New York University, where he participated in the undergraduate film-production program. He was born and raised in Wichita Falls, Texas.

BRUCE HENDRICKS (Executive Producer) was also an executive producer on the Jerry Bruckheimer Films productions of "Pirates of the Caribbean: The Curse of the Black Pearl" and "Pearl Harbor."

As a filmmaker for over 25 years, Hendricks has been associated with many of the most prestigious, top-grossing films in motion-picture history. He has a unique position in the entertainment industry, working as a studio executive, producer and director.

As president of physical production for Walt Disney Studios, Hendricks oversees all aspects of live-action feature-film production at the company. In this capacity, he has supervised the making of over 200 motion pictures and filmed in more than 20 countries. Among these films are the blockbusters "The Sixth Sense," "Armageddon," "The Rock" and "Pretty Woman," to name a few. His directing credits include the large-format film "Ultimate X," as well as numerous music videos and television programs.

Hendricks is a member of the Academy of Motion Picture Arts and Sciences and the Directors Guild of America. He received an Emmy® award for his work on the telefilm “The Wave.” A native of Dallas, Texas, Hendricks holds a Bachelor of Science degree in film production from the University of Texas.

ERIC McLEOD (Executive Producer) has a wide range of production experience as a producer, executive producer and unit production manager. Most recently, McLeod served as executive producer of “The Dukes of Hazzard” and producer of the smash hit “Mr. and Mrs. Smith,” starring Brad Pitt and Angelina Jolie. Previously, he was executive producer of “The Cat in the Hat,” “Showtime,” “Bubble Boy” and “Austin Powers: International Man of Mystery” and producer of “Austin Powers in Goldmember,” “The Cell” and “Austin Powers: The Spy Who Shagged Me.”

Earlier in his career, McLeod was co-producer of “Feeling Minnesota” and “Now and Then,” line producer of “Corrina, Corrina” and “Even Cowgirls Get the Blues” and associate producer of “Live Wire.” He has also served as unit production manager on several of the above films, as well as on “Enemy of the State,” “Wag the Dog,” “Wide Sargasso Sea” and “The Rapture.” McLeod began his work in motion pictures as a production coordinator on John Waters’ “Cry-Baby,” starring Johnny Depp, Gus van Sant’s “Drugstore Cowboy” and production supervisor on “8 Seconds.”

Academy Award®-nominated writers **TED ELLIOTT** and **TERRY ROSSIO** wrote the DreamWorks animated feature “Shrek,” winner of the first Academy Award® for Best Animated Film in 2002.

In 1992, the pair co-wrote the highest-grossing film of the year, the Disney animated feature “Aladdin,” starring Robin Williams. Their live-action feature-film credits include: “Little Monsters,” starring Fred Savage; “Small Soldiers,” starring Kirsten Dunst; “Godzilla,” starring Matthew Broderick; and “The Mask of Zorro,” starring Antonio Banderas and Anthony Hopkins.

In 1996, Elliott and Rossio became the first writers signed to an overall writing and producing deal at DreamWorks SKG. Their animated projects at DreamWorks include “Shrek,” with Mike Myers and Eddie Murphy; “The Road to El Dorado,” featuring Kevin Kline and Kenneth Branagh; “Antz” (creative consultants), featuring Woody Allen; and “Sinbad: Legend of the Seven Seas” (creative consultants), featuring Brad Pitt and Catherine Zeta-Jones.

In 2003, Elliott and Rossio co-wrote Jerry Bruckheimer’s production of “Pirates of the Caribbean: The Curse of the Black Pearl,” winner of the People’s Choice Awards for Best Picture and recipient of five Academy Award® nominations, including Best Actor for Johnny Depp.

Elliott and Rossio have been members of the Writers Guild of America, West, since 1986.

DARIUSZ WOLSKI, ASC (Director of Photography) most recently served as cinematographer on the thriller “Hide and Seek,” starring Robert De Niro and Dakota Fanning, and the Jerry Bruckheimer productions of “Pirates of the Caribbean: The Curse of the Black Pearl” and “Bad Company,” starring Anthony Hopkins and Chris Rock. Prior to that, he showcased his talents on director Gore Verbinski’s “The Mexican,” starring Julia Roberts and Brad Pitt.

Wolski has collaborated with several notable directors, including Andrew Davis on “A Perfect Murder,” Alex Proyas on “Dark City” and the cult favorite “The Crow,” Peter Medak on “Romeo Is Bleeding,” as well as Tony Scott on “The Fan” and the Don Simpson-Jerry Bruckheimer production “Crimson Tide.” For his work on the controversial, highly acclaimed “Crimson Tide,” he garnered an ASC Award nomination for Outstanding Achievement in Cinematography.

Born in Warsaw, Poland, Wolski attended the Film School in Lodz. After immigrating to the United States in 1979, he worked on documentaries, industrials and smaller independent films.

His first big break came in 1986 on the film “Heart,” when he was asked to replace the cinematographer who moved on to work on another project. Soon after, Wolski moved to Los Angeles where he worked as a director of photography on music videos and commercials for such directors as Alex Proyas, David Fincher, Tony Scott and Jake Scott. He went on to work on the Roger Corman-produced feature “Nightfall” and on the PBS American Playhouse production of “Land of Little Rain.”

RICK HEINRICHS (Production Designer) is one of film's most original and innovative visual artists, masterfully creating alternate universes entirely appropriate to his film's stories and settings. He won an Academy Award® for his work on Tim Burton's "Sleepy Hollow," for which he also won a British Academy of Film and Television Arts (BAFTA) and Art Directors Guild Awards, among others. He received another Oscar® nomination and Art Directors Guild Award for his highly imaginative designs for "Lemony Snicket's A Series of Unfortunate Events."

The creative collaboration between Heinrichs and Tim Burton dates back to their early studio days at Walt Disney Pictures when the two produced the animated short "Vincent" and the theatrical short "Frankenweenie." They later teamed on Burton's first theatrical feature, "Pee-wee's Big Adventure," and then "Beetlejuice." Heinrichs had already begun his climb up the film-career ladder as set designer on "Ghostbusters II" and "Joe Versus the Volcano" in 1989, before teaming with his college friend in the same capacity on "Edward Scissorhands" the next year.

In 1992, Heinrichs moved up to art director on Burton's "Batman Returns," having previously done that job on "Soapdish." He also served that year as visual consultant on "Tim Burton's The Nightmare Before Christmas." Later, Heinrichs was production designer on Burton's hit remake of "Planet of the Apes."

Heinrichs' other credits as production designer include "Hulk," "Bedazzled," "The Big Lebowski" and "Fargo." He also worked as art director on "Tall Tale" and as set designer on "The Fisher King."

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST reunites **PENNY ROSE** (Costume Designer) with director Gore Verbinski following their collaborations on both "Pirates of the Caribbean: The Curse of the Black Pearl" and "The Weather Man." For "Pirates of the Caribbean," Rose was nominated for both the British Academy of Film and Television Arts (BAFTA) and Costume Designers Guild awards. She also designed the costumes for Jerry Bruckheimer's production of "King Arthur," starring Clive Owen and Keira Knightley.

Rose had received a previous BAFTA nomination for her work on director Alan Parker's acclaimed screen version of Andrew Lloyd Webber and Tim Rice's musical "Evita," starring Madonna and Jonathan Pryce. Rose is a longtime collaborator of Parker's and has designed costumes for three of his other films: "The Road to Wellville," "Pink Floyd: The Wall" and "The Commitments."

Rose's additional credits include "The Sleeping Dictionary," Neil Jordan's "The Good Thief," "Just Visiting," "Entrapment" and Disney's hit remake of "The Parent Trap," directed by Nancy Meyers. Earlier in her career, she designed costumes for Brian De Palma's "Mission: Impossible" and has twice worked with Academy Award®-winning director Lord Richard Attenborough on "Shadowlands" and "In Love and War." Her resume also includes Christopher Hampton's "Carrington," Vincent Ward's "Map of the Human Heart," Bill Forsyth's "Local Hero," Pat O'Connor's "Cal," Marek Kanievski's "Another Country" and Jean-Jacques Annaud's "Quest for Fire." Most recently, Rose designed the costumes for the Walt Disney Pictures comedy "Wild Hogs," starring Tim Allen, Martin Lawrence and John Travolta.

Rose was trained in West End theater and began her career there and also in television, designing for commercials where she first met such directors as Alan Parker, Adrian Lyne, Ridley and Tony Scott and Hugh Hudson. She was born and raised in Britain and is fluent in French and Italian.

CRAIG WOOD (Editor) has enjoyed a long and rewarding association with director Gore Verbinski, most recently editing the director's "The Weather Man." Previously, he edited Verbinski's "Pirates of the Caribbean: The Curse of the Black Pearl" and the horror thriller "The Ring," which garnered almost \$250 million in worldwide box-office receipts and has gone on to become a rental sensation. Previously, Wood served as the editor on both "The Mexican" and "Mouse Hunt." The duo also collaborated on more than a dozen commercials, including the Clio Award-winning Budweiser "Frogs" and the 1996 short film "The Ritual," as well as Verbinski's video "Negasonic Teenage Warhead" for the rock group Monster Magnet.

Wood was an additional editor on Randall Wallace's "We Were Soldiers," starring Mel Gibson. Other editing credits include "Highway," Bronwen Hughes' romantic comedy "Forces of Nature," starring

Sandra Bullock and Ben Affleck, “Secrets of the City” and Alex Proyas’ 1989 feature film “Spirits of the Air, Gremlins of the Clouds.”

Born in Sydney, Australia, Wood began his career at age 19 as assistant editor in the documentary department at the Australian Broadcasting Corporation television network before moving into music videos and commercials. He has fashioned the videos of such artists as Smashing Pumpkins, Bjork, Fiona Apple, Garbage, Tina Turner, Tom Petty, UB40 and Janet Jackson, not to mention creating stylish ads for various corporate clients.

STEPHEN RIVKIN, A.C.E. (Editor) is another “Pirates” returnee, having served as one of the editors of “Pirates of the Caribbean: The Curse of the Black Pearl.”

Since the early 1980s, Rivkin has edited or co-edited such diverse films as Michael Mann’s “Ali”; the action thriller “Swordfish”; the comedies “My Cousin Vinny,” “Robin Hood: Men in Tights” and “Nine Months”; Wolfgang Petersen’s thriller “Outbreak”; the war drama “Bat-21”; and, for director Norman Jewison, “Only You,” “Bogus,” “The Hurricane” and “The Statement.” He also edited Rob Cohen’s action spectacle “Stealth,” starring Josh Lucas, Jamie Foxx and Jessica Biel. Earlier in his career, Rivkin edited and was the associate producer on the features “Youngblood” and “The Personals.”

Among Rivkin’s television credits are TNT’s CableACE Award-nominated “Nightbreaker,” HBO’s “The Comrades of Summer” and “El Diablo,” as well as Lifetime’s “Wildflower” and the CBS movie “The Girl With the Crazy Brother,” the latter two directed by Diane Keaton.

Rivkin was born and raised in Minneapolis, Minnesota.

German-born composer **HANS ZIMMER** (Music) is recognized as one of Hollywood’s most innovative musical talents, having first enjoyed success in the world of pop music as a member of The Buggles. The group’s single *Video Killed the Radio Star* became a worldwide hit and helped usher in a new era of global entertainment as the first music video to be aired on MTV.

Zimmer entered the world of film music in London during a long collaboration with famed composer and mentor Stanley Myers, which included the film “My Beautiful Laundrette.” He soon began work on several successful solo projects, including the critically acclaimed “A World Apart,” and during these years, Zimmer pioneered the use of combining old and new musical technologies. Today, this work has earned him the reputation of being the father of integrating the electronic musical world with traditional orchestral arrangements.

A turning point in Zimmer’s career came in 1988 when he was asked to score “Rain Man” for director Barry Levinson. The film went on to win the Oscar® for Best Picture of the Year and earned Zimmer his first Academy Award® nomination for Best Original Score. The next year, Zimmer composed the score for another Best Picture Oscar® recipient, “Driving Miss Daisy,” starring Jessica Tandy and Morgan Freeman.

Having already scored two Best Picture winners, in the early ’90s, Zimmer cemented his position as a preeminent talent with the award-winning score for “The Lion King.” The soundtrack has sold over 15 million copies to date and earned him an Academy Award® for Best Original Score, a Golden Globe®, an American Music Award, a Tony® and two Grammy Awards®. In total, Zimmer’s work has been nominated for seven Golden Globes®, seven Grammys® and seven Oscars® for “Rain Man,” “Gladiator,” “The Lion King,” “As Good as It Gets,” “The Preacher’s Wife,” “The Thin Red Line” and “The Prince of Egypt.”

With his career in full swing, Zimmer was anxious to replicate the mentoring experience he had benefited from under Stanley Myers’ guidance. With state-of-the-art technology and a supportive creative environment, Zimmer was able to offer film-scoring opportunities to young composers at his Santa Monica-based musical “think tank.” This approach helped launch the careers of such notable composers as Mark Mancina, John Powell, Harry Gregson-Williams, Nick Glennie-Smith and Klaus Badelt.

In 2000, Zimmer scored the music for Ridley Scott’s “Gladiator,” for which he received an Oscar® nomination, in addition to Golden Globe® and Broadcast Film Critics Awards, for his epic score. It sold more than three million copies worldwide and spawned a second album, *Gladiator: More Music From the Motion Picture*, released on the Universal Classics/Decca label. Zimmer’s other scores that year included

“Mission: Impossible 2,” “The Road to El Dorado” and “An Everlasting Piece.”

Some of his other impressive scores include Jerry Bruckheimer’s productions of “Days of Thunder” and “Pearl Harbor”; Gore Verbinski’s “The Ring”; four films directed by Ridley Scott, “Matchstick Men,” “Hannibal,” “Black Hawk Down” (also produced by Bruckheimer) and “Thelma and Louise”; Penny Marshall’s “Riding in Cars With Boys” and “A League of Their Own”; “True Romance”; “Tears of the Sun”; Ron Howard’s “Backdraft”; “Smilla’s Sense of Snow”; and the animated “Spirit: Stallion of the Cimarron,” for which he also co-wrote four of the songs with Bryan Adams, including the Golden Globe®-nominated “Here I Am.”

At the 27th annual Flanders International Film Festival, Zimmer performed live for the first time in concert with a 100-piece orchestra and a 100-person choir. Choosing selections from his body of work, Zimmer performed newly orchestrated concert versions of “Gladiator,” “Mission: Impossible 2,” “Rain Man,” “The Lion King” and “The Thin Red Line.” The concert was recorded by Decca and released as a concert album entitled *The Wings of a Film: The Music of Hans Zimmer*.

In 2003, Zimmer completed his 100th film score with “The Last Samurai,” for which he received both a Golden Globe® and a Broadcast Film Critics nomination. His other recent credits include Nancy Meyers’ comedy “Something’s Gotta Give,” the animated DreamWorks films “Shrek” and “Madagascar,” James L. Brooks’ “Spanglish,” “The Ring 2,” the summer blockbuster “Batman Begins” and Gore Verbinski’s “The Weather Man.” Most recently, Zimmer scored Ron Howard’s “The Da Vinci Code” and Nancy Meyers’ new film for Sony Pictures, “Holiday,” starring Kate Winslet, Cameron Diaz, Jack Black and Jude Law.

Zimmer’s additional honors and awards include the prestigious Lifetime Achievement Award in Film Composition from the National Board of Review and the Frederick Loewe Award in 2003 at the Palm Springs International Film Festival. Zimmer has also received ASCAP’s Henry Mancini Award for Lifetime Achievement.

Zimmer and his wife live in Los Angeles. He is the father of four children.

JOHN KNOLL (Visual Effects Supervisor) shared an Academy Award® nomination for his work on “Pirates of the Caribbean: The Curse of the Black Pearl.” He joined Industrial Light & Magic as a technical assistant in 1986 and was soon promoted to motion-control camera operator for “Captain EO.” After three years of operating, Knoll was called upon to work on the groundbreaking digital effects for “The Abyss.” Since that time, he has been promoted to visual-effects supervisor, heading up the visual effects on more than 20 feature films and commercials. His film background, coupled with an advanced understanding of digital technologies, has made Knoll a much sought-after effects supervisor, with two Academy Award® nominations for “Star Wars: Episode II—Attack of the Clones” and “Star Wars: Episode I—The Phantom Menace” (the latter earning him a BAFTA nomination as well).

Knoll’s resume also includes “Star Wars: Episode III—Revenge of the Sith,” “Mission to Mars,” “Deep Blue Sea,” “Star Trek: First Contact” and “Mission: Impossible,” among others.

Knoll’s interest in filmmaking began at an early age. Having a keen interest in model making, Knoll was mesmerized by the original “Star Wars.” During a visit to ILM in 1978, he was able to observe firsthand the world of visual effects. Inspired to learn more, Knoll attended the University of Southern California’s Film School and earned a Bachelor of Arts in cinema production, while freelancing as a model maker at a variety of Los Angeles-based production facilities.

During his last year at USC, Knoll took an advanced animation class where he built a motion-control system from an Oxberry animation stand, an Apple II computer, a CNC milling-machine controller and a bunch of industrial surplus stepper motors. Impressed by the student film generated from this class project, ILM hired Knoll as a technical assistant for motion-control photography. Greatly impressed by visits to ILM’s newly founded computer graphics department, Knoll took up computer graphics as a hobby. Teaming up with his brother, who was working on his doctoral thesis in computer vision at the University of Michigan, the Knoll brothers created Photoshop in 1987.

BILL GEORGE (Visual Effects Supervisor) joined Industrial Light & Magic in 1981. Since then, he has worked as model-shop supervisor, art director, matte painter, commercial director and visual-effects supervisor.

Some highlights of his career include miniature construction and design on “Blade Runner,” art direction and design for five of the “Star Trek” films, directing over 30 commercials at ILM and overseeing model construction on “Ghostbusters 2” and “Alive.” In 1988, he received an Academy Award® for Best Visual Effects for his work on “Innerspace.”

In 2002, director Steven Spielberg entrusted George to update his beloved character E.T. using digital character animation for the 20th Anniversary Edition of “E.T. the Extra-Terrestrial.” George recently received yet another Academy Award® nomination for the third installment of the highly successful “Harry Potter” series, “Harry Potter and the Prisoner of Azkaban.”

ALLEN HALL (Special Effects Coordinator) won an Oscar® for his groundbreaking work on Robert Zemeckis’ “Forrest Gump” and was nominated for Ron Howard’s “Backdraft” and Ron Underwood’s “Mighty Joe Young.” “Forrest Gump” also won Hall a British Academy of Film and Television Arts (BAFTA) Award, with “Backdraft” receiving a nomination.

Hall’s numerous credits as special-effects coordinator or supervisor have included such notable films as “Popeye,” “Top Gun,” “The Untouchables,” “Scrooged,” “Dead Poets Society,” “Avalon,” “For the Boys,” “Cutthroat Island,” “The Long Kiss Goodnight,” “Contact,” “Babe: Pig in the City,” “U-571,” “Dr. Seuss’ How the Grinch Stole Christmas,” “Road to Perdition,” “Terminator 3: Rise of the Machines,” “Constantine” and “Elizabethtown.”

MICHAEL LANTIERI (Special Effects Coordinator) won an Academy Award® for his work on Steven Spielberg’s “Jurassic Park” and was nominated for Spielberg’s “AI—Artificial Intelligence,” “The Lost World: Jurassic Park” and “Hook,” as well as Robert Zemeckis’ “Back to the Future Part II.” He won British Academy of Film and Television Arts (BAFTA) Awards for “Jurassic Park,” “Back to the Future Part II,” Zemeckis’ “Death Becomes Her” and George Miller’s “The Witches of Eastwick” and was nominated for Francis Ford Coppola’s “Bram Stoker’s Dracula” and Spielberg’s “Minority Report.”

Lantieri’s numerous other credits as special-effects supervisor have included some of the biggest films of the past 20 years, including “Star Trek IV: The Voyage Home,” “Who Framed Roger Rabbit?,” “Twins,” “Indiana Jones and the Last Crusade,” “Back to the Future Part III,” “The Flintstones,” “Casper,” “Congo,” “Matilda,” “Mars Attacks!,” Gore Verbinski’s “Mouse Hunt,” “Deep Impact,” “Wild Wild West,” “Jurassic Park III,” “Hulk,” “Seabiscuit,” “The Terminal” and “Lemony Snicket’s A Series of Unfortunate Events.” Lantieri also directed the feature thriller “Komodo.”

GEORGE MARSHALL RUGE (Stunt Coordinator) returns following his thrilling work on “Pirates of the Caribbean: The Curse of the Black Pearl,” which won him an American Choreography Award. Ruge was the stunt coordinator/action designer on Peter Jackson’s “The Lord of the Rings” trilogy, which included some of the most ambitious and complex action sequences in motion-picture history. He was also stunt coordinator and second unit director on Jerry Bruckheimer’s production of the action hit “National Treasure.”

Born in San Francisco, Ruge studied theater arts and acting at San Francisco State University where he also studied fencing, specializing in the saber. His first opportunity to duel on stage was in the role of Macduff in “Macbeth.” While working as an actor in Bay Area theater, film and television productions, he also directed plays for The Loft Theatre Group, of which he is a founding member. The company produced several original plays while Ruge was in residence.

After graduation, he relocated to Los Angeles to pursue a career in film. Since that time, Ruge has performed in numerous feature-film productions, among them “Come See the Paradise,” “L.A. Story,” “The Doors,” “The Rocketeer,” “Chaplin,” “Robin Hood: Men in Tights,” “Mars Attacks!,” “George of the Jungle,” “Conspiracy Theory,” “City of Angels,” “Bulworth,” “Lethal Weapon 4,” “The Mask of Zorro,” “Gattaca,” and “Dr. Dolittle,” among many others. He doubled George Hamilton in the fencing scenes of

“Zorro, the Gay Blade” as well as portraying longtime hero Basil Rathbone in the biographical telefilm chronicling Errol Flynn’s life, “My Wicked, Wicked Ways.” Ruge also duelled with Peter O’Toole in “My Favorite Year,” playing the role of Lord Drummond opposite O’Toole’s Robin Hood characterization.

On television, Ruge has guest-starred in numerous episodes of such series as “Knots Landing,” “Wizards and Warriors,” “The Twilight Zone,” “Tour of Duty,” “Quantum Leap,” “SeaQuest DSV,” “Walker, Texas Ranger,” “V.I.P.,” “Chicago Hope” and “Nash Bridges.”

Ruge was the recipient of the Bank of America Drama Award for Acting and the Drama Circle Critics Award for Best Actor in a dramatic play and garnered a Stuntman’s Award for Best Fight Sequence in a Motion Picture. Ruge has served two elected terms, in 1996 and in 2000, as President of the Stuntman’s Association of Motion Pictures.

Ruge is a published poet and has written several screenplays.

One of the most renowned makeup artists in motion pictures, **VE NEILL** (Key Makeup Artist and Designer) was nominated for her work, along with key hairstylist and designer Martin Samuel, for a Best Makeup Academy Award® for “Pirates of the Caribbean: The Curse of the Black Pearl.” Over the course of her 27-year career, Neill has won three Academy Awards®, two Emmy® awards and two Saturn Awards, with a total of 16 international nominations for her creative and innovative makeups.

From her early career as a rock ‘n’ roll stylist, Neill began to develop her skills as a designer and makeup artist. Specializing in concept, design and execution, Neill entered the film industry and discovered a talent for extreme fantasy makeup. These unique skills put her at the forefront of the early 1980s film extravaganzas.

Neill created space travelers for the first “Star Trek” film and for the hit comedy “Galaxy Quest,” rock ‘n’ roll vampires for Joel Schumacher’s “The Lost Boys” and visions of the afterlife for Tim Burton’s wacky comedy “Beetlejuice,” her first Oscar®. In addition, she turned Robin Williams into a Scottish nanny for “Mrs. Doubtfire” (Neill’s second Oscar® win), Martin Landau into horror king Bela Lugosi for Burton’s “Ed Wood” (her third Academy Award®) and brought to life an onslaught of villains, beauties and superheroes for Burton’s “Batman Returns” and Schumacher’s “Batman Forever” and “Batman & Robin.” She gave Patricia Arquette the “Stigmata,” transformed Christine Baranski into “The Grinch’s” sexy girlfriend, aged Johnny Depp 60 years for the film “Blow” and turned Jude Law into the perfect Love Robot for Steven Spielberg’s “A.I.: Artificial Intelligence.” Her other credits have included Burton’s “Edward Scissorhands,” Danny DeVito’s “Matilda” and “Hoffa,” and Spielberg’s “Amistad.”

MARTIN SAMUEL (Key Hairstylist and Designer), along with Ve Neill, was a recipient of an Academy Award® nomination for their work on “Pirates of the Caribbean: The Curse of the Black Pearl.” Samuel has worked as a hairstylist in the entertainment industry for over 25 years and has headed the hair department on more than 20 feature films. His expertise in both period and contemporary designs has earned Samuel an international following.

His resume includes such diverse films as “The Man Who Fell to Earth,” “Little Buddha,” “Coal Miner’s Daughter,” “Wild Wild West,” “Jane Eyre,” “Blow,” “Hollow Man,” “The Life of David Gale,” “What a Girl Wants,” “Secret Window,” “Sahara,” “Dandidas,” “Domino” and “Chromophobia.” He was nominated for British Academy of Film and Television Arts (BAFTA) Awards for “Pirates of the Caribbean: The Curse of the Black Pearl” and his work with Madonna on Alan Parker’s “Evita,” and he won Britain’s Best Screen Hairstylist of the Year Award for two years running for “Evita” and “Angels and Insects.” He also won the Hollywood Makeup Artist and Hairstylist Guild Award for Best Character Hair Styling for “Pirates of the Caribbean: The Curse of the Black Pearl” and received a second nomination for Best Period Hair Styling.

Born and raised in London, Samuel and his wife, Mary, live in Los Angeles.

Information contained within as of June 21, 2006.



WALT DISNEY PICTURES PRESENTS IN ASSOCIATION WITH JERRY BRUCKHEIMER FILMS A GORE VERBINSKI FILM JOHNNY DEPP ORLANDO BLOOM KEIRA KNIGHTLEY
 "PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST" STELLAN SKARSGÅRD BILL NIGHY JACK DAVENPORT KEVIN R. MCNALLY AND JONATHAN PRYCE MUSIC BY HANS ZIMMER

EXECUTIVE PRODUCERS MIKE STENSON CHAD OMAN BRUCE HENDRICKS PRODUCED BY JERRY BRUCKHEIMER DIRECTED BY GORE VERBINSKI
 WRITTEN BY TED ELLIOTT & TERRY ROSSIO BASED ON WALT DISNEY'S PIRATES OF THE CARIBBEAN

EXECUTIVE PRODUCERS MIKE STENSON CHAD OMAN BRUCE HENDRICKS PRODUCED BY JERRY BRUCKHEIMER DIRECTED BY GORE VERBINSKI
 WRITTEN BY TED ELLIOTT & TERRY ROSSIO BASED ON WALT DISNEY'S PIRATES OF THE CARIBBEAN

EXECUTIVE PRODUCERS MIKE STENSON CHAD OMAN BRUCE HENDRICKS PRODUCED BY JERRY BRUCKHEIMER DIRECTED BY GORE VERBINSKI
 WRITTEN BY TED ELLIOTT & TERRY ROSSIO BASED ON WALT DISNEY'S PIRATES OF THE CARIBBEAN

EXECUTIVE PRODUCERS MIKE STENSON CHAD OMAN BRUCE HENDRICKS PRODUCED BY JERRY BRUCKHEIMER DIRECTED BY GORE VERBINSKI
 WRITTEN BY TED ELLIOTT & TERRY ROSSIO BASED ON WALT DISNEY'S PIRATES OF THE CARIBBEAN

We, Buena Vista Pictures Marketing, grant you, the intended recipient of this press kit, a non-exclusive, non-transferable license to use the enclosed photos under the terms and conditions below. If you don't agree, don't use the photos. You may use the photos only to publicize the motion picture entitled "Pirates of the Caribbean: Dead Man's Chest." All other use requires our written permission. We reserve the right to terminate this license at any time, in our sole discretion, upon notice to you. Upon termination, you must cease using the photos and dispose of them as we instruct. You are solely responsible for any and all liabilities arising from unauthorized use or disposition of the photos. This press kit is the property of Buena Vista Pictures Marketing and must not be sold or transferred. ©Disney Enterprises, Inc. All rights reserved.