

JOHNNY DEPP ORLANDO BLOOM KEIRA KNIGHTLEY WITH CHOW YUN-FAT AND GEOFFREY RUSH

A full-body image of Jack Sparrow, played by Johnny Depp, standing in a misty, ethereal environment. He is wearing his signature black tricorn hat, a dark coat with a fringed skirt, and has his long dreadlocks adorned with beads and feathers. He holds a cut-throat razor in his right hand. The background is a soft, white mist that fades into a dark, cloudy sky.

WALT DISNEY PICTURES  
PRESENTS

A JERRY BRUCKHEIMER PRODUCTION A CORE VERBINSKI FILM

**PIRATES** *of the* **CARIBBEAN**

AT WORLD'S END

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WALT DISNEY PICTURES

Presents

In Association with

JERRY BRUCKHEIMER FILMS

A

GORE VERBINSKI

Film

# PIRATES OF THE CARIBBEAN: AT WORLD'S END

Directed by ..... GORE VERBINSKI

Written by ..... TED ELLIOTT  
& TERRY ROSSIO

Based on Characters Created by ..... TED ELLIOTT  
& TERRY ROSSIO  
and STUART BEATTIE  
and JAY WOLPERT

Based on  
Walt Disney's ..... PIRATES OF THE CARIBBEAN  
Produced by ..... JERRY BRUCKHEIMER  
Executive Producers ..... MIKE STENSON  
CHAD OMAN  
BRUCE HENDRICKS  
ERIC MCLEOD

Director of Photography ... DARIUSZ WOLSKI, ASC  
Production Designed by ..... RICK HEINRICHS  
Edited by ..... CRAIG WOOD  
STEPHEN RIVKIN, A.C.E.

Costume Designer ..... PENNY ROSE  
Visual Effects Supervisors ..... JOHN KNOLL  
CHARLES GIBSON

Music by ..... HANS ZIMMER  
Music Supervisor ..... BOB BADAMI  
Casting by ..... DENISE CHAMIAN, CSA  
UK Casting by ..... PRISCILLA JOHN, CDG

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Unit Production  
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ILM Animation Supervisor ..... HAL HICKEL  
ILM Visual Effects Producer ..... JILL BROOKS  
Additional Editing by ..... DAN HANLEY  
Score Co-Produced by ..... MELISSA MUIK  
Special Appearance by ..... KEITH RICHARDS

## CAST

Jack Sparrow ..... JOHNNY DEPP  
Barbossa ..... GEOFFREY RUSH  
Will Turner ..... ORLANDO BLOOM  
Elizabeth Swann ..... KEIRA KNIGHTLEY  
Norrington ..... JACK DAVENPORT  
Davy Jones ..... BILL NIGHY  
Governor Weatherby Swann ..... JONATHAN PRYCE  
Pintel ..... LEE ARENBERG  
Ragetti ..... MACKENZIE CROOK  
Gibbs ..... KEVIN R. MCNALLY  
Cotton ..... DAVID BAILIE  
Bootstrap Bill ..... STELLAN SKARSGÅRD  
Cutler Beckett ..... TOM HOLLANDER  
Tia Dalma ..... NAOMIE HARRIS  
Marty ..... MARTIN KLEBBA  
Mercer ..... DAVID SCHOFIELD  
Scarlett ..... LAUREN MAHER  
Maccus/Dutchman ..... DERMOT KEANEY  
Koleniko/Dutchman ..... CLIVE ASHBORN  
Palifico/Dutchman ..... WINSTON ELLIS  
Jimmy Legs/Dutchman .. CHRISTOPHER ADAMSON  
Clacker/Dutchman ..... ANDY BECKWITH  
Ogilvey/Dutchman ..... JONATHAN LINSLEY  
Captain Sao Feng ..... CHOW YUN-FAT  
Captain Teague ..... KEITH RICHARDS  
Captain Ammand ..... GHASSAN MASSOUD  
Captain Jocard ..... HAKEEM KAE-KAZIM  
Young Will Turner ..... DOMINIC SCOTT KAY  
Giselle ..... VANESSA BRANCH  
Tai Huang ..... REGGIE LEE  
Sumbhaje ..... MARSHALL MANESH  
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Murtogg ..... GILES NEW  
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Mushroom Ear ..... EDWIN HABACON  
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Steng ..... LARRY LEONG  
Officer ..... GREG ELLIS  
Cabin Boy ..... BRENDYN BELL  
Hadras ..... HO-KWAN TSE  
Penrod ..... PETER D. BADALAMENTI  
Quittance ..... MARC JOSEPH  
Two Head #1 ..... CHRIS SYMONDS  
Two Head #2 ..... MICHAEL SYMONDS  
Valleneuve's  
Aide ..... HUMBERTO FERNANDEZ TRISTAN  
Askay/Pusasn ..... OMID DJALILI  
Singing Gallows Pirates... LAWRENCE CUMMINGS  
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ROBERT HOVENCAMP  
GEOFFREY ALCH  
NED WERTIMER  
SAMELA BEASOM  
JESSICA-ELISABETH  
CAESAR PETERS  
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PEDRO EUSTACHE . . . . . MIKE FISHER  
KAREN HAN . . . . . LILI HAYDN  
FRANK MAROCCO . . . . . HEITOR PEREIRA  
SIMON PHILLIPS . . . . . TOM RANEY  
MARTIN TILLMAN . . . . . GORE VERBINSKI

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DAN ZIMMERMAN

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THE NEWMAN SCORING STAGE,  
CENTURY CITY, CA  
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Choir  
Recorded at . . . . . AIR LYNDHURST STUDIOS,  
LONDON

Choir Mistress . . . . . JENNY O'GRADY  
Choir Conducted by . . . . . MATTHEW DUNKEL  
Choir . . . . . METRO VOICES  
Choir Contractor . . . . . ISOBEL GRIFFITHS  
Soprano Vocalist . . . . . HILA PLITMANN  
Music Production Services by . . . . . STEVEN KOFISKY  
CZARINA RUSSELL

Production Coordinator  
for Hans Zimmer . . . . . ANDREW ZACK

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End Titles . . . . . SCARLET LETTERS  
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Color Timer . . . . . KURT SMITH

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MUSIC

"Only Found Out Yesterday"  
 Written and Performed by Keith Richards

"Hoist The Colours"  
 Lyrics by Ted Elliott and Terry Rossio  
 Music by Hans Zimmer and Gore Verbinski

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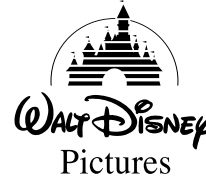
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# PIRATES OF THE CARIBBEAN: AT WORLD'S END

## PRODUCTION INFORMATION



It is a dark time as the Age of Piracy nears to a close. Lord Cutler Beckett (TOM HOLLANDER) of the East India Company has gained control of the terrifying ghost ship, the Flying Dutchman, and its malevolent, vengeful captain, Davy Jones (BILL NIGHY). The Dutchman now roams the seven seas, unstoppable, destroying pirate ships without mercy, under the command of Admiral Norrington (JACK DAVENPORT).

Will Turner (ORLANDO BLOOM), Elizabeth Swann (KEIRA

KNIGHTLEY) and Captain Barbossa (GEOFFREY RUSH) embark on a desperate quest to gather the Nine Lords of the Brethren Court, their only hope to defeat Beckett, the Flying Dutchman, and his Armada.

But one of the Lords is missing—Captain Jack Sparrow (JOHNNY DEPP), either the best or worst pirate ever, and now trapped in Davy Jones' Locker, thanks to his encounter with the monstrous Kraken.

In an increasingly shaky alliance, our heroes, including Tia Dalma (NAOMIE HARRIS), Pintel (LEE ARENBERG) and Ragetti (MACKENZIE CROOK), must first travel to dangerous, exotic Singapore and confront Chinese pirate Captain Sao Feng (CHOW YUN-FAT) to gain charts, and a ship, that will take them off to world's end, to rescue Jack.

But even if Captain Jack is successfully rescued, the gathering of the legendary Brethren Court may not be enough to hold back the fearsome tide of Beckett, Davy Jones and their powerful Armada...unless the capricious sea goddess Calypso, imprisoned in human form, can be freed and convinced to come to their aid.

As betrayal piles upon betrayal, it becomes clear that Jack, Will, Elizabeth, Sao Feng, and Barbossa each have their own agenda, and no one can be trusted. Yet each must choose a side, and make their final alliances for one last battle, in a titanic showdown that could eliminate the freedom-loving pirates from the seven seas—forever.

JOHNNY DEPP, ORLANDO BLOOM, KEIRA KNIGHTLEY and GEOFFREY RUSH reunite in Walt Disney Pictures/Jerry Bruckheimer Films' PIRATES OF THE CARIBBEAN: AT WORLD'S END, an all-new epic tale in the blockbuster series chronicling the fantastical adventures of Captain Jack Sparrow, Captain Barbossa, Will Turner and Elizabeth Swann. This time around, the quartet is joined by international superstar CHOW YUN-FAT as Captain Sao Feng, the Pirate Lord of Singapore.

In PIRATES OF THE CARIBBEAN: AT WORLD'S END, produced by JERRY BRUCKHEIMER and directed by GORE VERBINSKI, Captain Jack and the others set sail on the spectacular new adventure, once again laced with lashing of rollicking and irreverent humor, which takes them into new



realms of adventure and fantasy. Their two previous “Pirates” adventures smashed records around the world, with “The Curse of the Black Pearl” garnering more than \$650 million worldwide, a figure nearly doubled by “Dead Man’s Chest,” which became the third highest-grossing movie in international box-office history with more than \$1 billion, and a gigantic domestic take of \$423,315,812, the sixth highest position in history.

The writers of PIRATES OF THE CARIBBEAN: AT WORLD’S END are TED ELLIOTT and TERRY ROSSIO, co-writers of the first film and its follow-up “Pirates of the Caribbean: Dead Man’s Chest,” who also have such hits on their resume as “Aladdin” and “Shrek.” The film is based on characters created by Elliott & Rossio and STUART BEATTIE and JAY WOLPERT, and based on Walt Disney’s Pirates of the Caribbean. The film’s executive producers are MIKE STENSON, CHAD OMAN, BRUCE HENDRICKS and ERIC McLEOD.

Johnny Depp has become one of the world’s most popular and acclaimed actors, with a hugely versatile range of performances marking his outstanding career. He was nominated for Best Actor Academy Awards® for both “Pirates of the Caribbean: The Curse of the Black Pearl” and “Finding Neverland.” Depp’s extensive motion picture credits since the late 1980s have included “Cry-Baby,” “Platoon,” “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,” “Secret Window,” “The Libertine,” “Tim Burton’s Corpse Bride” and Burton’s “Charlie and the Chocolate Factory.”

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



Keira Knightley 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 was nominated for an Academy Award® as Best Actress for “Pride & Prejudice,” and also starred in “Love, Actually,” Jerry Bruckheimer’s production of “King Arthur,” and the upcoming “Atonement,” “Silk” and “The Best Time of Our Lives.”

Geoffrey Rush won an Emmy®, Golden Globe® and Screen Actors Guild Award for his captivating performance in HBO Films’ “The Life and Death of Peter Sellers,” in which he portrayed the title character. He first became internationally known for his starring role in Scott Hicks’ feature film “Shine,” which garnered him an Academy Award® for Best Actor as piano prodigy David Helfgott. He also won a Golden Globe®, Screen Actors Guild, British Academy of Film and Television Arts, Film Critics’ Circle of Australia, Broadcast Film Critics, AFI and New York and Los Angeles Film Critics’ Awards for the film. Rush also received an Academy Award® nomination for his performances in Philip Kaufman’s “Quills,” and both Academy Award® and Golden Globe® nominations for “Shakespeare in Love.”

Chow Yun-Fat exploded into international stardom after more than a decade as Hong Kong’s most popular leading man in a memorable series of portrayals that included director John Woo’s now-classic films “A Better Tomorrow,” “The Killer,” “Once A Thief” and “Hard-Boiled.” Chow has also starred in Ang Lee’s “Crouching Tiger, Hidden Dragon,” “Anna and the King” and most recently, Zhang Yimou’s “Curse of the Golden Flower.”

With only seven features to his credit thus far, Gore Verbinski's highly acclaimed films have totaled more than \$2 billion worldwide. His films have included the immensely successful "Pirates of the Caribbean: The Curse of the Black Pearl" and "Pirates of the Caribbean: Dead Man's Chest," the chilling horror film "The Ring" and the acclaimed drama "The Weather Man," starring Nicolas Cage.



Jerry Bruckheimer holds an undisputed position as one of the most successful producers in both motion pictures and television. First in partnership with Don Simpson, and then as the chief of Jerry Bruckheimer Films and Television, he has produced an unprecedented string of worldwide smashes, hugely impacting not only the industry, but mass culture as well. Bruckheimer's films have included "American Gigolo," "Flashdance," "Beverly Hills Cop," "Top Gun," "Beverly Hills Cop II," "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," "Pirates of the Caribbean: Dead Man's Chest," and the upcoming "National Treasure: Book of Secrets."

On television, Jerry Bruckheimer had an unprecedented 10 television series airing simultaneously in the fall season of 2005, a record in the medium for an individual producer. JBTV's series have included "C.S.I.: Crime Scene Investigation" and its spinoffs "C.S.I.: Miami," "C.S.I.: NY," "Without a Trace," "Cold Case," and "The Amazing Race."

Jerry Bruckheimer Films and Television have been honored with 39 Academy Award® nominations, six Oscars®, eight Grammy Award® nominations, five Grammys®, 23 Golden Globe® nominations, four Golden Globes®, 53 Emmy® nominations, 14 Emmys®, 16 People's Choice nominations, 11 People's Choice Awards, numerous MTV Awards, including one for Best Picture of the Decade for "Beverly Hills Cop" and 14 Teen Choice Awards.

Along with Depp, Rush, Bloom and Knightley, cast members returning to PIRATES OF THE CARIBBEAN: AT WORLD'S END include STELLAN SKARSGÅRD as Bootstrap Bill Turner, BILL NIGHY as Davy Jones, JACK DAVENPORT as Admiral James Norrington, JONATHAN PRYCE as Elizabeth's father, Governor Weatherby Swann, NAOMIE HARRIS as Tia Dalma, TOM HOLLANDER as Lord Cutler Beckett, KEVIN R. McNALLY as Joshamee Gibbs, LEE ARENBERG and MACKENZIE CROOK as Pintel and Ragetti, DAVID BAILIE as Cotton, MARTIN KLEBBA as Marty and, from the first film, GILES NEW and ANGUS BARNETT as thick-skulled British soldiers Murtogg and Mullroy. VANESSA BRANCH and LAUREN MAHER return for a third time as Jack Sparrow's favorite Tortuga wenches, Giselle and Scarlett. New cast additions include REGGIE LEE ("The Fast and the Furious") as Tai Huang, Captain Sao Feng's lieutenant, and a diverse group of international actors portraying the Pirate Lords, including the legendary KEITH RICHARDS as Captain Teague, Keeper of the Code.

A large contingent of the award-winning "Pirates of the Caribbean: The Curse of the Black Pearl" and "Pirates of the Caribbean: Dead Man's Chest" creative team reunites for AT WORLD'S END, including director of photography DARIUSZ WOLSKI; production designer RICK HEINRICHS (Oscar®-nominated for "Dead Man's Chest"), costume designer PENNY ROSE; supervising art director JOHN DEXTER; set decorator CHERYL A. CARASIK (who shared the nomination with Heinrichs for "Dead Man's Chest"); film editors CRAIG WOOD and STEPHEN RIVKIN; visual effects supervisors JOHN KNOLL and CHARLES GIBSON (both of whom won Academy Awards® for their work, along with

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ILM's Hal Hickel, on "Pirates of the Caribbean: Dead Man's Chest"); special effects coordinator ALLEN L. HALL (who shared the "Dead Man's Chest" Oscar® with Knoll, Gibson and Hickel); stunt coordinator/second unit director GEORGE MARSHALL RUGE; three-time Academy Award®-winning key makeup artist VE NEILL and key hair stylist MARTIN SAMUEL, both of whom shared an Oscar® nomination for "The Curse of the Black Pearl"; and composer HANS ZIMMER.

Joining this world-class team on the new film is Academy Award®-winning special effects supervisor JOHN FRAZIER ("Spider-Man 2").

### **ABOUT THE PRODUCTION**

Success can be a tough taskmaster...and coming off of "Pirates of the Caribbean: Dead Man's Chest," which garnered more than \$1 billion internationally and took third position for the top-grossing films of all time, Jerry Bruckheimer and Gore Verbinski were absolutely determined to once again rise to, and then go beyond, audience expectations. "It's scary when you make a picture that's such a huge success," confesses Bruckheimer. "You never quite know. It was against conventional wisdom that a pirate movie based on a theme park ride could be such a hit. Then we came back with the second film, and it's common knowledge in our business that a sequel will make 20 to 30 percent less than the first one. And yet, 'Dead Man's Chest' made almost double of what 'The Curse of the Black Pearl' took in."



Bruckheimer attributes the massive success of the first two "Pirates of the Caribbean" films to the enormous amount of hard work put in by the filmmakers and talent on both sides of the camera. "You start with the writing, and Ted Elliott and Terry Rossio did a brilliant job creating great new characters and exciting arenas for them to work in. Then you add a director who's as talented as Gore Verbinski, who gave audiences such a thrill ride in the first film, and took them even further in the second. And what really makes it all come together is when you see actors like Johnny Depp, Keira Knightley, Orlando Bloom and Geoffrey Rush going through the paces of what Gore, Ted and Terry worked so hard to create with characters who are engaging, funny, romantic and witty. It took a lot of energy, brain power and time on the part of Gore, Ted and Terry to work out all of those amazing characters, situations and set pieces.

"Then you go behind the scenes," continues Bruckheimer, "with Rick Heinrichs' production design, Darek Wolski's cinematography, Hans Zimmer's music, and the rest of the people who worked so hard on these pictures and helped make them the huge success they became."

For the third film, the producer and director encouraged screenwriters Ted Elliott and Terry Rossio to push that envelope even further...quite literally, to the ends of the earth. "What we set for ourselves with Jerry, Gore, Johnny and everyone else," says Elliott, "was to figure out a way to do two more movies that were of a piece with the first one, and yet still be unique in their own right. What we had to do with each one was, as quickly as we could in the story, satisfy expectations. And then set ourselves the challenge to go past that, and create events that people could never anticipate. Which isn't easy."

"The overall theme that we're dealing with in AT WORLD'S END," adds Terry Rossio, "is the nature of what it takes to be a good person, and each person faces that struggle. We embrace the idea that all pirate movies are about moral ambiguity, and good people can be forced into circumstances wherein they do something bad. So from the point of view of every character, they all have to go through that challenge, that transformation, facing their own ability to do something they're not comfortable with, and making



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really tough choices. In that sense, every character in the story has a villainous moment at some point.”

“There’s never a trust between any of our characters in the movie,” adds Jerry Bruckheimer. “There’s always a devious plan to benefit their own ends. AT WORLD’S END is a movie about who’s going to end up where, when and how, with constant one-upmanship.”

Once again, as with the first two films, Elliott and Rossio were constant presences on the set, from the Caribbean to Hollywood and beyond. “Their contribution was enormous,” says Bruckheimer, “because they would work with Gore and the actors right on set to make sure everything was right for the movie and their characters.

“Screenwriting is a real craft,” Bruckheimer explains. “Back in the 1930s and ’40s, Hollywood decided to bring out journalists, novelists, anyone who could write, and many of them failed at screenwriting, which is a very different art form. Ted and Terry are masters of this craft. They love movies, old and new. They’re on top of everything happening in film. They know what it takes to write a great character, because they’ve studied and worked at it for years. And they’re fresh... Ted and Terry take pirate movie conventions that might seem mundane and clichéd, and flip them in a way to make them interesting and new. Along with Gore, they’ve completely re-invented the entire pirate movie genre.”

The geographic range of the story expands all the way to old Singapore and mythical realms beyond, such new characters as Chinese pirate Captain Sao Feng are introduced, and one crucial character is re-introduced: Captain Barbossa, freshly returned from the other side of the pale, this time in an uneasy alliance with his old nemesis Jack Sparrow against the forces of the East India Trading Company. We also get to meet the entire international Pirate Brethren in their hideaway of Shipwreck City, a rogue’s gallery of cutthroats from all the seven seas, including the Keeper of the Code, Teague, played by none other than immortal Rolling Stones guitarist Keith Richards. Also returning from the first film are Murtogg and Mullroy, the two thickest skulls in 18th-century British uniforms.

Using the famed Pirates of the Caribbean attraction at Disney Theme Parks (the last one in which Walt Disney himself had a personal hand in creating) as a springboard, “Pirates of the Caribbean: The Curse of the Black Pearl,” defying some less than enthusiastic anticipation for a “movie based on a ride,” was a smash hit everywhere it played upon opening on July 9, 2003, amassing a domestic U.S. gross of \$305,413,918 million 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. So successful was the first “Pirates” opus that the Pirates of the Caribbean attraction was modified by Walt Disney Imagineering at both Disneyland in Anaheim and Walt Disney World in Orlando, Florida, in time for the opening of “Dead Man’s Chest,” so that characters from the films, including Captain Jack Sparrow, Captain Barbossa and Davy Jones, were seamlessly inserted in a way that retained what made the original ride such a perennial favorite among Disney theme park visitors...with hopes, of course, that the second film would at least equal the first in popularity.

But not even Bruckheimer, Verbinski, nor The Walt Disney Studios could have predicted what would happen when the second film in the trilogy, “Pirates of the Caribbean: Dead Man’s Chest,”

opened on July 7, 2006. The zeitgeist is a mysterious entity, and “Pirates” had obviously plugged directly into its circuit board, as “Dead Man’s Chest” became an instant cultural phenomenon. Upon its opening three-day weekend, the film blew every preceding U.S. box-office record apart, amassing an astonishing \$135,745,219, surpassing the previous champ, 2002’s “Spider-Man,” by more than \$20 million. “Big Booty for Bruckaneers,” screamed a headline of the Hollywood trade paper *Daily Variety* in its unique parlance, pointing out that the three-day numbers even beat the standing *four-day* weekend record...that





the Friday totals of \$55.5 million set a new mark for the biggest one-day numbers ever...that by Saturday, its \$100.2 million take was the biggest ever two-day gross, which meant that “Dead Man’s Chest” was the first movie in history to break the sacred \$100 million mark in 48 hours. By this point, the film had taken on major event status, as evidenced by the legion of “Pirates” fans, sweeping across the demographic board, who lined up for hours, many sporting an array of buccaneer gear,

some so comprehensively attired from head to toe that it looked as if they stepped right off the set.

By the end of its second weekend, “Dead Man’s Chest” had passed \$200 million on its eighth day of release—another record sent crashing to the ground—and amassed \$258.2 million in only 10 days, with an additional \$125 million in 24 countries outside of the U.S. and Canada. Any lingering doubts about the Pirates’ sea “legs” were laid to rest after the third weekend of “Dead Man’s Chest,” in which the film soared past four major new releases and became the fastest film in history to pass the \$300 million mark in the U.S. and Canada (and broke “The Curse of the Black Pearl’s” \$305 million milepost). And overseas, opening in 11 new markets, it was the same story over and over again. Number one everywhere. Long queues from Tokyo to Mumbai to Warsaw, and back again. By September 2006, “Dead Man’s Chest” became only the third member of the billion-dollar club and became the third highest-grossing film, internationally, in motion picture history. The public had spoken, and very loudly too, across the entire world. The film was also honored with four Academy Award® nominations, winning the Best Visual Effects prize for John Knoll, Charles Gibson, Hal Hickel and Allen Hall.

ABOUT THE PRODUCTION

The filmmakers all knew that audiences, although having been thrilled by the first two films, would obviously be seeking the “Astonish me” factor in the third. And they were fully prepared to reward their expectations. “We wanted to tell a story which would be an epic struggle between freedom and conformity,” says executive producer Mike Stenson. “A fundamental question of the movie is, why are we supposed to like pirates? It really does come back to the sense that when you’re growing up, you want to be a pirate...you want to do something that’s about freedom, no rules, not dealing with authority. As we go through our lives, we have to deal with more and more issues of dealing with authority and conformity...but that doesn’t mean that on a Friday night you don’t want to leave the suit and tie behind and spend a couple of hours of experiencing that darker, more swashbuckling and independent version of yourself. Which is what I think elicits people’s passions for these movies.”

“The first movie wasn’t even on the top ten preview list for the summer,” adds executive producer Chad Oman of Jerry Bruckheimer Films. “Then ‘Dead Man’s Chest’ did double what we hoped, which was pretty amazing. The problem is that after the celebrations came the realization that we had to really deliver the goods for AT WORLD’S END.”

“In a way, the most satisfying aspect of ‘Pirates’ is that it has become this kind of cultural phenomenon that audiences have embraced so passionately,” says executive producer Bruce Hendricks. “You’ve got to give Jerry, Gore, Ted and Terry, and Johnny and the cast credit for that. This has forever changed the approach to the pirate genre, which was basically dead. It’s now been re-invented, whether or not we make more pirate movies, or someone else does, there’s a different way of looking at pirates now.”

In the aftermath of the “Dead Man’s Chest” sweep of worldwide box offices, the stars of the film were still processing its impact. “It’s shocking, you know,” admits Johnny Depp. “I’m still sort of amazed that so many people in so many corners of the globe embraced the films and Captain Jack, and in a lot of ways just sort of claimed ownership of the character. Nothing like this has ever happened to me, but what’s



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happened with ‘Pirates’ hasn’t happened to many people. It’s very, very moving and emotional, the idea that people feel this very strong connection with Captain Jack. You know, seeing little kids dressed up as the character, talking like him. It’s just amazing.”

Depp was enthusiastic to pursue the development of Captain Jack’s journey in AT WORLD’S END. “When we last saw Jack in ‘Dead Man’s Chest,’” Depp explains, “he was swatting his way into the mouth of Kraken, and when we pick him up again in AT WORLD’S END he’s in Davy Jones’ Locker, which is kind of beyond the idea of purgatory, a kind of hell in which he’s surrounded by himself. I thought it was a brilliant idea of taking this guy and not have him face his demons, but rather the various sides of his personality.”

“It’s an interesting idea that Jack Sparrow has an honest streak that will likely be his undoing,” adds screenwriter Ted Elliott. “He says it in the first movie, it actually does happen in the second one, and in this third film Jack has said, in effect, look, I’ve given up on the whole honest-streak thing because we all saw where that one led to. That becomes Jack’s struggle throughout...what are you willing to do to get what you want?”

“Johnny Depp is a very surprising, unusual and unique actor,” adds Jerry Bruckheimer, “who creates memorable, original characters that audiences just fall in love with. Captain Jack was unlike anything that audiences had seen on screen before, a drunken, swashbuckling character who can barely stand up sometimes, yet is so clever and smart that he outwits everybody around him. And Johnny does this on every movie. Whether it’s Willy Wonka in ‘Charlie and the Chocolate Factory,’ J.M. Barrie in ‘Finding Neverland’ or ‘Donnie Brasco,’ he creates something so indelible that you can’t quite put your finger on how he invents that magic.”

Geoffrey Rush, an unabashed enthusiast for the three films, was thoroughly delighted to once again transform himself into Captain Barbossa. “I’ve always thought that ‘Dead Man’s Chest’ and ‘At World’s End’ are really one big film, with a cliffhanger interval,” he notes. “I say that quite selfishly, because I don’t do anything in the second film. I’m dead. But I have a fabulous sort of curtain line at the end of the movie. But AT WORLD’S END galvanizes 15 major plot lines that have all been simmering through the first and second movies, and kind of brings them home.

“There’s a shift in Barbossa’s character in the third film,” Rush continues. “I think that in ‘Dead Man’s Chest,’ Davy Jones becomes the villain or dark force at the center of the film. And with Barbossa being absent, when he re-emerges, he actually comes back as a kind of politician, which is great for me because it meant I didn’t have to play the same flavors, or work off the same dramatic palette as in the first film, which was pure rivalry with Jack. I mean, that’s certainly still there, but my job in AT WORLD’S END is to make sure that the romantic true heritage of the pirates being the vagabond brotherhood at sea maintains its identity against this rather ruthless corporate world of the East India Trading Company that wants to stamp it out. So I become an arch manipulator, and I think Barbossa’s familiar qualities of betraying people, and forcing them to do things they don’t particularly want to do, is how he works.”

“We’re all still in character,” adds Orlando Bloom, “but thankfully, the character development is really great in the third film. Will Turner definitely has a few more edges. In the second movie, the major conflict for Will is whether to choose between his father or his love for Elizabeth. He wants to have his cake and eat it too. He wants to rescue his father, Bootstrap Bill, and he also wants to be with the girl he loves, but the two are opposite magnets that push away from each other.



“By the time AT WORLD’S END begins,” Bloom continues, “Will has embraced the pirate code that he so hated at the start of ‘The Curse of the Black Pearl,’ to pursue his own purposes. A promise has been made that he will save his father’s life, and Will will try and do everything he can to honor that vow...not forgetting that he still loves Elizabeth, and wants to get her back into his life. The third movie reveals the true nature of all the characters, and it’s great to go on a journey with Will where you’re not quite certain which direction he will turn to.”

“There’s a certain amount of guilt that Elizabeth feels about having delivered Jack to the Kraken at the end of ‘Dead Man’s Chest,’” says Keira Knightley of her increasingly strong-minded and determined character, “but I think that was something that had to be done at the time. But then she finds out that, actually, what they really need to do is save him. Elizabeth is certainly more than the girl who stands in the corner by this point in the story. It’s been great to play a girl who’s strong and interesting, and isn’t afraid of a fight.”

“Keira became a woman through the course of making these three films,” notes Jerry Bruckheimer, “and Elizabeth is a character who has an enormous arc. She starts out as a kind of spoiled rich governor’s daughter and, through the course of the story, becomes a woman who bucks convention and becomes as fierce and competitive a fighter as Will and Captain Jack.”

Bill Nighy was also delighted to take Davy Jones more than a few steps further in the third film, and again infusing the devilish character with a large dollop of recognizable humanity. “Davy is now in service to the East India Trading Company and Lord Cutler Beckett, certainly the first time he’s been in service to anybody. He’s no longer the free lord of the seas. In AT WORLD’S END, you see how love and betrayal wrecked Davy’s life and ruined his existence. He just wants Calypso, and peace from this terrible love pain. He suffers in a major way. Davy is a lover, and he’s been deeply, deeply hurt, devastated by the loss of this woman. People like Davy, who never connected with anyone, ever, and then do and lose it, cleave for all time. And these are dangerous men, you know, they’re almost certainly emotionally damaged. It’s a central fact of Davy Jones’ life that he’s never getting over it.”

“I have had a long life with Gore already, and it’s a very pleasant life,” smiles Stellan Skarsgård, who returns as Will Turner’s cursed father, Bootstrap Bill. “And it’s surprising because when you work on a production this big, you would think that working in front of the camera would be very different from the kind of independent films I’ve done before. But it isn’t, because it’s very intimate around the camera. You work basically in the same way, or you’re free to try things. Gore is not only a technical director, but he’s very interested in actors and to see what actors can produce. It’s one of the reasons I wanted this job...because when I saw ‘The Curse of the Black Pearl,’ I saw a bunch of actors who enjoyed themselves and obviously had a lot of fun.”



Bootstrap Bill also continues on a progressive arc throughout the third film. “It’s pretty sad, because his deterioration has gone quite far. He’s already falling apart, and only has glimpses of remembering and vague ideas about his relationships to people. As with other crewmen of the Flying Dutchman, Bill is becoming more and more a part of the ship, losing his humanity.”

Explains the compulsively witty Jack Davenport of his character, James Norrington, “Where you left me off at the end of the second film, I was still modeling homeless-person chic...but with Davy Jones’ heart in hand. I well know that I managed to give the heart to probably the last person on earth or indeed the high seas that I should have given it to, it’s now allowed me in the third film to once again dress like

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a Mardi Gras float. I'm much more comfortable in blues and yellows, and I once again sport the deeply flattering white wig. So joy is unconfined all around."

On a somewhat more serious note, Davenport says, "In *AT WORLD'S END*, Norrington comes to realize that he's made a terrible mistake, and he has to live with that. In terms of his feelings for Elizabeth, he's not the same swooning chap that he was in the first film, which I think is a good thing in terms of deepening the character. She broke Norrington's heart, very embarrassingly and very publicly. Subsequently, I don't think he harbors any great illusions about them sailing off into the sunset together. In the third film, he looks on rather helplessly at the gigantic mess he's created, and he has some opportunity for redemption."

Tom Hollander, the charming Englishman who plays the distinctively uncharming Lord Cutler Beckett, was also dazzled by the success of "Dead Man's Chest." "Being in the third biggest-grossing film of all time, I felt like it was as if I'd been standing next to the man who discovered penicillin," jokes the actor. "It was thrilling, a fantastic feeling. Being a part of something which people absolutely love is just wonderful. It's been quite a tough job, but amazing as well." In the third film, Beckett's cold-bloodedness ascends to even more dastardly levels. "Davy Jones can be seen as the main villain of 'Dead Man's Chest,' but Beckett becomes his boss in *AT WORLD'S END*, so technically speaking, I'm on the top of the heap of villainy," adds Hollander. "Davy Jones' heart is my secret weapon, what's known in show business as 'leverage.' Because he who has the heart of Davy Jones controls the seas. So even though Beckett is physically unintimidating to Davy Jones, he has his heart which, although a gloopy, nasty, smelly thing, gives him all the power."

In addition to the stars already established in the two previous films, Bruckheimer and Verbinski brought some special new faces aboard for *AT WORLD'S END*, most notably international superstar Chow Yun-Fat, cast as the smart if duplicitous Chinese pirate, Captain Sao Feng. "You want to hire enormously talented actors who are at the top of their game," says Bruckheimer, "and that's the definition of Chow Yun-Fat. He's a masterful actor, an international star, and a perfect addition to the trilogy."

"They were all pirates in reality, and betrayal was normal," notes Chow of his character. "Therefore, Sao Feng treats it as a business transaction. There is no good or evil in the pirate world, and Sao Feng is neither a good person nor a villain. They are all pirates, and that's how pirates are." In terms of the films' international appeal, Chow explains, "I think everyone has a fantasy to do things that cannot be controlled by parents or the authorities. Pirates are rebels, so especially in the minds of young people, the movie has global appeal."

For such grizzled "Pirates" veterans as Lee Arenberg and Mackenzie Crook, who play the tag-team duo of Pintel and Ragetti, *AT WORLD'S END* presented another opportunity to expand their characters. "In the first film we were pretty vicious," says Crook. "We shot the servant in the governor's house straight away, really nasty, cutthroat villains. In the second film, we lightened up a bit and became a real double act. But I think that Gore, Ted and Terry were keen to keep a vicious streak in us, because we're pirates when you come down to it, so we can't always just be goofing around. So I have a good kill count in *AT WORLD'S END*. I think I dispatch three or four souls."

"We were funny bad guys in the first movie and funny good guys in the second one," adds Arenberg. "And from here on out we're funny good guys no matter which team we're on. We certainly don't gain any intelligence. I always say that Pintel and Ragetti still share half a brain."





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## Every Saga Must Make A Start...

...And for AT WORLD'S END, that beginning was as early as April 6, 2005, when the first scenes for the film were shot in production designer Rick Heinrichs' Tortuga set constructed in Wallilabou Bay on the beautiful and atmospheric island of St. Vincent in the West Indies, giving that tiny country a three-for-three batting average, having hosted all of the "Pirates" films. And ironically, the sequence was one of the final moments in the film. Of course, shooting this scene was in concert with the simultaneous filming of "Dead Man's Chest," and it's doubtful if the challenge of producing and directing not one but two massively scaled epics could have been more daunting to Jerry Bruckheimer and Gore Verbinski and their collective production teams and company of actors. But the point was, they were up for it, and then some. "Anytime you make a movie it's a challenge," says Bruckheimer. "But when you try to prepare two movies at the same time, that's a *serious* challenge. You just don't get the kind of preparation time that you need for the second movie, let alone the first movie.

"But from the producer's point of view," he continues, "it was the only way to make the second and third 'Pirates' films. You have Gore Verbinski, who is a directing star based on the first movie and his other work. You have Johnny Depp, who has been a star for years, but who broke out into a huge, mainstream audience on 'The Curse of the Black Pearl.' You have Orlando Bloom, who blossomed even before the first 'Pirates,' and became a superstar after it was released. And then you have Keira Knightley, who's come into her own right as a phenomenal young actress. To get all of them together for two movies, if you did it separately, there would be three or four years in between before you could figure out their schedules



and make all of their deals to get slots. Blocking out their time based on two back-to-back movies, as well as Gore and the screenwriters, Ted and Terry—as well as keeping together the rest of the crew—meant that this was the only way to go."

Although the majority of filming in both St. Vincent and the following West Indian location of Dominica were for "Dead Man's Chest," Verbinski also took full advantage of the exotic locales for required AT WORLD'S END sequences as well.

A convoy of production vehicles bumped along half-constructed or barely constructed roads to access St. Vincent's Black Point Beach, a spectacular stretch of sand and rugged surf. On Dominica, the very first scenes shot on the re-designed and re-built Black Pearl—which had sailed almost 2,000 nautical miles from the Steiner Shipyard in Bayou La Batre, Alabama—were filmed, re-uniting Johnny Depp and Geoffrey Rush as his old nemesis, Captain Barbossa. Here on Dominica, at Capucine Point, we see the Black Pearl and her passengers approaching Shipwreck Island, one of the most spectacular settings in AT WORLD'S END.

Despite the fact that less of St. Vincent and Dominica are seen on screen in AT WORLD'S END than in "Dead Man's Chest," executive producer Eric McLeod points out that "in the end, technically, this film was shot in more places than 'Dead Man's Chest.' In addition to St. Vincent, Dominica, the Exumas and Grand Bahama Island, AT WORLD'S END was also filmed in different locales in Southern and Central California as well as Hawaii and second unit filming in Greenland and Niagara Falls. Gore wants to take the audience on a journey to places they haven't been to before."



## Singapore Sling

With the lion's share of filming during this period going to "Dead Man's Chest," followed by a summer hiatus while the huge open studio tank was being constructed on Grand Bahama Island, the next scene to



be filmed for the film wouldn't be until August 31, 2005, with Chow Yun-Fat joining the cast as Captain Sao Feng for scenes shot on Disney's Stage 2 in Rick Heinrichs' lustrous sets representing the Chinese pirate's cabin on his ship, the Empress. Two days later saw the start of the filming of the first major stage setpiece for AT WORLD'S END, and for many it represented the apotheosis of Rick Heinrichs' artistry, and that of his entire department: a massive, fanciful interpretation of Singapore

in the early 18th century. Constructed on Stage 12 at Universal Studios, this amazing funhouse of a set, comprising some 40 individual structures, was built on top of an 80-by-130-foot tank, and was basically comprised of a harbor replete with Southeast Asian thatched huts and houses built on stilts (known as kampongs), and a swath of the fabled city itself, more formally Chinese in design, including a marketplace, adjacent street where all sorts of dubious business takes place, and a vast bathhouse frequented—way too often, from their looks—by local pirates. Heinrichs even designed and built the low-roofed area underneath the bathhouse in which workers keep the water heated with large furnaces. This was the stage for an early and crucial sequence in AT WORLD'S END, in which Will, Elizabeth and Barbossa search for secret charts which could lead them to Davy Jones' Locker—and therefore to Captain Jack Sparrow, who was sent there at the finale of "Dead Man's Chest" by the Kraken—from Singapore Pirate Lord Captain Sao Feng. What ensues is a tremendous action sequence which spills from the town area onto the rickety boardwalks, strung with illuminated lanterns, that connect the kampong houses on stilts above the harbor, pitting the pirates against soldiers of the East India Trading Company.

"Singapore is a *mélange* of different influences and architectural styles that we researched when we were studying what Singapore might have looked like at that time," says Heinrichs. "In those years, Singapore was not a particularly well-documented place until the 19th century, so we looked at a number of other Chinese cities for reference. We took a deliberately fantastical approach, creating something like a Chinese/Malaysian expressionist style of what we think Singapore might have looked like at the time.

"The bathhouse is a nasty example of hygiene that pokes fun at the spa sensibility running rampant today," continues Heinrichs. "We have a lot of mushrooms and other fungi growing out of the wooden tubs, and in fact, the pirates have spent so much time lazing around the tubs that they also have mushrooms growing out of *them*! They don't seem to leave their filthy ways on the ships...they bring it with them into the bathhouse. The whole point of this is to give you a wonderful



sense of nausea at what filthy beasts and brutes the pirates are. We've added lots of thickeners and color to the water so that it looks unwholesome. Captain Sao Feng has his own 'hero niche' in the bathhouse, with an imperial dragon on the wall behind it. One of the fun things that we did was to design the entire floor of the bathhouse to have a meandering, planked look that's almost organic, so every one of them had to be hand-cut."

Heinrichs' longtime collaborator as set decorator—someone who shared an Academy Award® nomination with him for both "Lemony Snicket's A Series of Unfortunate Events" and "Dead Man's Chest" in the Best Art Direction category—is Cheryl Carasik. "I've done four films pretty much back-to-back with Rick, and we just have a great relationship," she says. "Rick starts cooking right away, so I have enough information from the very beginning of prep to focus and fine-tune the big picture." Carasik's set decoration for Singapore, half of which was actually imported from Asia, was an incredible grab bag of baskets, bushels, food products, flickering Chinese lanterns, crates, barrels, buckets, painted scrolls, hanging laundry, all made of rattan, bamboo (much of which Carasik brought back from the Dominican locations), wood and palm fronds, just as they would be in Southeast Asia. "It was one of the biggest sets I've ever done in my career, and probably the most challenging for the amount of time in which we had to do it," Carasik recalls. "There were little nooks, apothecary and pottery shops, and interiors that all needed to be dressed, because you never know where Gore is going to want to shoot."

Atmospherically, the Singapore set actually *felt* like Southeast Asia, with heavy, dripping humidity caused by the thousands of gallons of water in the tank utilized to create the harbor area, combined with the heat emanating from the powerful lighting equipment. There was even a visible fog which could always be seen just above the water level!

AT WORLD'S END presented new, and occasionally overwhelming, challenges to stunt coordinator George Marshall Ruge, assistant Daniel W. Barringer and their fabulous team of stunt doubles and players which, this time, included a large Asian contingent featuring martial arts experts of all calibers. The "Singapore" sequence, involving Captain Barbossa, Will Turner, Elizabeth Swann, Gibbs, Tia Dalma, Pintel and Ragetti, Cotton and his parrot, Marty, Captain Sao Feng, Jack the Monkey and approximately 200 assorted Chinese pirates, East India Trading Company militia and various Singaporean citizenry, spills out from a grotty bathhouse, onto the streets and alleys of the city, and then onto wooden boardwalks and walkways connecting thatched stilt houses over the harbor. "The Singapore sequence began as an unknown entity and one-line description in a treatment," notes Ruge. "Without a lot of warning it took on



massive proportions, with a rapid evolution into a complex sequence on a very difficult set. We had limited time to prepare, design the action, choreograph and rehearse. Because the sets were still being built and the paint was still drying, I ended up calling rehearsals at very odd hours that often extended into the night.

"The bathhouse portion of the sequence presented a lot of problems," Ruge continues. "Complex fight choreography was

required in a very confined space with lots of people and lots of obstacles in terms of the baths themselves. The set was raked and incredibly slippery, with the steam rising from all crevices. The action was designed to be absolutely character-driven, fresh, intricate and crisp. There was literally no room for error, with gunfire and swords flying everywhere. Once the action leaves the bathhouse and escalates out onto the streets of Singapore, another set of problems emerged. The action had to be designed, utilizing the very narrow wood-planked walkways that were elevated above the water by bamboo scaffolding. This

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required performers taking 8- to 14-foot falls into the water, which was only 3-1/2 feet deep with a concrete bottom.”

Ruge’s solution was to sink large sections of black foam rubber and anchor them to the soundstage floor. The problem is that foam rubber’s natural inclination is to float, so holes needed to be cut throughout the foam to allow the water to pool above the submerged pad and hold it down.

Chow Yun-Fat, who had already performed several scenes on Grand Bahama Island, was a major attraction on the Singapore set, especially to those members of the company who had followed him for years as he ascended the ranks of superstardom in Asian and U.S. cinema. “He always said that he was honored to be there,” recalls Reggie Lee, who portrays Tai Huang, Captain Sao Feng’s aide-de-camp. “Here’s a megastar who we all idolize, who in fact is so humble and friendly to everyone. Yun-Fat’s work is spectacular, he has a great work ethic, and having a chance to act with him was just spectacular.”

Also participating in the Singapore battle were some of the now-famous non-human performers of the “Pirates” series from animal coordinator Boone Narr of Boone’s Animals for Hollywood and head trainer Mark Harden, especially Jack the Monkey, again portrayed by either Chiquita (female) or Pablo (male), depending upon the required abilities. AT WORLD’S END, even



more than the previous film, really gave Pablo and Chiquita a chance to shine as simian thespians, such as being dressed in little Chinese costumes in the Singapore sequence, stealing a Roman Candle and firing it during the pitched battle with the East India Trading Company troops. “It was a literal blast,” recalls Harden. “Pablo and Chiquita had to handle a lit candle and touch the flame to the wick, and it took over 60 takes to take it right. It wasn’t just the monkeys, it was a harmonic convergence of all sorts of things going awry. But I was really happy. I mean, everybody teased me that it took 66 takes, but I was proud that the monkeys were willing to do it in 66 takes to get it right!”

Also appearing in the film, and whenever and wherever the silent Cotton (David Bailie) appears, are either Chip or Salsa, the macaws who play the pirate’s squawking pet bird. Has Bailie’s relationship with the animal grown over the last three films? “If I had anything to do with it, it would have done, but the bird seems remarkably indifferent to me. People only recognize me because of the wretched creature!”

### **Return To The Bahamas**

Following three tough, sweaty weeks of shooting the Singapore sequence, the company flew back to Grand Bahama Island in late September 2005 for the continuation of “Dead Man’s Chest” water-shooting in the massive tank and on the open seas, with marine coordinator Dan Malone, picture boat coordinator J. Wilfrid “Will” White and their respective teams on dozens of support craft keeping everything afloat.

Following a Christmas/New Year break, the company returned to the Bahamas one last time in the second week of January 2006. First, back on the tiny sand spit of White Cay in the Exumas, Verbinski filmed the “Parlay” scene with the big guns of Johnny Depp, Geoffrey Rush, Orlando Bloom, Keira Knightley, Bill Nighy and Tom Hollander (interspersed with final scenes of the “Dead Man’s Chest” three-way swordfight, which had not yet been filmed to conclusion). “The Exumas, which we used in both movies, was very difficult but unbelievably organized,” says first assistant director David H. Venghaus, Jr. “It should have been a lot more miserable than it was. We went back three times to that location to accomplish the work, and it was an extraordinary crew that really pulled it together. The transportation



and marine departments once again put two huge barges off of White Cay as a basecamp, and we took the cast and crew to the island on smaller craft. The crew accepted the challenge, and then rose to it really well.”

Then it was back to the tank on Grand Bahama, with shooting alternating between the final sequences necessary to complete “Dead Man’s Chest” once and for all—nearly one year after the cameras first rolled—and then the required, and very numerous, water sequences for AT WORLD’S END. The weather on Grand Bahama had now cooled considerably, enough so that parkas had to be donned for night shooting. The late-winter weather also kicked up the seas considerably, as Verbinski and the company



learned the hard way on the night of February 2, 2006, as they attempted to shoot an exciting AT WORLD’S END sequence in which Elizabeth Swann and a group of Chinese pirates escape imprisonment on the Flying Dutchman by climbing a rat line connecting that ship to the Empress—Captain Sao Feng’s flagship junk—which is being towed behind. A stiff wind whipped the waters into a whirlpool, with the Dutchman and the Empress tossed about like toys, and the smaller

support craft even more so. “That night was surreal,” recalls stunt coordinator George Marshall Ruge. “The stuntmen had to negotiate a 150-foot-long rat line, hand over hand, while alternating their leg holds on the rope as they went. The physical demands were already extreme, but what we didn’t anticipate was bad weather and rough seas. We’re not talking just rolling waves...we’re talking about a churning cauldron of wickedly unpredictable, rough water. The seas became too rough for the pickup boats to navigate, the rat line itself was heaving up and down as much as 10 feet. Conditions couldn’t have been worse. We ended up using another vessel that had a roof to get the stuntmen off the rope. The roof had to be reinforced, as it wasn’t meant to carry the weight of people on top. The stuntmen had to time their transfer from the heaving rope to spotters on the boat’s roof. The real stunts were performed behind the scenes that night!”

As the incredibly brave stunt players climbed the rope between ships, and the marine department crafts desperately tried to remain afloat without capsizing (although at least one did, with no one hurt), executive producer Eric McLeod noted, “Take a good look at this. You’ll never see moviemaking on this scale again. Soon it’ll all be done with blue screen. This is movie history being made.”

The supporting cast, depending upon when they were needed for filming, would come and go from the Bahamas with regularity. “That was a great luxury,” notes Jonathan Pryce, who plays Governor Weatherby Swann, “because since we started shooting I did both a West End play and Broadway musical in between my work for ‘Pirates.’ It’s always nice to come back, see some friends, visit for a few days or a couple of weeks, then go off and do something else.

“It means people are very pleased to see me when I arrive,” adds Pryce with a laugh. “I’m full of admiration for the crew, the majority of whom worked on all three films, and their energy never diminished, nor has Gore’s enthusiasm and inventiveness on set amongst this huge machine. Gore always finds time for the actors and the acting, because he knows that’s ultimately what the audience focuses on. In a film of this size and success, there’s no sense of complacency. It’s a bit like doing a musical where there is no place for cynicism. We laugh a lot on ‘Pirates,’ but when you’re doing it, you’re doing it for real.”

Strangely enough, the very last scene to be filmed for “Dead Man’s Chest,” on February 7, 2006, was Johnny Depp’s very first appearance in the film as Captain Jack Sparrow, popping out of a casket which has just been hurled into the Turkish sea. At last, Gore Verbinski could concentrate solely on AT



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## WORLD'S END.

Much of AT WORLD'S END is set on the sea, and in addition to the Black Pearl and Flying Dutchman, Rick Heinrichs had even more ships to design for the film. The Empress and the Hai Peng are both Chinese junks, but a real study in contrasts. The Empress is the elaborately decorated flagship of Chinese pirate Captain Sao Feng (Chow Yun-Fat), the Hai Peng a much more modest affair, a junk that really *looks* like junk, composed of rotting, decrepit wood and thatched roofing on its deck structure. "For the Empress, we were taking off on the idea of Captain Sao Feng as something of a peacock," explains Heinrichs, "so there are design elements which reflect that, such as the long arc of its shape which seems to almost swoop up into a tail on the rear of the ship. There are sail extensions on the sides of the ship which are almost like feathers that help to drive the ship forward." Sao Feng's elaborate cabin on the Empress was separately constructed on a Walt Disney Studios soundstage, layered with sensual fabrics, a multitude of burning candles which created atmospheric lighting, and a moon gate entrance.

"It really takes great craftsmanship to make a ship like the Empress," says Chow Yun-Fat. "The only problem was that because I was born into a family of farmers, I never went on ships. So when I was on the Empress I got seasick after I went on board! So although the ship was beautiful, I didn't have any feelings because I was too dizzy!"

Fully half of the Endeavour, Lord Cutler Beckett's imposing East India Trading Company flagship, was constructed for filming in Grand Bahama Island, with the remainder to be added by CG imagery. Beckett's cabin on the ship was built in the studio, its design reflecting his vaunted view of himself as someone making over the entire world. "There's sort of a Chaplinesque *Great Dictator* aspect to Beckett," says Heinrichs, "which we can see in the huge globe that's in his cabin, kind of a counterpart to the big map of the world that's in his Port Royal office. On Beckett's desk in the cabin are toy ships and navigational devices which intentionally resemble instruments of torture. He not only has the world in a vise, but he's going to flay it as well."

Spending that much time at sea, particularly as fall turned it both cooler and choppiest, tested the mettle of even the hardest "pirates." "I mean, you're on a boat 10, 12, 14 hours a day," notes Martin Klebba. "There's no way to walk away somewhere and collect your head. You're on a boat with another hundred or so people all trying to make the movie the best they can. They kept us plied with lots of water and food, brought boxed lunches to the ships, but you have no control of the sea tossing you about, mentally you get drained, and finally you go back to the hotel, wake up eight hours later and do it all over again. And even in your bed at night, or sitting at a computer, everything is still rocking back and forth. It's like being on a roller coaster."

"The terrible thing about filming out at sea is that you are used to doing your work, sitting down, and maybe having a coffee and a read," adds Kevin R. McNally, who plays sea salt Joshamee Gibbs. "Every time you sit down somewhere in the Black Pearl, some guy says 'Excuse me, I have to move that cannon' or 'Hold on, I just have to pour some blood over this guy.' So you just basically spend 10 hours a day circling the boat like a cat trying to find somewhere to settle. It's exhausting."



Two days before the company wrapped on Grand Bahama Island, thus completing its Caribbean shoot, it all seemed to come full circle during the filming of a climactic sequence for AT WORLD'S END in which the pirates of the Black Pearl unfurl the Jolly Roger and raise it high over the masts. A speaker blared Hans Zimmer's huge, stirring music written expressly for this scene, and goosebumps started to

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appear on the arms of virtually the entire company. This was what many civilians think moviemaking is really like: sort of like watching a film, only live.

An apt phrase, to be sure, especially when describing how the Black Pearl was shipped, lock, stock and barrels—literally—in a gigantic float-on/float-off yacht carrier called the Super Servant 3, from Southern Florida, through the Panama Canal, and to Ensenada, Mexico. The Pearl then sailed on her own steam to Los



Angeles after shooting finally wrapped on Grand Bahama Island on March 1, 2006, for more AT WORLD'S END filming back in the Los Angeles area when shooting resumed in August, following the tough post-production schedule on "Dead Man's Chest," the film's massive Disneyland premiere, and its smashingly successful domestic and international openings. The Flying Dutchman, having completed her duties on the second and third films, was sailed from Freeport to Disney's very own Castaway Cay in the Bahamas, where it now provides amazing encounters for Disney Cruise Line passengers. By the time the company went on hiatus, approximately 35 percent of AT WORLD'S END had been completed, difficult and challenging, but by no means was the company over the hump in terms of what was still required.

### **Truly Salty Sailors In Utah, And Back To California**

And the travel wasn't entirely over for the company, either. The resumption of AT WORLD'S END shooting on August 3, 2006, would see the company jetting to the Bonneville Salt Flats in Utah for a couple of ruthlessly hot days, with temperatures in the dry heat hovering at 100 degrees Fahrenheit. Keeping to the code—Gore Verbinski's, that is—the tough location was nonetheless perfect for scenes in which Captain Jack Sparrow is slowly losing his mind in Davy Jones' Locker. Of course, "Pirates" being "Pirates," the bad-weather curse followed the company even up to Utah. "Two days before we started shooting we discovered that it was raining in the flats," recalls first assistant director Dave Venghaus. "And when it rains, it doesn't get deep but becomes a gigantic reflecting pool of water. We panicked, because we wanted the dry element of the desert and not the wet-salt look. When we got there, we drove through a couple of inches of water on top of the salt on the way out to our location some 10 miles into the flats, but thank goodness the water dried out pretty quickly and we were able to get the work done. It didn't surprise me, because no matter where we went, somehow or another, water would affect us." Confirms executive producer Eric McLeod, "We shot in August, pretty much the warmest month of the year in that part of Utah, and we got an inch of water two days before we arrived, which luckily mostly evaporated. But if you want a weather-pattern change, have the 'Pirates' movie show up and you're going to get one!"

The troupe traded the tropical heat and humidity of the Caribbean for the desert conditions of the otherworldly, barren expanses of the Salt Flats, which stretches over 30,000 acres and is famed as the site of rocket-powered land vehicles setting all kinds of speed records. Except for a brief sojourn to the beaches of Santa Maria, on the central California coast, the company blessedly stayed closer to home for the duration of the AT WORLD'S END shoot, filming more sequences on Rick Heinrichs' gloriously gloomy Flying Dutchman and lavish Endeavour captain's cabins on Walt Disney Studios soundstages, and aboard the Black Pearl in the waters off of San Pedro and Redondo Beach.

This presented its own headaches in more ways than one, as the load-in at the Redondo Beach Pier is a public facility and obviously the production drew an enormous amount of attention from the public and media alike. Hundreds of fans descended upon the basecamp day after day in a way that the production

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had never before seen, accustomed as they were to the more remote locations in St. Vincent, Dominica and the Bahamas where, frankly, the local populace had more urgent matters to attend to than getting movie stars' autographs. "I only realized how huge 'Pirates' had become when I went to the premiere of 'Dead Man's Chest' at Disneyland," notes Kevin R. McNally. "It was like being a Beatle for a moment. Then, when we were shooting off of Redondo Beach, people were just going crazy. It was amazing. It's a real honor to be in something that has such wide reach and that so many people love."

Ironically, after shooting in the often-rough open waters of the Caribbean and Atlantic, some of the most turbulent seas the production encountered were right off the coast of Rancho Palos Verdes, as high swells twisted the Pearl this way and that and, along with it, the stomachs of cast and crew. More than one stalwart actor or behind-the-scenes worker heaved over the rail on those days, and weren't embarrassed either.

The ultimate crowd-pleaser and fan-appreciator, Johnny Depp—even after 12- to 14-hour days on the Pearl—still devoted up to an hour and a half on most nights signing autographs and taking pictures in Redondo Beach with an ever-growing army of devotees, many of whom arrived before sunrise in the hopes of even catching a glimpse of their hero, let alone shaking his hand or getting a hug and kiss. "I think Johnny is the best thing since sliced bread," says fellow pirate David Bailie, who has played the silent Cotton in all three films. "He's a total gent. The way he treats everyone, and perhaps more importantly, his public, is a wonder to behold. I worked with Laurence Olivier in the 1960s when I was in the National Theatre. He was never offhand with his public. He was always thoroughly polite and he recognized that they were his bread and butter, and I've seen Johnny behave in exactly the same way."

The company then got back into their cars, trucks, SUVs and semis and headed north to the Rancho



Guadalupe Dunes on California's beautiful Central Coast for scenes on the beach involving all four leads: Depp, Rush, Bloom and Knightley. This area has quite a history of its own, having hosted several previous films, including Cecil B. DeMille's 1923 version of "The Ten Commandments"...with some of the sets, having been buried nearly 80 years ago, now peeking out through the dunes in shards of wood and plaster, a mute testimony to Hollywood history. Unlike DeMille

and his gang, however, Bruckheimer, Verbinski and company left no trash behind, instead leaving the pristine preserve just as they found it.

### The Brethren Court

The last of the fabulous sets built on Disney's Stage 2 for the "Pirates" trilogy was Shipwreck Cove, where the raucous and divisive Brethren Court of Pirate Lords meets to make a last plan of action against the onslaughts of Beckett and the East India Trading Company armada. "Shipwreck Cove was conceived by Gore as kind of a retirement home for old pirates, comprised of the wrecked hulls of various ships hidden in a volcano," notes Heinrichs. "The Brethren Court meet in one of those hulls, and outside of the structure we've extended the set with a 300-foot-long painted backing which has been beautifully designed and painted in the good, old-fashioned Hollywood tradition."

The Brethren Court does have some foundation in history, note the screenwriters. "There was a loose confederation of pirates called the Brethren of the Coast," says Ted Elliott. "And it's just such a fun idea to have a whole bunch of pirates sitting around trying to come to decisions. Captain Sao Feng has a line



of dialogue in which he says that pirates are either captain or crew, and nine captains charting a course is eight captains too many. We also wanted to get more international in flavor, so the Pirate Lords are from all over the world.”

In fact, although Elliott and Rossio cheerfully admit that they often play (“play” being the operative word) fast and loose with history, there are truths to be found amidst the fun. In fact, most of the Pirate Lords are based on historical buccaneers, and although they didn’t necessarily occupy the same chronological era depicted in *AT WORLD’S END*, Captain Chevalle, Ammand the Corsair, Gentleman Jocard, Mistress Ching, Captain Valleneuve and Sri Sumbhajee all made their mark on the chronicles of high-seas skullduggery.

On Heinrichs’ evocative set, rickety boardwalks connect one rotting old hull to another, with the Brethren Court meeting room gorgeously illuminated by some 3,500 candles. Figureheads from plundered ships used as decoration are used for target practice by the rowdy Pirate Lords, pierced by an amusing array of swords, hatchets and daggers. The long wooden table at which the Pirate Lords meet was designed by Heinrichs and Cheryl Carasik, and constructed at a Walt Disney Studios workshop. “We also made a chandelier out



of an anchor, which looks like iron but is actually fabricated from foam,” explains Carasik. “Then we took several cases of wax candles and dripped them over the top of the chandelier. We must have used thousands of candles to get this effect!”

The filming of the sequence, which took place over a momentous seven days in mid-September 2006, was pretty raucous itself. The set was crammed with the film’s stars and the wildly colorful array of Pirate Lords from the seven seas (portrayed by some very distinguished international actors, including Syria’s Ghassan Massoud, who coincidentally portrayed Saladin opposite Orlando Bloom in “Kingdom of Heaven”).

Then there was the matter of who would be chosen as Captain Teague, Keeper of the Code, the *Pirata Codex*, to which even the most dastardly scalawag must religiously adhere, at the peril of his own body and soul.

But the casting was pre-ordained. For nearly a year, rumors flew hither and yon that it would be none other than Keith Richards, legendary guitarist of the Rolling Stones, and a close mate of Johnny Depp... who very admittedly had modeled some of Captain Jack Sparrow’s style and characteristics on his great and good friend. And the rumors, for a refreshing change, were true.

“The sort of connection I made when first thinking about Captain Jack,” says Depp, “was the idea that pirates were the rock and roll stars of that era. Their myths or legends would arrive months before they would ever make port, much like rock stars.”

“It’s about freedom, baby,” adds Richards. “Open the cage, let the tigers out. Somebody’s gotta do the naughty work. It’s not so much about destroying the establishment. It’s to prevent them from destroying *you*.”

Richards was understandably somewhat wary at first of accepting the role of Captain Teague. “When I first heard about it, I was thinking, oh my God, this is an Elvis Presley thing. You pop in and sing. But when I saw how it fit into the whole scenario, then it felt quite natural to do it. And they’ve also made me a lovely guitar.”

Strumming that guitar—especially designed and built for him by the legendary instrument maker Danny Farrington at the request of propmaster Kristopher E. Peck—and wielding a mean flintlock pistol, Richards took the company, and the days on which he filmed, by hurricane force. “It was kind of a long shot to even think about getting Keith to do this,” says Depp. “The fact that he agreed was above and



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beyond a dream come true. Experiencing his arrival on set was unbelievable. Every single person on the crew, including people you hadn't seen in months, suddenly showed up. It was a beautiful, perfect symmetry."

As for the unique connection between Captains Jack and Teague, Depp notes, "You get the feeling that there was a real tough-love relationship there. Teague is one of those pirates who would give you a hug one minute, and blow you away the next. Or maybe he'll blow you away and *then* give you a hug. You don't know what to expect from him."

"It was really interesting to see the kind of mutual respect that Keith seemed to have for the actors and crew, and that they had for him, his artistry and his long, celebrated career," notes Jerry Bruckheimer. "I think he had a lot of fun. In fact, he didn't want to quite leave the set. Usually, when an actor is finished with a scene, they go to their trailer until the next setup. But Keith was hanging around the set even in between his scenes. I think Keith took his personalized chair when he left as a remembrance of the experience, and I'm sure he took his costume. If he didn't, I *hope* he did."

"Keep to the Code" is an oft-heard slogan in the "Pirates" films, but it's only in AT WORLD'S END that the audience actually gets a chance to see the Real Deal...the *Pirata Codex*, so named in haughty Latin, a mighty volume of overwhelming size which, in reality, was nothing less than an objet d'art of surpassing craftsmanship.

"The Pirate Code book was something in the making for a very long time," explains "Dead Man's Chest" and AT WORLD'S END property master Kristopher E. Peck, "and we had many people working on it. It had never been done before, and had to be grand and spectacular. I also wanted to put a lot of detail in it, even if it never ended up on film. But I knew that Gore is very detail-oriented, and I wanted to give him options to shoot.

"We had some trial and error with Gore, and I finally decided that he wouldn't see it again for approval until we got it right. I got on the phone with two people from San Diego: Tom Mallory, who's a writer for one of the city's newspapers, and Mark Van Stone, who's an expert in ancient calligraphy and manuscripts. I had both of them get in a car immediately and come up to L.A., and after our meeting we worked until two o'clock in the morning in the production office writing the text and setting it down as quickly as we could. Tom wrote the text based upon what we got from screenwriters Ted Elliott and Terry Rossio, things I'd discovered in my research, storyline points that needed to be factored in. By the time we walked out at two, we basically had the Pirate Code finished."

Previously, Peck and Van Stone had combed through the manuscript archives of UCLA for inspiration. "We walked into the basement, and there was this beautiful, big library room, low-key lighting as if you were going to see the Mona Lisa in the Louvre, and there was a 40-foot-long beautiful wooden table covered with manuscripts. They laid all of these old books out for us to look at, and we studied them



microscopically. Mark pointed out little details that I would never have picked up on, like showing that certain parchment were embedded with the follicle hairs of a pig. We spent ten hours there, and walked away with this great archive of researching photos that we wanted to implement. Parchment was scarce back then, so you would see where they would scratch off the ink and write over it, or sew additions on top of the original paper. We tried to put ourselves in the pirate world, wondering what they would be doing, what they would be eating. Maybe there was a parrot on someone's shoulder, and the sunflower seeds that the bird was eating fell down into the middle of the book, or some ashes from a pipe they were smoking became ingrained into the paper."

After Peck, Mallory and Van Stone completed their “first draft,” conceptual consultant James Ward Byrkit became involved in the process, drawing illustrations and creating other materials. “Jim came up with some wonderful stuff,” says Peck, “like how to attack a ship, or a castle. We have all kinds of things in the book, including recipes for beer, or where you can find the best brothel in Singapore. Jim helped us lay in the character and texture of the Pirate Code. We have wine stains, blood stains, sunflower seeds, wax stamps and seals, and addendums actually sewn onto the parchment pages.”

The final dimensions of the *Pirata Codex* were 20" x 28", with the embossed covers an inch bigger, and the “hero” version of the book weighed some 80 pounds and contained a thousand pages of textured parchment. “So we had to make two books,” Peck continues, “because we had these two little old men in the film, sort of like a 90-year-old ZZ Top with beards down to here, playing the pirate librarians, who have to carry it. And since Captain Teague, played by Keith Richards, is the Keeper of the Code, we wanted to give him something easier to work with. So the second version only weighed about ten pounds.”

### The Maelstrom

For the climactic “Maelstrom” sequence of AT WORLD’S END—the massive, apocalyptic battle between the pirate and British East India Trading Company armadas that takes place in a supernaturally induced storm of monumental proportions—the filmmakers had to find a facility in which they could



build full-sized replicas of both the Black Pearl and Flying Dutchman from the decks up, as well as various other set pieces. The only such structure anywhere near Los Angeles (or perhaps anywhere else, for that matter) was Building #703 of the enigmatically named “Site 9.” This elephantine 600-foot-long, 300-foot-wide and 70-foot-tall hangar in the desert community

of Palmdale, California—58 miles north of The Walt Disney Studios in Burbank—was built by Rockwell International in 1983 for the assembly of 100 B-1 bombers, and had, over the past few years, been used as a shooting stage for a number of films, including Steven Spielberg’s “The Terminal.”

“This is one of the most elaborate and ambitious action sequences I’ve ever seen conceived for a film,” notes Rick Heinrichs, “and it requires coordination of several departments, including ours, visual effects and special physical effects. If it’s even 85% of what we hope for, it will be off the charts.” Adds executive producer Mike Stenson, “You walked inside of that hangar, and it was like Area 51.”

Inside of “Site 9,” Rick Heinrichs worked in synergistic conjunction with another Academy Award® winner, special effects supervisor John Frazier (“Spider-Man 2”), to construct the Pearl and the Dutchman, decks up, mounted on massive, highly sophisticated motion bases, surrounded by gigantic blue-screen backings. “John Frazier is the best special physical effects supervisor there is,” says Stenson. “Nobody else could have pulled off the physical elements of the special effects that we do in this movie.”

Frazier and his team designed and built the motion bases for the two key prop ships, as well as another rig for both the scene in which the Hai Peng goes off the edge of the world, and the “Green Flash” sequence, in which the Black Pearl passes between worlds by turning completely upside down in the ocean. “What we decided to do on AT WORLD’S END that has never been done before on any motion picture,” notes Frazier, “was to put a tower at each end of the two ships which allowed us to heave them up 15 feet. And by doing that, we were able to get the actual realistic movement of a ship in the ocean. Normally, we pivot it in the center, but ships don’t do that. In this case, we pivoted the ships on each end to bring the bow up and down, and then we had two hydraulic rams on the either side of the ships that

allowed them to roll.”

The construction of the full-sized Black Pearl and Flying Dutchman on Frazier’s motion bases was a huge collaboration between several departments. “We built the motion bases in three months, but in stages. Greg Callas’ construction department built the ships on top of our truss. Then we built the towers on each end of the ships which make them move up and down. We then designed a computerized system to operate them from sort of a mission control. We had 150 special effects welders on the project, and we were



working 24/7. They never stopped. The day guys would cut the pieces and lay it out, and the equally talented night guys would weld it all together. All 150 people who worked on this project gave us 150 percent. It’s a long, long process to tune these motion bases with the computer, and requires a lot of patience. It’s like watching paint dry, but our computer team had the necessary patience, and were terrific at their work. They didn’t turn the system on until every bar was synched up, and every graph was there.

“The hydraulics team also stepped up to the plate,” continues Frazier. “There are over 2,000 feet of hydraulic hose that runs to the motion bases. There are over one million pounds of steel, some of which didn’t exist, so we had to have a special run made. Nobody had ever done this before, and it was a big honor for us to be chosen for this project.

“In the amount of time that we had to design and create this monster, three ships built on three motion bases in three months is pretty much unheard of,” Frazier admits. “Previous to this, the biggest motion base we built was for the U.S.S. Oklahoma for Jerry Bruckheimer’s ‘Pearl Harbor,’ and we said that we would never build anything bigger than that. Then along comes AT WORLD’S END, and it’s absolutely the biggest thing we’ve ever done, and I can’t imagine that it will happen again. This is the Super Bowl of motion pictures.”

When the ships and gigantic rigs—each weighing more than a million pounds each—had to be moved from one position to another inside of “Site 9,” simple-looking but high-tech air bearings were called into play, something like mini hovercraft capable of carrying 60 tons. “It’s the best way to move a million pounds of ship,” explains John Frazier. “If you could imagine an air hockey game that’s upside down, that’s what we’re doing... taking the table and putting it on top, and letting the hockey puck move it around. The biggest thing about moving the ships isn’t the moving, but stopping them. Once you take that million and build up that inertia, it’s hard to stop it. So we take these big 12,000-pound forklifts and we chain them right to the motion base so it can’t get away from us. We could literally just move the bases, and the ships, anywhere in the hangar that we wanted.”

For the special lighting required of any blue-screen sequence, cinematographer Dariusz Wolski and his gaffer Rafael E. Sanchez designed a staggeringly complex grid of 1,400 space lights, as well as some 40 lights around the 60-foot-tall blue screen that surrounds the ships and at least eight 10,000-amp truck generators, as well as 60 miles of cable and 3,000 frequencies for the dimmer boards. “We created 108,000 kilowatts of power,” noted executive producer Eric McLeod, “enough to literally light 500 homes.”

Frazier and his team of technical experts also designed a system of piping and rain heads installed into the ceiling of the hangar which poured down hammering showers onto the ships (and the actors, stuntmen and crew), driven by several gigantic fans capable of blowing winds up to 100 miles per hour. The rain had to be carefully calibrated and developed by John Frazier and his crew. “We started by testing rain heads for weeks, and finally got the look that Gore wanted,” notes the special effects supervisor. “Then we have to change the heads, because when Gore is shooting a closeup, you don’t want big raindrops falling on people. You need something finer. So we switch out the rain heads depending upon whether it’s



a long shot or closeup.

“Because of the size of the *Black Pearl* and *Flying Dutchman*, we were probably pumping somewhere around 25,000 gallons of water a minute. This is more rain than has ever been created on a motion picture soundstage. We put tanks outside of the hangar, hooked up the pumps, filtered and heated the water, so basically what we have is this big revolving waterslide. We pump the water in, it goes up 80 feet, rains down on the set, hits the stage floor, goes into the utility corridors that were originally built into the floors, back into the tanks that we have outside, and, recycled, back in again.”

Gore Verbinski and his crew donned protective gear to allow the water to roll off their backs, as much as possible anyway. The stars and stunt players weren’t so fortunate. Says Keira Knightley, “You get into costume. You’ve got a wet suit on underneath, which obviously makes going to the toilet really tricky. Then they turn the rain on, and you’re drenched within 10 seconds. I just feel sorry for the crew because they’re in it all day long. The rain is so heavy at times that you literally cannot see. When the *Black Pearl* and *Flying Dutchman* are side by side, we’re working on a 15-percent slope, in which you’re running uphill doing a swordfight in torrential rain, with an entire camera crew coming at you. It’ll look great, but it’s definitely a hard one to work on.”



“I wouldn’t call it acting, I call it survival,” laughs Orlando Bloom. “It’s kind of brutal to stay wet from eight in the morning until eight at night. Even though they turn off the rain machines between takes, you’re still soaked all the way through, and I’d be lying if I said it was fun. But it’s hard on everyone, not just the actors. And ultimately, we all have a lot of confidence in the destination, and know that it’s worth the effort.”

“The Maelstrom is like the biblical whirlpool from hell, and we’re shooting it the way Cecil B. DeMille probably would have,” says Geoffrey Rush. “It’s absolutely massive.”

“We were running away from hurricanes in the Bahamas,” adds Johnny Depp, “shooting in Dominica during the rainy season in a rain forest, and then we went to the desert, in Palmdale, filming in a torrential downpour and about 75 knots of wind inside of a massive facility on a ship tilted to a 15-percent rake on the gimbal.

“Once again, this is another one of those situations where it’s so weird that you just don’t question it anymore. ‘Johnny, we’re going to drive you an hour and a half up to the desert, you’re going to climb aboard the *Black Pearl* and *Flying Dutchman* built on gigantic rigs, and we’re going to drench you in high winds while you swordfight at a steep angle.’

“And you just kind of go, ‘Okay, fine. No problem.’”

One aspect of the Maelstrom shoot—which lasted for nearly four months—was the change in weather *outside* of the hangar in desert Palmdale...from the raging 110-degree heat of mid-September to the 20-degree nighttime chill of early December. Not so bad if one could stay indoors all day, but basecamp was outside, which one had to pass through to a second hangar which housed 50 makeup stations for background players, as well as seating for meals. Sooner or later, the drenched actors, stunt and background players had to expose themselves to the elements, whether hellishly hot or bone-chillingly cold, not to mention the sometimes-fierce desert winds whipping across the landscape.

“Obviously, the Maelstrom climax was the most spectacular and challenging for us on *AT WORLD’S END*,” notes stunt coordinator George Marshall Ruge. “All of the principal cast were involved, and there were multiple storylines being played out within the epic action.” For this massive, final ship-to-ship



showdown between the pirates and the East India Trading Company, Ruge coordinated stunt sequences both in the Bahamas and inside of the massive “Site 9” hangar used for shooting in Palmdale, California. “Because the ship setpieces on Grand Bahama were not particularly designed for stunt rigging opportunities, we had to be very creative to pull off the creative action,” says Ruge. “These ships and the pirates on them take heavy cannon fire. We used multiple air ramps and wire/ratchet work to create the illusion of our stunt pirates taking this fire. And because these were floating setpieces, we had the luxury of selling this action all the way to the water in many instances.

“Inside of the Palmdale stage, we at least had the luxury of being indoors and not having to worry about the elements, but we faced a whole new set of challenges because of the immense number of visual and physical effects required for the sequence.”

The stars finding themselves clinging onto the edge of the Black Pearl for dear life on John Frazier’s “tilt rig” for the Green Flash sequence became major stunt players themselves. “It was actually really scary,” admits Naomie Harris. “The only thing that stopped me from screaming was the fact that I was roped down and no one else was screaming, so I would have felt stupid if I had...but I really *wanted* to.” The Green Flash was a combination of material shot with the actual Black Pearl gimbaled in the tank on Grand Bahama Island by special effects coordinator Allen



Hall and his crew, a Pearl setpiece mounted on John Frazier’s tilt rig in the Palmdale hangar, and underwater shooting in another tank in the Falls Lake section of the Universal Studios backlot.

The Hai Peng’s descent over the edge of the world was also a matter of putting together a complex cinematic puzzle that had been evolving over months. “It began, filming-wise, by shooting from tugboats in Greenland going through ice fields,” explains executive producer Eric McLeod. “That sequence alone was shot almost two years before. We also shot plates in Niagara Falls. And from there, we had a motion base specifically built for the Hai Peng that can take 100 feet of the set and tilt it at 90-degree angles. We filmed the dialogue portion about four feet off the ground on the full-sized Hai Peng, then had a large crane come in, set up the Hai Peng setpiece onto the motion base, strap the cast in with safety lines on them and the crew, and then tilt the set. It’s a little nerve-wracking when you have your cast up there dangling. At first everyone’s a little timid and reserved, but after a while, you could take them anywhere. It’s like, ‘Oh, you have to jump out of a boat, rappel down a cliff, and hang from a ship at a 90-degree angle and have chairs and barrels fall down on you from the deck,’ and everyone’s like, ‘Oh, okay, that’s great. I can deal with that.’”

Riding the waves, sometimes literally, was director of photography Dariusz (Darek) Wolski, who, along with his team of camera operators, clappers, loaders and assistants, as well as key grip J. Michael (Pop) Popovich and chief lighting technician Rafael (Raffi) E. Sanchez, met every impossible challenge with a high degree of extemporaneous imagination. “We’ve had an amazing opportunity on these films to experiment and do different ways of filming,” says Wolski. “We’ve shot pretty much every possible thing: in the jungles, on the water, under the water, in dark holes, on soundstages, in super-bright salt flats. In terms of scale, I will never be able to top ‘Dead Man’s Chest.’ To go any farther, you’d have to completely go in the opposite direction.”

In the post-production phase, it would be up to John Knoll and his team at ILM to provide the environments, including the churning, turbulent sea and terrifying, mile-long whirlpool that threatens any ship that comes too close to its vortex. “Visually, it’s a very bold idea,” says Knoll, “but there’s not really



huge battle between the Black Pearl and Flying Dutchman, so we have computer-generated characters in the midst of rain, atmospherics and splintering wood. Not to mention hundreds of pirate and EITC ships that are seen in the sequence.”

anything that you can shoot practically for that. So all the water has to be computer-generated throughout, and it’s very difficult to do that very realistically. We’re going to end up with approximately 400 visual effects shots in that sequence, with rain, giant waves, whitecaps, foam and spray. These are all challenging things to execute believably.

“What’s happening in the foreground is pretty complicated as well,” Knoll explains. “There’s a

### Dressed For Success

Costume designer Penny Rose, who amply demonstrated her prodigious talents on both “The Curse of the Black Pearl” and “Dead Man’s Chest,” went beyond the Farthest Gate on AT WORLD’S END, helping to extend the pirate world well beyond that depicted in the first two films. “We’d done Caribbean pirates to death, and now we were going to have some new ingredients,” explains Rose. “We got a lot of pictorial and editorial information about piracy in different parts of the world. I prepare the films in London, which is a very good base to do that kind of research.”

Rose and her crew literally combed the world for fabrics and materials from which to create the thousands of costumes required for AT WORLD’S END. “I spend three or four weeks intensively shopping at textile fairs, or with antique textile dealers,” she says. “I go to Rome, Madrid, Paris, New York, and buy myself a great, huge store of stuff. Then it travels everywhere we go...we have workrooms on all of the islands and locations where we shoot, so that everything is within the room. It’s like I have a toy shop here, and when the actors come in I can offer them options and let them choose, because I like everything here anyway. It’s really important for the actors to become involved.

“The moment in the dressing room with the actors is the high point of the work. Far more important and exhilarating to me than how much money the film makes is to send the actors away having visually found the character they’re playing. That’s what I’m here to do.”

For AT WORLD’S END, the story and character developments go hand in hand with their costume changes. Except, of course, for Captain Jack Sparrow. “Jack can never change,” insists Rose. “He doesn’t have a closet full of clothes. He is Captain Jack, and the clothes make the man. Same with Geoffrey Rush’s Captain Barbossa. So in terms of the two of them, it was simply a question of remaking more, more, more, which was in itself quite a challenge because it was difficult to find the original textiles.

“For example,” Rose continues, “Captain Jack’s sash was made by a hill tribe in Turkey, and I had to send someone to Turkey to persuade that tribe to weave me some more of the sash material. Because we tried to print it on old French hemp and linen sheets, but it just wasn’t the same. So the hill-tribe people made me another hundred yards.

“We see a more confident and powerful Will Turner and a new and exciting Elizabeth Swann,” informs Rose. “We’ve given Orlando an embossed buckskin vest, a dark, wine-colored shirt and a beautiful mudcloth coat. I think it’s important that in the third film, you’re slightly confused as to whose side Will is on, so we needed to help his character look a little bit darker, metaphorically. He has a rather wonderful dark, dark midnight-blue coat made out of mudcloth, which looks very romantic and mysterious.

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“Keira gets to wear a Chinese courtesan costume, with a heavily jeweled and ornate headdress and matching collar piece, a tasseled vest and a completely embroidered silk gown with what would probably have been a skirt, but which, for practical reasons, we turned into a culotte so that when she gets to the fighting sequences, we could lose the vest and the other accessories and go straight into action mode.”

Rose also designed an astonishing costume for the legendary Chow Yun-Fat, who portrays Captain Sao Feng, which weighed a grand total of 35 pounds in its entirety. “Yun-Fat is the Laurence Olivier of the East, and it took less than 10 minutes of the fitting to know that this fellow really knows his stuff,” says Rose. “Yun-Fat knows how to envelope himself into the character, he knew we were here to give him the visual, and he did everything possible to help us. It



very quickly evolved into a joint decision-making process about what’s happening in that mirror, how we could progress and make it a bigger and better work. Chow Yun-Fat has a powerful presence in person, but we needed this Chinese pirate captain to be terrifying.”

Rose also had an opportunity to design a costume for Bill Nighy in a flashback scene in which the audience can see what Davy Jones looked like as a man “before he was under the sea for years and years and barnacled up. We finally get Bill out of those gray CGI reference pajamas, for which he’s very, very grateful,” she says with a laugh. “We really set out to and made a fabulous costume for Bill, because he was so relieved to be out of gray. I bought some linen damask from a mill in Umbria that we hadn’t used yet, and dyed it beautifully. We just thought that since Bill is a very elegant man, Davy Jones could, perhaps, in his past have been quite a snappy dresser. So we made him a square-cut coat from that damask linen.”

For the film, Rose also designed costumes for buccaneers from all corners of the globe: Africa, the Middle East, Asia, Europe and the Americas. Primary among this group are the Pirate Lords who convene in Shipwreck Cove, and chief among them are the Keeper of the Code, Captain Teague...played by the artist also known as Keith Richards. “I was fortunate enough to give Mr. Richards a fitting in July 2005, when he was in Los Angeles just prior to the band rehearsals,” recalls Rose. “And it so happened that it was a week when Johnny Depp was not working, so I asked him to come with me, which he very kindly did. I must say, it was fairly hilarious to see the two of them together, because once Keith was dressed in costume, you really could believe that the two of them were related.

“It was a bizarre moment,” continues Rose, “because how often do you get to costume a rock icon? [Well, actually, Rose has done it before...for Bob Geldof in “Pink Floyd: The Wall” and Madonna in “Evita”.] But Keith was *dying* to be a pirate. I mean, he wanted to go out that night dressed in the pirate costume! So I think he really enjoyed the process.

“Every single one of the Pirate Lords had a different identity based upon where they’d come from—China, India, France, Spain, Africa—plus their entourages. All of the textiles I used were specifically different in each group.”

### **The Pirate Makers**

Makeup department head and makeup effects creator Ve Neill, along with makeup effects supervisor Joel Harlow and their huge crew, had their hands full once again taking perfectly reasonable-looking human beings into their trailer, and then unleashing an astounding assortment of international pirates,





transformations for the Singapore sequence. “We did lots of prosthetics for Singapore. When Sao Feng’s pirates are in the bathhouse, they actually have mushrooms growing out of them, so as to make them appear as though they have been sitting in there for months on end. We wanted to give the Asian pirates, like the other pirates, a really aged, roughed-out look. We make them tan, dirty, stipple to give them a more rugged appearance, and lots of dirt. Oh, and don’t forget the rotten teeth. On ‘The Curse of the Black Pearl,’ we were painting their teeth, which became a little bit of a drama. Gore would be getting ready to roll, somebody would go and eat an apple, and all of a sudden they didn’t have rotten teeth anymore. So what we did for ‘Dead Man’s Chest’ and AT WORLD’S END was to have a traveling lab with us for dental prosthetics.”

As befits his continued deterioration and merging with the ship to which he’s enslaved, Bootstrap Bill “does progress quite a bit in the third film,” notes Neill. “And unlike Davy Jones and the other members of his crew, it’s all makeup on Bootstrap, and no CGI. He’s a progressive silicone makeup in AT WORLD’S END until he’s pretty much covered up, with very little of his own face left by the time he reaches what we called ‘stage 6.’ “I’ve had great fun,” enthuses Stellan Skarsgård, the distinguished Swedish actor who portrays Bootstrap Bill. “I mean, I spent more time in the makeup chair than in front of the camera.”

“Stellan was really into it,” continues Neill. “What a great guy. He was so patient and willing to sit for hours. He said that it helped him feel the character. But it was really difficult for Stellan to go through all those stages.”

Another actor who got the full treatment from Neill was Chow Yun-Fat, whose handsome, world-famous visage was completely altered into a shaven-head, scarred scoundrel of the seas. “Chow was a lot of fun,” Neill says. “We shaved him, and he grew his own mustache and beard, which we then augmented. He also has a fabulous tattoo, which was designed by Ken Diaz, who runs background makeup and is a master tattoo artist.”

The stars of AT WORLD’S END also undergo some changes, except Johnny Depp’s Captain Jack. “Gore and Johnny both agreed that he has to be exactly who he is, without any changes,” continues Neill. “It’s great to have Geoffrey Rush back, and he’s completely fabricated. Beard, mustache, sideburns, wig, scar...all appliances. And because Geoffrey isn’t very old, I also do a big aging stipple all the way around so he gets all crusty and wrinkly. Keira has gotten more rugged as Elizabeth. She’s not that beautiful, pale-skinned little princess who we started off with in ‘Dead Man’s Chest’ at the wedding altar. She gets very tan, and dirty like the boys, quite womanly and brazen. And as Will, Orlando has a darker, moodier look.”

Once again, Neill worked in close concert with chief hairstylist Martin Samuel, with whom she shared an Academy Award® nomination for their work on “The Curse of the Black Pearl.” “I think we all work together really well,” notes Neill. “It starts with costume designer Penny Rose, and we follow suit from there.” Samuel and his team provide the hundreds, if not thousands, of hair designs, wigs, extensions for

soldiers, creatures and more proletarian citizens of the Caribbean, Asia and Great Britain upon the world. “I think at our peak we had, not even counting the people in the makeup trailers, probably about 45 makeup artists working with background players on some,” says Neill.

Some of the biggest and most difficult days were actually on the Universal Studios backlot, where Neill, Harlow and company were weaving their magical



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a kaleidoscopic array of characters, from the traditional “pigtails” of the Chinese pirates to Admiral James Norrington’s powdered wig.

### **Special Effects: Maelstroms, Squid-Faced Captains And Blue Balls...**

...were all, and much more, within the domain of visual effects supervisors John Knoll of Industrial Light & Magic and Charles Gibson, both of whom shared an Academy Award® for their groundbreaking, widely acclaimed work on “Dead Man’s Chest” with animation supervisor Hal Hickel. For AT WORLD’S END, another previous Academy Award® winner, John Frazier, also handled many of the film’s massive special physical effects. Knoll, Gibson and Hickel had little time to rest on their Oscar® laurels. That was just the eye of the hurricane, for the early morning after accepting their honors for “Dead Man’s Chest” at the Academy Awards® podium, the trio were right back at work at the approximately 2,000 visual effects shots required for AT WORLD’S END.

Even in today’s digital universe, in which every other feature film seems to have complex CGI effects, audiences and critics alike praised the film’s effects as a genuine, quantum leap in what can be accomplished on screen using state-of-the-art technology.

As always, though, Gore Verbinski and Jerry Bruckheimer fully expected Knoll and Gibson to raise the bar a little higher for AT WORLD’S END. “This is a very large show for us,” Knoll admits. “There will be many more visual effects shots than ‘Dead Man’s Chest,’ and because of the extremely short post-production



schedule, I’m supervising some, Charlie Gibson is supervising others, and the rest are distributed among a number of visual effects facilities.

“Usually, when a challenge like that is thrown down,” continues Knoll, “you think about, ‘well, how are we going to execute this, and is there any aspect of that that we can’t do with our current toolset? And if there is, I have to talk to research and development about getting some modifications so that we can do these shots. And that’s a situation that happens pretty often. On almost every film, we do something that’s new, or have tools that need to be modified.”

The massive setpieces in which Knoll and Gibson needed to make mighty contributions—Davy Jones’ Locker, Singapore, the Green Flash and, of course, the gigantic Maelstrom which climaxes the film—always combined visual with mechanical and “in-camera” effects. Explains Knoll, “Gore feels very strongly, and I agree with him, that it’s important to have real elements in there. As much as you can do real, the more plausible and realistic the final results will be. Gore’s a strong proponent of trying to get practical elements on set, to get these as much on camera as you can and then use visual effects where you really need them. And also, not to rely too much on one technique. So in one shot, for example, you’ll have a background extension that’s a miniature, and in another shot we’re doing something with computer graphics. As long as you’re switching things around a little bit, the audience doesn’t key into being able to see the artifice of one particular technique, and we end up with a better-looking result.”

One aspect of AT WORLD’S END which was not particularly worrying Knoll was Davy Jones, which, as portrayed by Bill Nighy and brought to life by the supervisor and his ILM team of artists, had amazed the world in “Dead Man’s Chest.” For that film, Knoll and ILM created a new motion-capture system which they called Imocap, drastically simplifying what was previously required for such techniques. Rather than needing 16 cameras, Knoll and his team invented a system that was completely mobile, requiring just three cameras and sensor-embedded suits for the actors, without the cumbersome separate

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soundstage and blue screens that had been the mainstay of the system before their innovations.

“Davy was our big focus in the second film, and I think we have all the look and rendering technology down at this point. Hal Hickel, our animation supervisor, and his team are familiar with the character now, so we’ve got a good repertoire to work from for Davy and his Flying Dutchman crew.” In fact, the 16 primary Dutchman crew members created for “Dead Man’s Chest” was increased in AT WORLD’S END, particularly for the Maelstrom sequence. Says



Knoll, “We definitely take some of the characters that were more background in the second film, and shuffle them around to the front to get a little mileage out of them.”

Knoll admits that “of all three pictures, probably the most fun aspect of any of them has been our involvement in the creation of Davy Jones. That was a really great partnership with Bill Nighy, who gave a fantastic performance on set, and all that without any real proof of concept. You know, we asked him to wear the unsettling computer gray ‘pajamas’ on set, and we couldn’t really show him what it was going to look like when it was done, but he dove right in there and delivered these great performances, created an amazing character and gave us fantastic material to work with. The artists back at ILM did a fantastic job modeling, texturing, lighting and rendering, just beautiful animation. I think Davy Jones is a really special character in every way.”

For the extraordinarily challenging post-production process, Knoll explains that “because of the size of the show and the number of shots we have to finish per week, we need to have regular feedback from Gore. So, given that he’s just as busy as we are in post-production, when he’s editing the movie, working on sound, ADR, all of those finishing touches to get the movie done, it’s not convenient for him to fly up to ILM in San Francisco from Los Angeles. And it would be a big imposition on my time to be flying down regularly when I really need to be with my crew at ILM. So we do these video conferences twice a week, at least up until the final weeks. Then, when we get into the final weeks, we do them every day!

“We go over all of our work in progress on a two-way video conference so that Gore can see both us and the shot that we’re working on. Because a lot of what we do involves hand gestures and that sort of thing, it’s important to actually see each other while we’re doing that.”

Of all the bizarre sights that the “Pirates” company was privy to—and heaven knows, there were many—perhaps one of the strangest was the dumping of some 175,000 lightweight, plastic, blue balls from two nets high above the “Site 9” hangar floor in Palmdale, and onto the deck of the gimbal-mounted Black Pearl. The truth is, they only *looked* like blue balls, but they were, in fact, thousands of skittering, jittery, watery crabs. Or at least, they *would* be by the time John Knoll and ILM got finished with them.

Explains Knoll, “There’s an important scene during the Maelstrom sequence that involves a hundred thousand crabs which rain over the whole deck of the Black Pearl and sweep away everybody in their path like some kind of crustacean avalanche. Gore came up with the idea of using the blue plastic balls, just like the ones that are in the ball pits of children’s amusement areas. He thought that the balls would literally knock everybody off their feet without doing any real damage because of their light weight.

“I might have been inclined to try and accomplish that effect with digital doubles,” Knoll continues, “and maybe use some sort of wire rig to show the pirates being knocked down. But Gore is a strong proponent of trying to get practical elements on set, to get as much into the camera as you can, and then use visual effects where you really need them.”

“The crabs themselves are computer-generated models. We built one detailed version of the crab, and then several variations on it.”

When the balls rained down upon the company from the netting, crew members' maturity levels seemed to drop to the equivalent, say, of a five- or six-year-old, as they merrily began to pitch the balls at each other in all directions on the Black Pearl...Gore Verbinski perhaps most enthusiastically of all. And considering the fact that it was an exhausting day #252 of the combined shoot, it's understandable that about three hundred cases of blue balls could be such an instant morale booster. "It's amazing to see a bunch of grown men and women turn into three-year-olds," laughs stunt coordinator George Marshall Ruge. "You know, seeing Orlando Bloom fling a blue ball at Geoffrey Rush...that's unique. It was like, is it time for the parents to come and pick up the kids?"

Ultimately, Verbinski sought to combine the best of the old with a wallop of the new. Proffers executive producer Mike Stenson, "'Pirates' is a unique combination of the 'Lawrence of Arabia' days, where you go out there and shoot everything in camera, and the most state-of-the-art technology. Unfortunately, I'm not sure how much longer the industry will be able to support that. I think it would be sad if, at the end of the day, we ended up shooting everything on soundstages with green screens and digital effects, as opposed to actually being able to go out and shoot practical material all over the Caribbean. But then again, something like the Maelstrom is so technically difficult that you couldn't have shot it on location no matter what amount of money you had. It had to be done on an effects stage."

In addition to his tremendous work designing and constructing the motion-base gimbals for the Palmdale hangar, John Frazier and his team of longtime collaborators were responsible for a bewildering number of other physical effects. "Our function as special effects men is, if it moves or it's in the atmosphere, we do it," says the multiple Academy Award®-winning artist. "It could be smoke in the air, or coming up with the concept for the right kind of rain that Gore wants, or wind, or cannon fire." In fact, Frazier's pyro unit provided no less than 982 pounds of black powder for the Maelstrom battle, and fired off the cannons some 1,200 times, and the ringing ears of the cast and crew are living proof of the physical effects wizards' high-decibel output!

### **Props: Weapons, Maps, Rings, or Whatever**

Whether it's the weaponry of all nations, drooping telescopes, Jack Sparrow's rings, pieces of eight which actually resemble pieces of junk, a Pirate Code book or practically anything else one can imagine



being handled in the pirate world, property master Kris Peck and his merry band could be relied upon to, by hook or by crook, come up with the goods. With the aid of armourer Harry Lu and historical adviser Peter Twist, Peck either found or fabricated a multitude of weaponry for pirates of all nations, the crusty Flying Dutchman crewmen and East India Trading Company troops.

As Gore Verbinski himself is the first to point out, filmmaking is a collaborative art. And for the past dozen years, one of the director's closest collaborators has been James Ward Byrkit, a true jack-of-all-trades who, though unseen and (for the time being, anyway) fairly unknown by the millions of "Pirates" trilogy fans, has made indelible contributions to the films on several levels. Byrkit's end roll title is the rather enigmatic "conceptual consultant." He explains, "We had to come up with our own credit, because what I was doing sort of became a lot more expansive than just storyboards. Gore and I started working together when he was directing commercials, and I would storyboard for him. Then, when he started making movies, he would bring me in from time to time and my work expanded. For 'Pirates,' we would





talk about the script, story, themes, character beats, things that go beyond traditional storyboarding. The best part about films like ‘Pirates of the Caribbean’ is that there’s lots of room for creative enhancement.”

In addition to the more than 3,000 storyboards for “Dead Man’s Chest” and AT WORLD’S END that Byrkit created (he also did three weeks of consultancy work on “The Curse of the Black Pearl,” doing the very first drawing of the Black Pearl and other

ships), he also bounced back and forth between departments, such as production design, props and the pre-visualization team, helping with simplified animatics of the overwhelmingly complex action sequences that were a blueprint for Verbinski on set, and later, for Industrial Light & Magic’s visual effects.

One project that truly demonstrates synergy between behind-the-scenes artists is the magical map to uncharted realms that our anti-heroes acquire from Singapore Pirate Lord Captain Sao Feng in AT WORLD’S END that will take them to, well, not only World’s End, but places beyond, around, and upside down. “We had this big meeting back in July 2005 for which Gore called everybody in,” recalls Byrkit. “He knew that he needed this great map, but wasn’t sure what form it would take. He just knew that he wanted it to be very special, and something we hadn’t seen before. He also wanted there to be secrets to the map: perhaps it changed form and revealed things. We came up with things as varied as something like a pop-up book in which you grab the center of the map and pull it out like a Chinese lantern, or the idea that if you shone a light underneath the map it would project this whole universe, like a planetarium, on the ceiling or the walls. I actually bought a bunch of Chinese lanterns and tried to paint a globe on them, and spent about a week of research and development trying to see if it would work. And after a week, I just knew that it wasn’t going to work.

“So I went back to an earlier idea that I had about a circular map with rings that represented metaphorical places to which you could travel, which I thought tied into the whole ‘Pirates’ theme. Gore and I had been talking about the notion that ‘Pirates of the Caribbean’ takes place during a time in history in which the maps weren’t yet filled in, which means that anything is possible in the world. There are all these places in the world that are terra incognita—lands that are unknown—so they could have monsters, they could have magic, they could have new civilizations. I loved the idea that this map was very old, made before the Enlightenment, before people got so scientific about mapmaking, when they still blurred the geographical realities with metaphorical inner journeys which are as important as physical journeys.

“When I showed the mockup of the circular map to Gore,” Byrkit continues, “he said, ‘That’s it! Now, not only do the rings move, but you need shapes to start appearing, and land masses that become shapes.’ I went back and, based upon several conversations and input from Gore, painted a final map which took several months, because it kept evolving. The rings can line up in infinitely different ways, like a combination lock, and each way reveals some new secret, some unknown territory, some unexplored place, some metaphysical place, some parallel universe.

“It took seven or eight months of putting all the elements together, testing them, and making them right. I had several hundred phrases and names of places which I needed to be translated into Chinese calligraphy, so propmaster Kris Peck brought in an expert named J.C. Brown, who’s worked on films like ‘The Last Samurai’ and ‘Memoirs of a Geisha,’ to make sure the brushstrokes were right. The original painting was done on *washi*—handmade Japanese rice paper—that I treated with layer upon layer of transparent washes of watercolors, some acrylic and artist inks. It has a really amazing, translucent quality



to it, and you can tell that there's a history to it. Over the centuries, pirates have added their own secrets, scribbled notes to each other, just unlimited mysteries that it holds within."

The final map, burnished with the patina of time, was converted by Peck into an actual prop and created with the mechanics that make the rings turn in an entirely "practical" manner, with no CGI enhancements. "The inner workings of the map underneath are really beautiful," enthuses Byrkit, "like a grandfather clock."

In addition to such poetic places on the map, depicted in Chinese characters, as "Ghosts of Lost Souls at Sea to Be Shepherded Through the Watery Passageway," "Forgotten Sailors Sleep with Eyes Open Dreaming of a Salt Water Death" and "The Rich Man Finds No More Hope of Continued Life—Death Will Always Be a Stairway Behind," there are also paintings of several creatures both real and mythological on the map, including a dragon, a tiger and another small creature who looks curiously like an early version of a certain undeniably cute little animal who was to become the world's most legendary mouse. But when asked about it, Byrkit just mischievously smiles, and says, "There are some secrets on the map that are beyond even *my* understanding!"

As costume designer Penny Rose is the first to point out, Captain Jack Sparrow's indelible, pirate-bohemian look never, ever changes from "The Curse of the Black Pearl" to AT WORLD'S END. Well, almost never. Because if one looks at Captain Jack's expressive, ever-in-motion hands, one will notice that in between the first and second films, the rings on his fingers (if not on his toes) grew from one to four.

In conversations between Johnny Depp and Penny Rose, the two decided that Captain Jack has had a few ladies in his day, sometimes very rich, sometimes widowed, sometimes with husbands far away. So every now and then, Witty Jack (as Tia Dalma aptly dubs him) gets into their jewelry boxes and helps himself to, shall we say, a souvenir of their romantic encounter. Then it was up to Kris Peck to supply the actual items, which were carefully chosen by Depp according to what he most felt Captain Jack would care to show off as part of his overall couture.



"The original ring that I wore in 'The Curse of the Black Pearl' with the little skulls was one that I found about 17 years ago in a thrift store or something," recalls Depp of the piece of jewelry which Captain Jack wears on his right index finger. On the wedding finger of his left hand, the good captain sports a black and gold ring with three diamonds and a floral design, decidedly feminine and undoubtedly one of the pieces of memorabilia of a one-night, or two-hour, stand with an elegant lady of high or low quality (Johnny Depp decided that she was, in fact, a Spanish widow). What Peck calls the "dragon ring," a large item with a graceful gold dragon, wings outstretched, embedded in jade, is worn on Jack's left index finger. However, in "Dead Man's Chest," while perusing Tia Dalma's treasures in her swampland shack, Captain Jack considers exchanging the dragon ring for one with a large purple stone in a solid gold base...then decides to stealthily nick it instead, slipping it onto his left index finger, and moving the dragon ring to his left thumb, thus gracing four of his ten digits with elegant adornments.

This purple ring was artfully re-created by Kris Peck from a 2,400-year-old original that was actually owned by Johnny Depp until the Fates had their way, and it tragically went missing during the filming of "Dead Man's Chest." Seems as if it wasn't only Captain Jack who had a light-fingered touch!

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## The Wrap Of Captain Jack: At Production's End

On the last day of the combined “Dead Man’s Chest” and AT WORLD’S END shoot, for all of that day, and the one preceding, the usual raucous and explosively noisy atmosphere of filming inside of the “Site 9” hangar gave way to a hushed, almost cathedral-like mood. Only Johnny Depp was working on those days—the hundreds of extras and stunt players that usually populated the set were taking a day of rest, and it was remarkably peaceful and quiet.

On both days, members of the crew had almost confused looks on their faces, as the realization dawned that the impending departure of Depp proffered some kind of proof that filming was, incredibly, drawing to an inexorable finale. “It’s not a gig, it’s a lifestyle” was a refrain often heard amidst the company...you wake up, you get dressed, you go pirating for 12 to 14 hours a day, and you just keep doing it week after week, month after month, and, for that matter, year after year.



Although Depp completed his last scene at about noon, he was put into a holding pattern until Gore Verbinski learned whether or not some footage shot the day before has made it cleanly from the camera to processing in the lab. Six hours later, the word came in that all looked fine...which meant that Johnny Depp was free to leave.

Except that four years, one month and eight days after “The Curse of the Black Pearl” first commenced filming, Depp wasn’t quite sure that he wanted to.

“The possibility of saying goodbye to Captain Jack perhaps forever is not one I look forward to,” he said about a month earlier while filming in the Rancho Guadalupe Dunes near Santa Maria, California. “But if that is the case, we had a good run. I know Captain Jack will always make me smile.

“‘Pirates’ has done a lot for me, and in every way you can imagine. But most importantly, what I’ve felt is this intense, pure joy. Playing this character, and being this character and delivering this character will always bring a smile to my face...always make me happy and proud.”

In the hangar, a large pastry which looked for all the world like the birthday cake for a little boy who’s crazy about pirates, replete with toy figures and little ships, was positioned next to the shooting set, reading:

**DEAREST  
CAPTAIN JACK  
MAY YOUR COMPASS ALWAYS  
LEAD YOU BACK TO US  
THANK YOU**

The group exploded into cheers and applause at Depp’s appearance in the hangar. “I’ll be incredibly brief,” he told his friends and comrades, “because I may weep. You guys have made this the most amazing experience of my life, except for having my kids. I’d go to war with any of you.

“I’m going to call this a break, or a hiatus, or something...it’s happened to us before, hasn’t it? But I don’t feel like I can say goodbye...certainly not to any of you...and not to Captain Jack either.

“Thank you for the ride.”

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## Hawaii Farewell

“Aloha Oe” was the beautiful song of farewell written by Queen Liliuokalani, Hawaii’s still-beloved last monarch. So perhaps it was fitting that the last three days of principal photography would take place on two of the most beautiful islands in her still-gorgeous kingdom. Following yet another Christmas/New Year break, a reduced crew, along with Orlando Bloom and Keira Knightley, flew off once again in the second week of January 2007 for one final location: the magnificent islands of Maui and Molokai in the exquisite Hawaiian chain. Requiring a dramatic tropical locale, Bruckheimer, Verbinski and production designer Rick Heinrichs decided that it was far easier to find



what they were looking for with a relatively quick 5-1/2-hour flight to Hawaii than spending 10 hours flying back to the West Indies. Very remote locations were discovered by location scouts Laura Sode-Matteson and Val Kim (who, although now L.A.-based, are Hawaiians themselves), both on Maui, and then the nearby Molokai, which is a mere 15-minute flight away from the more heavily populated and touristed island. As usual, unpredictable weather followed the company right to the end, with the skies over Maui darkening dramatically throughout the shooting day, occasionally showering the company with water rather than sunshine. Nonetheless, the rugged coastline selected by Verbinski and the moody clouds formed a perfect backdrop to the scene.

Crew members lucky enough to be seated on the left side of the small prop airplane traveling from Maui to Molokai were amazed at the sight of the world’s highest sea cliffs, and the oceanfront settlement of Kalaupapa, the colony of those stricken with Hansen’s disease (leprosy), still in existence some one hundred years after they were ministered to by the legendary Father Damien, who himself died from the



terrible ailment after contracting it from those he so lovingly tended to. Peaceful, traditional Molokai is also a refuge for traditional Hawaiian culture, proudly upheld by its hospitable inhabitants.

The two days in Molokai alternated clouds with brilliant sunlight. However, the beach location, dotted with sharp, black volcanic rocks, was nearly a mile from the nearest road, so access was difficult. So much, in fact, that ace pilot David Paris, who usually flew a

helicopter for sweeping aerial shots, now utilized it for cargo duty, hauling the heavier equipment from basecamp to the beach with a net on multiple runs, both at the beginning and end of the filming days. “Gore is always looking for a visual treat,” notes Jerry Bruckheimer, “and he never takes it the easy way. He always wants something that’s really spectacular, something you haven’t seen before. So when we went to Molokai, Gore wanted to find a place in which to shoot that was almost impossible to get cameras and equipment into.”



“It was a good operation, very safe and well done,” adds first assistant director Dave Venghaus. “Everyone pitched in, lugging equipment around the beach. It was fun, we got it done, and that’s the way you should do it. It was logistically very difficult, and watching our cast and crew climb up on volcanic rock was both interesting and unnerving.”

But as always, there were no obstacles to Verbinski completing the final, 272nd day of combined principal photography of “Dead Man’s Chest” and AT WORLD’S END (that’s 284 days if one counts pre-principal shooting) on January 10, 2007, just a month and a half shy of two years to the day that the cameras first rolled on February 23, 2005. And the finale was celebrated in suitably special fashion when the warm, aloha-drenched locals of Molokai feted the entire company with a real, down-home luau, replete with beautiful flower leis, a whole pig roasted in an *imu* (underground lava-rock oven), such traditional foods as *poi* and *haupia*, and a rip-roaring performance by the young and enthusiastic members of a local *halau* (hula school).

It was a well-deserved final gift of the heart to a company which had endured the extremes of filming conditions, weather, discomfort, geography, time away from family and home, and almost never wavered over the course of nearly 300 days of shooting. “I guess this is what Darwin was writing about,” joked Gore Verbinski as he surveyed the survivors—those faces which remained from the first day of production in February 2005—in the lunch tent on the final day of production in January 2007.

For Gore Verbinski and Jerry Bruckheimer, the end of shooting just marked the beginning of an unbelievably intensive four-and-a-half-month post-production schedule which would see them working 24/7 with film editors Craig Wood and Stephen Rivkin, visual effects supervisors John Knoll and Charlie Gibson, the Academy Award®-winning team of supervising sound editor/designer Christopher Boyes, supervising sound editor George Watters II and sound mixers Paul Massey and Boyes (all of whom were nominated in two different categories for “Dead Man’s Chest”), and an army of other technical artists. And once again, as he has for the first two “Pirates” movies and several other Bruckheimer and Verbinski films, Hans Zimmer would again compose the music. “Hans is one of those artists who always comes up with something fresh, unique and different,” says Bruckheimer. “He’s a brilliant composer who has these wonderful melodies in his head. You hear the ‘Pirates’ theme everywhere now, and for AT WORLD’S END he’s created several new motifs and melodies, as well as a new love theme. It’s wonderful to watch Hans in the recording sessions, when he has 80 musicians and talks to each individual violinist to tell them exactly the pitch, tone and feeling that he wants in every note.”



As for the director’s punishing schedule, “Gore has been on these two movies for so long without a break that I’m not sure if he remembers the names of his kids at this point,” says Bruckheimer, half-jokingly. “He’s a consummate professional and perfectionist, so every little frame receives his complete attention. That’s the kind of director you want to work with.”

Two years is a long time in anyone’s life, and for the cast and crew that made it through all 284 combined marathon shooting days of “Dead Man’s Chest” and AT WORLD’S END, approaching wrap brought a bagful of seriously mixed emotions. “I’m proud of the journey we’ve all made over the past two years on these two movies,” states executive producer Eric McLeod. “It’s been a huge part of our lives, and I think in the end the crew will look back on the sacrifices they made and feel that it’s worth it, because a film like this is not a job. You make it through with a great group of people, and we’ll all be asked about them for years to come. We’ll all be telling stories about what it was like to work on the



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second and third ‘Pirates of the Caribbean’ films. To survive these two years, it was about getting along with others and being able to deal with constant change. A lot of people have come and gone on these films...we’ve had over 4,000 people work on both movies, but there was a core group that stayed on the whole time. These were films that could wear you out if you didn’t just focus and keep moving forward.”

Adds unit production manager Doug Merrifield, “Our crew are the top guns of the movie industry, the best of the best. There’s a certain type of crew that you need to be able to pull off these big pictures, and we certainly had that across all departments.” That, of course, included the cast. “It was a very physically challenging picture, and it’s a long time over the course of two years to stay in character,” notes Merrifield.

“It’s been such a chunk of my life,” notes Mackenzie Crook. “It’s not just been a job, like other films

I’ve done. This is the ‘Pirates’ period of my life, like my childhood, or youth.” “It’s going to be like breaking up with your girlfriend,” said Martin Klebba incisively just before he wrapped his role. “There are no egos on set, everybody gets on together, and it’s a really nice working atmosphere,” adds Naomie Harris. “With all of the special effects and stunts, sometimes the shooting was really tough, but the nice thing is that everybody works together as a team and pulls together



at those moments. It’s also nice to do a movie that my brother and sister, who are 11 and 7 years old, can go to see and enjoy with the rest of the family. That means more to me than breaking box-office records.”

“Because I am a fan of the first and second ‘Pirate’ movies,” confesses Chow Yun-Fat, “working with Johnny, Geoffrey, Keira and Orlando was just like a little child walking in dreams. Working with them gave me great pleasure, and I was very, very happy.”

Adds Jack Davenport, “It’s been an odyssey, an experience that’s unrepeatable, the end of an era in terms of filmmaking. It has a kind of ‘Apocalypse Wow’ factor. I think my greatest treasure on this job has been watching the crew conquer the logistical and artistic demands. It’s beyond anything I’ve ever seen in any group of filmmakers in my life.”

Once again, the actors had nothing but praise for their fearless leader, director Gore Verbinski.

“I honestly don’t know how Gore is able to be upright after all that he’s done,” says Johnny Depp of his director. “Everything that he retains in his brain...it’s weird. The truth of the matter is that, as an actor, you could almost not read the script at all and just rely on Gore. He’d never steer you wrong. He knows exactly every point that needs to be made. He’s just a wizard. It’s shocking and mind-boggling what Gore is capable of.”

“Gore is one of the greatest directors I’ve ever worked with,” proffers Bill Nighy, who should know, after his long international career on both stage and screen. “Every actor on the film will tell you the same thing. Nothing gets past him in terms of the authenticity of performance, and Gore knows that no matter how many special effects, wonderful landscapes or ships, what it comes down to are two people communicating. Not only can he spot what’s wrong, but he can really help you. I just can’t say enough about him.”

“Gore never ceases to amaze me with the energy and focus that he has,” says Mackenzie Crook. “On this, which must be one of the most complicated film projects ever undertaken, to make two incredibly plot-and-character-driven movies simultaneously, so that some days we’d be doing a scene from ‘Dead Man’s Chest’ in the morning and a scene from AT WORLD’S END in the afternoon, or vice versa, he at all times knows what comes immediately before and after the scene you’re shooting, and where you should be in the scene emotionally, even if you’ve forgotten...which I often did.”

“I would argue that the crew we had on these two movies, many of whom were on the first film as well, is the finest ever assembled in Hollywood,” says screenwriter Terry Rossio. “Everybody is A-list all the way.” Adds writing partner Ted Elliott, “And Gore is a superstar. He’s the heart and soul of the whole production. He has abilities that just seem almost impossible to see. I’ve never seen the right person be in the right place so profoundly as Gore on these films. His ability to multitask, to have expertise in the worlds of acting, screenwriting, cinematography, studio politics, is beyond the capabilities of normal men. The guy is an alien creature.”

“Gore wakes up every day as if it’s day one of shooting,” says executive producer Chad Oman. “So even if you’re 100, 200 days into the schedule, he’s just as excited as if it’s the first. He’s running around the set like a kid, cheerleading everyone, trying to get the best out of the cast and crew. Gore’s as smart as if not the smartest of all the people I’ve worked with in any field. And at the same time, he has a great artistic sensibility. Ted and Terry laid the foundations of the tone, and then it goes through Gore’s filter, with its very interesting intellectual and absurd sensibility.” Adds Mike Stenson, “Gore is absolutely a perfectionist. Any director who gets to that level of success has to have a kind of mini nuclear power plant inside of them that just keeps them going.”

Adds first assistant director Dave Venghaus, “Gore brings an energy to the set that’s addictive. He wants the best, not only for the film, but from everybody. I’ve never seen Gore sit down. He’s involved in all aspects of filmmaking. He never runs and hides in his trailer, but is on set from the beginning to end of every day. He’s there in the mix, gets as wet as everyone else, gets as dirty as everyone else. He dives in, and expects you to keep up with him, to anticipate, and to give 200 percent.”

Everyone was also glad to have spent another large chunk of their lives in the world of a Jerry Bruckheimer film.

“Jerry is sort of the Great Protector,” explains Johnny Depp. “He wards off all and any evil spirits. And if anyone had anything really grave at stake in the beginning, it was Jerry. Talk about rolling the dice. I mean, for an actor, you come in, do your bit, and if it works, it works, and if it doesn’t, it doesn’t, and it’s onto the next one. But Jerry really took a risk.”

Adds Orlando Bloom, “It’s funny, because Jerry Bruckheimer is *huge*, a gigantic force in the industry, but he’s also a mate, a really good guy with a wealth of work behind him, but just a man loving his work and loving life.” Says Lee Arenberg, “Jerry is the last true Hollywood producer/storyteller in that he allows his filmmakers to go for it. He’s like the best poker player in the world, who holds all the cards, but knows when to use them.”

“What’s great about Jerry is his calm,” says Eric McLeod. “I mean, a film like this is its own maelstrom, and Jerry is the calmest person on the set. He’s approachable, you can always go to him with problems. He’s been doing large films like this probably longer than anyone else in the history of film, and he has a world of experience in knowing how things work out in the end.”

Notes executive producer Mike Stenson, “Jerry is like a great NBA coach. He puts an all-star team together, pushes for the best from everybody, and calls the plays. Jerry tends to be more hands-on than most producers, which is why, when you look at his body of work over a 25-year period, there is a certain sensibility to it all.”

“It’s been quite a ride,” mused George Marshall Ruge. “It was an odd feeling to come to the end, because everybody became family, and we’ve poured a lot of emotion and soul into this project. On the one hand, there was relief, because at the pace and with the length of the shoot, we were eventually going



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to drop. But there's also great sadness that we're leaving our 'Pirates' home. Hopefully, we'll be able to reunite many times over the years, and our paths will cross many times. So it was a time for reflection, proud of what we did, sad, happy, relieved and looking forward to reunions.

"Jerry Bruckheimer came up to me at one point and said, 'It's pretty big, isn't it?' And I said, 'Yeah, it's all downhill from here.' And he said to me, with a grin on his face, 'That's what they told me when I did 'Beverly Hills Cop.'"

In the end, as Bruckheimer explains, it all comes down to the fundamentals of what brings people into a movie theater, which has changed little despite the enormous leaps in technology from the time audiences stared wide-eyed at the Melies Brothers' special effects spectacles at the turn of the 20th century, howled uproariously at the comic exploits of Charlie Chaplin and Buster Keaton, or sat at the edge of their seats at fantastic feats of derring-do by Douglas Fairbanks and Errol Flynn.

"Our biggest challenge for AT WORLD'S END is to entertain the audience," says the producer, "and just make sure that they have a great time. The film is even more intricate than 'The Curse of the Black Pearl' and 'Dead Man's Chest.' It has enormous battles, character turns, romance and humor. It's what we all make movies for, and all of the elements of why people have gone to the movies for the past hundred years or so. We want to suck the audience into our magical world on that screen, take them to places they've never been before with characters they fall in love with...and in the end, feel a little better than when they walked into the theatre."

### ABOUT THE CAST



**JOHNNY DEPP** reprises his Academy Award® and two-time Golden Globe®-nominated role of Captain Jack Sparrow in *PIRATES OF THE CARIBBEAN: AT WORLD'S END*. Depp received Academy Award®, Golden Globe®, British Academy of Film and Television Arts (BAFTA) nominations and a Screen Actors Guild Award® for his portrayal of Captain Jack in "Pirates of the Caribbean: The Curse of the Black Pearl," and another Golden Globe® nomination for "Pirates of the Caribbean: Dead Man's Chest."

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 recently completed filming the title role in "Sweeney Todd," again directed by Tim Burton from Stephen Sondheim's famed musical about the exploits of "the demon barber of Fleet Street."

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 Hallstrom'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



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Loathing in Las Vegas.”

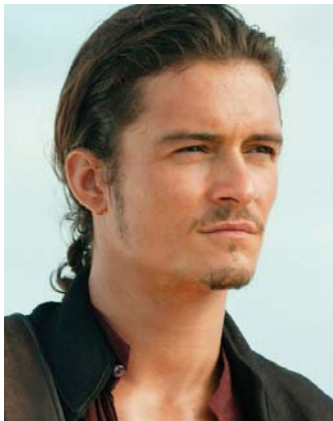
Hailed as the best actor of his generation for his performance in Mike Newell’s “Donnie Brasco” with Al Pacino, Depp has also starred in Jim Jarmusch’s “Dead Man” and in Jeremy Leven’s “Don Juan DeMarco” in which he starred as a man convinced he is the world’s greatest lover, opposite legendary actors 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 Hallstrom’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** reprises his role as Will Turner opposite Johnny Depp and Keira Knightley in *PIRATES OF THE CARIBBEAN: AT WORLD’S END*.

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 was 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 the 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 22-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 **PIRATES OF THE CARIBBEAN: AT WORLD'S END**.

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: AT WORLD'S END**, 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," and 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.



**GEOFFREY RUSH** (Captain Barbossa), one of today's most respected actors, started his career in Australian theatre, and has since appeared in over 70 theatrical productions and more than 20 feature films. Following his surprise last-minute appearance in "Pirates of the Caribbean: Dead Man's Chest," Rush now returns full-fledged in AT WORLD'S END.

Rush won an Emmy®, Golden Globe® and Screen Actors Guild Award® for his captivating performance in HBO Films' "The Life and Death of Peter Sellers," in which he portrayed the title character. He was seen in the Academy Award®-nominated film "Munich," working under the direction of Steven Spielberg, and recently filmed Universal Pictures' "Elizabeth: The Golden Age."

Rush caught the eye of many for his starring role in Scott Hicks' feature film "Shine," which garnered him an Academy Award® for Best Actor as piano prodigy David Helfgott. He also won a Golden Globe®, Screen Actors Guild®, British Academy of Film and Television Arts, Film Critics Circle of Australia, Broadcast Film Critics, AFI and New York and Los Angeles Film Critics' awards for the film. Rush also received an Academy Award® nomination for his performance in Philip Kaufman's "Quills" and an Academy Award® nomination and a Golden Globe® nomination for "Shakespeare in Love."

Rush's other film credits include "Candy," "Intolerable Cruelty," "Finding Nemo," "Ned Kelly," "Lantana," "Frida," "The Tailor of Panama," "House on Haunted Hill," "Mystery Men," "Elizabeth," "Les Misérables," "A Little Bit of Soul," "Children of the Revolution," "On Our Selection," "Twelfth Night," "Oscar and Lucinda" and "Starstruck."

Rush received a degree in English at the University of Queensland before continuing at the Jacques Lecoq School of Mime, Movement and Theatre in Paris. Returning to Australia, he starred in the theatre production "King Lear" and appeared alongside Mel Gibson in "Waiting for Godot."

He was a principal member of Jim Sharman's pioneering Lighthouse Ensemble in the early 1980s, playing leading roles in numerous classics. His work on stage garnered many accolades, including the Sydney Critics Circle Award for Most Outstanding Performance, the Variety Club Award for Best Actor and the 1990 Victorian Green Room Award for his lauded performance in Neil Armfield's "The Diary of a Madman." He also received Best Actor nominations in the Sydney Critics Circle Awards for his starring roles in Gogol's "The Government Inspector," Chekhov's "Uncle Vanya" and Mamet's "Oleanna." In 1994, he received the prestigious Sidney Myer Performing Arts Award for his work in theatre.

Rush resides in Melbourne, Australia, with his wife, Jane, and their two children.



**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, theatre 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

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Alfredson's "P&B," Bo Widerberg's "The Serpent's Way Up the Naked Rock," Kjell-Ake Andersson's "Friends," Grede's "Hip Hip Hurray!," 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 Antonijevic'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 Sides" 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 Sturla 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. He then followed with a role in "Waz." Currently, Skarsgård is preparing for his next film, "Mamma Mia."

On television, Skarsgård has starred in Ingmar Bergman's "School for Wives" and 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) was born in Caterham, Surrey, in 1949 and trained for the stage at the Guildford School of Acting. He made his professional stage debut at Newbury's Watermill Theatre and subsequently gained experience at regional theatres like the Edinburgh Traverse, the Chester Gateway and the Liverpool Everyman. He made his first appearance in London in "Comings and Goings" at the Hampstead Theatre in November 1978.

Bill has regularly appeared at the National Theatre in a succession of new plays by leading British writers. In 1993, he starred as an ambitious academic in Tom Stoppard's "Arcadia" in a production by Trevor Nunn. Seven years later, he won enormous critical acclaim for his performance as psychiatrist Dr. Robert Smith in "Blue/Orange," written by Joe Penhall and directed by Roger Michell. For Nicholas de Jongh in the *Evening Standard*, it was a "knockout performance." It was a performance that also brought Nighy a Best Actor nomination in the prestigious Olivier Awards.

Bill was also seen as Trigorin in a National Theatre production of Chekhov's "The Seagull" opposite Judi Dench as Arkadina. Mr. Nighy had previously worked with Dame Judi on "Absolute Hell" (BBC) and they were recently reunited for the critically acclaimed "Notes on a Scandal," which also stars Cate Blanchett and is directed by Richard Eyre.

Bill's long list of television credits includes virtually every major drama series on British TV, but it was his work on "The Men's Room" (BBC) in 1991 that brought him particular attention. More recently, he won a BAFTA Best Actor Award and a Royal Television Society Best Actor Award for his performance as a newspaper editor in the cult series "State of Play." He has also starred in two television films for writer/director Stephen Poliakoff in "The Lost Prince," for which he won a Golden Satellite Award for Best Actor in a Supporting Role, and the extraordinary "Gideon's Daughter." Referring to Mr. Nighy's work in "Gideon's Daughter," the *New York Herald* news commented that "he dazzles with his



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subtlety...There ought to be a prize for him for making it look so real.”

His playing of Lawrence, a middle-aged Treasury official rejuvenated by love in “The Girl in the Cafe,” won him a Golden Globe® Award for Best Actor in a Miniseries and widespread praise from critics. For *Entertainment Weekly*, Mr. Nighy was “effortlessly charming” and Alessandra Stanley wrote in the *New York Times* that “The cause is just, but Bill Nighy’s performance is reason enough to sign up.”

“The Constant Gardener” won Bill Best Supporting Actor at the British Independent Film Awards in 2005. But it was “Still Crazy” and his performance as ageing rock vocalist Ray Simms that established Bill’s cinema profile and which won him the Peter Sellers Award for Best Comedy Performance, given by the *London Evening Standard*. Bill landed a second Peter Sellers Award for his unforgettably washed-up pop star Billy Mack in “Love, Actually,” an enormously popular performance that also won him a London Film Critics Award and a Best Supporting Actor BAFTA.

Other cinema credits include “Underworld,” “Underworld: Evolution,” “Shaun of the Dead,” and “Enduring Love.” In 2003, Bill won four Best Supporting Actor awards from the L.A. Film Critics Association for his performances in “AKA,” “Lawless Heart,” “I Capture the Castle,” and “Love, Actually.” His stellar performance as pirate captain Davy Jones—half-squid, half-human—in “Pirates of the Caribbean: Dead Man’s Chest” will be reprised with the 2007 release of PIRATES OF THE CARIBBEAN: AT WORLD’S END.

Bill is currently performing on Broadway in David Hare’s theater production “The Vertical Hour.” He stars along side Julianne Moore in this story of an American war correspondent that is challenged about her beliefs and culture after meeting an Englishman whose way of life comes as a surprise. *The Observer* stated that Bill “gave one of the most remarkable performances ever seen on a New York stage.”

Projects for 2007 include “Easy Virtue” where Bill will star opposite Renee Zellweger. This film takes place in the 1920s and follows the complicated experience of meeting new in-laws after an American woman marries an Englishman on the spur of the moment in France. Bill also has a cameo appearance in “Hot Fuzz,” a film from the makers of “Shaun of the Dead.”



**CHOW YUN-FAT** (Captain Sao Feng) grew up on Lama Island, a small fishing village off of Hong Kong. His family moved to the city on the big island when he was ten. At the age of seventeen he quit school to pursue a career in acting, and at the suggestion of a friend, he applied and was accepted into a local Hong Kong television station’s actor trainee program. After the yearlong program, he was quickly signed to the station as a contract player, which lasted fourteen years.

Having done over one hundred and twenty-eight episodes of the popular television series “Hotel,” Chow was considered a sex symbol and popular leading man in Hong Kong. The immense popularity of his next television series, “The Bund,” made him a household name in all of Southeast Asia.

His first big break in films came when new-age director Ann Hui approached him to star in “The Story of Woo Viet,” which gained him critical acclaim for a role in a serious and commercially successful film when Hong Kong was still mass producing kung fu action films. From there, his career skyrocketed. He received a number of Best Actor awards for his roles and even made twelve films in 1986—a record for a Hong Kong actor.

John Woo then cast him in the role of Mark for the internationally acclaimed film “A Better Tomorrow.” Chow reached megastar status in Asia with his now trademarked trench coat, sunglasses and blazing Berettas. After a series of romantic comedies and dramas, the determined Chow would later collaborate with John on “The Killer” and “Hard-boiled”—two movies that perked the interests of a growing international fan base.

A new genre of films was produced in Hong Kong with Chow at the forefront. These stories were reminiscent of the gangster films starring Humphrey Bogart and James Cagney, now with Chow playing

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the tragic hero. Hong Kong director Ringo Lam's "City on Fire" was the inspiration for Quentin Tarantino's "Reservoir Dogs," which won Chow another Best Actor award for his role.

Having conquered Asia with over 68 movies, Chow set out to Hollywood in 1996 for his first English-speaking role in "The Replacement Killers" directed by Antoine Fuqua. He then starred in the police drama "The Corrupter" helmed by director James Foley. Fox's studio epic "Anna and the King" with Jodie Foster was said to have rivaled "Gone With The Wind" in production size, with Chow starring as the King. It wasn't until "Crouching Tiger, Hidden Dragon" that Chow became a recognizable face in the U.S., after its box-office and Oscar® successes. After making "Bulletproof Monk," Chow worked on Disney's PIRATES OF THE CARIBBEAN: AT WORLD'S END and united again with Ann Hui on "The Postmodern Life of my Aunt." Chow was last seen starring in "Curse of the Golden Flower"; he then returned to work with John Woo in the upcoming video game "Stranglehold."

The man the *Los Angeles Times* declared "The Coolest Actor in the World" and whom *People Magazine* voted one of "50 Most Beautiful People," continues to live in Hong Kong where he is known to his fans as "Big Brother." Chow spends his spare time photographing landscapes and plans to sell them to raise money for the number of local and international charities he is involved with.



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."

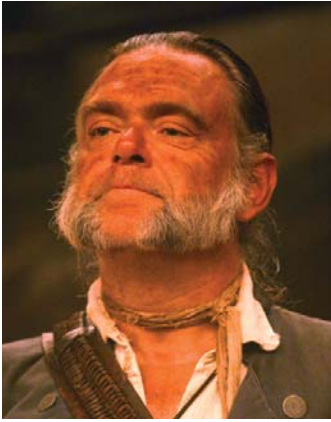
Davenport made his film debut in Mike Leigh's "Career Girls." His other credits include "Fierce Creatures," "Tale of the Mummy," "The Wisdom of Crocodiles," "The Bunker" and "The Wedding Date." He also appeared and executive produced two acclaimed short films, "Ticks" and "Subterrain." Following the completion of his work in AT WORLD'S END, Davenport return to Great Britain to take on the leading role of the feature film "The Key Man," also starring Brian Cox and Hugo Weaving.

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; a six-part series for Britain's Channel Four, "Ultraviolet"; 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 appeared in London's West End in his much-praised one-man show entitled "How to Lose Friends and Alienate People." Most recently, while on hiatus from his work on AT WORLD'S END, Davenport starred in Gorki's "Enemies" at London's famed Almeida Theatre.

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. For his work on stage, he has received Olivier Awards for Best Actor as Hamlet and for Outstanding Performance in a Musical for “Miss Saigon,” in which he originated the role of The Engineer. When Pryce opened on Broadway in “Miss Saigon,” he garnered the Outer Critics Circle, Drama Desk and Tony® awards. He has also received Olivier nominations 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!” directed by Sam Mendes. Pryce also starred as Henry

Higgins in the recent hit West End revival of “My Fair Lady” (Olivier nomination) and recently completed a long run starring in the smash-hit Broadway musical “Dirty Rotten Scoundrels.” For his Broadway debut in “Comedians” in 1976, directed by Mike Nichols, he received his first Tony® award, and he has most recently starred in Albee’s “The Goat or Who is Sylvia” in London’s West End.

On screen, Pryce’s roles have been equally wide-ranging, most notably in Terry Gilliam’s “Brazil” and “The Adventures of Baron Munchausen,” and “The Brothers Grimm,” 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,” John Frankenheimer’s “Ronin,” Terrence Malick’s “The New World” and John Irvin’s “The Moon and the Stars.” Later this year, he will be seen in George Clooney’s film “Leatherheads” alongside Clooney and Rene Zellweger.

For television, Pryce was honored with Emmy® and Golden Globe® nominations for HBO’s “Barbarians at the Gate,” and has appeared in numerous productions, including “Thicker Than Water,” “Great Moments in Aviation,” “Mr. Wroe’s Virgins” and “Selling Hitler.” Most recently, he portrayed Sherlock Holmes in “The Baker Street Irregulars.”

In the fall, Jonathan returns to the London stage in a major revival of “Glengarry Glen Ross” playing Shelley Levine.





One of London's most promising imports, **NAOMIE HARRIS** (Tia Dalma) takes on Hollywood with an innate acting ability, strength, and beauty that emanates on-screen. She achieved leading-lady status in the critically acclaimed thriller "28 Days Later," and has continued to grow with numerous blockbuster projects.

Harris recently received a 2007 BAFTA Award nomination for the Orange Rising Star Award for her performance in "Pirates of the Caribbean: Dead Man's Chest."

Up next, Harris reprises her role as Tia Dalma, the gypsy queen—playing a more key role, in *PIRATES OF THE CARIBBEAN: AT WORLD'S END* opposite Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightly. The film is directed by Gore Verbinski and produced by Jerry Bruckheimer and set for a May 25 release.

Harris is currently in production on the Original Media film "August" from director Austin Chick. Harris stars as the female lead, spunky no-nonsense Sarah, opposite Josh Hartnett. "August" centers on two brothers fighting to keep their start-up company afloat on Wall Street during August 2001, a month before the 9/11 terrorist attacks.

This past summer, Harris starred in the blockbuster smashes "Pirates of the Caribbean: Dead Man's Chest." and "Miami Vice," opposite Jaime Foxx and Colin Farrell. Other recent film credits include the critically acclaimed "Tristram Shandy: A Cock and Bull Story" and Brett Ratner's New Line film "After the Sunset" with Pierce Brosnan, Salma Hayek, and Woody Harrelson.

Brought up in North London, Harris has studied acting since she was nine years old. She graduated from Cambridge University (Pembroke College) and went on to train at the prestigious Bristol Old Vic Theatre School (alumni include Daniel Day-Lewis, Brian Blessed, Miranda Richardson, and Jeremy Irons).

Complementing her training in 2000, Harris spent her first year out of drama school doing theatre before auditioning for Danny Boyle ("Trainspotting," "The Beach," "Shallow Grave") in 2001 and securing the co-lead (Selena) in "28 Days Later"—a machete-wielding urban survivor role that required a month's personal training to prepare for the stunt work that she performed.

Harris then went on to play Clara in the Channel 4 adaptation of Zadie Smith's Whitbread-winning novel *White Teeth*, and then she starred with Matthew Macfayden ("Spooks") as Maggie in Peter Kosminsky's ("White Oleander") two-part political docudrama "The Project" for the BBC. Since then Harris has starred opposite Colin Firth and Mena Suvari in Marc Evan's ("My Little Eye") film "Trauma."

Harris currently resides in London.



**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. Spotted at the Edinburgh festival while still at school, he played the title role in the BBC children's drama "John Diamond." At university, he was a member of the Cambridge Footlights Revue and played a much-celebrated "Cyrano de Bergerac" for The Marlowe Society at the Arts Theatre.

His early career was primarily theatre-based. In 1991, he was nominated for the Ian Charleson Award playing Celia to Adrain Lester's Rosalind 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 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 theatre 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. In the West End and on Broadway, he played lord Alfred Douglas opposite Liam Neeson’s Oscar Wilde in David Hare’s play “The Judas Kiss.”

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 appeared 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.”

For Robert Altman he played the long-suffering Captain Anthony Meredith in ‘Gosford Park.’ He played Nick opposite Bill Nighy in Neil Hunter and Tom Hunsinger’s celebrated film “The Lawless Heart.”

Hollander returned to the stage to play the title role of Moliere’s “Don Juan” at Sheffield’s Crucible Theatre for Michael Grandage, and then he played Edgar in “King Lear” opposite Oliver Ford Davies in Jonathan Kent’s final production at the Almeida Theatre.

He then portrayed King George V in Stephen Poliakoff’s BBC Emmy® Award-winning “The Lost Prince,” and the infamous Guy Burgess in the BBC’s four-part drama “Cambridge Spies,” for which he won Best Actor at the International Television Awards in Biarritz.

In 2003, he appeared in “Stage Beauty” directed by Richard Eyre, with Billy Crudup and Claire Danes. That same year, he played Laurie in the Donmar Warehouse’s revival of John Osborne’s “Hotel in Amsterdam,” directed by Robin Lefevre.

Hollander received a British Independent Film Award nomination as Best Supporting Actor for his performance as George Etherege opposite Johnny Depp in 2004 in “The Libertine.” For his performance as the Reverend William Collins in “Pride & Prejudice” starring Keira Knightly (directed by Joe Wright), he won the *Evening Standard*’s Peter Sellers Award for Comedy and Best Supporting Actor from the London Critics Circle.

For Ridley Scott, he played Charlie in “A Good Year” opposite Russell Crowe. For Ridley’s company Scott Free, he has recently completed the role of Adrian Philby in TNT’s CIA drama “The Company.”

Also this year, he will appear opposite Cate Blanchett and Samantha Morton in Working Title’s “Elizabeth—The Golden Age.”

He is currently appearing to critical acclaim at The National Theatre in Roger Michell’s production of Joe Penhall’s new play “Landscape With Weapon.”



**LEE ARENBERG** (Pintel) maintains a flourishing acting career—almost 20 years spanning television, stage and film. Lee will be seen this summer in Disney’s highly anticipated “Pirates” third installment, *PIRATES OF THE CARIBBEAN: AT WORLD’S END*. He is reprising his popular starring role as the bumbling yet intimidating pirate “Pintel” from the hugely successful films “Pirates of the Caribbean: The Curse of the Black Pearl” and “Pirates of the Caribbean: Dead Man’s Chest” opposite Johnny Depp, Orlando Bloom and Keira Knightly. Additionally, at the request of Disney and director Gore Verbinski, Arenberg also wrote, directed, and stars in his own “Pirates of the Caribbean” DVD featurettes.

Arenberg can also be seen in the role of the notoriously arrogant studio head Bobby G. in the controversial syndicated Fox comedy “Action,” opposite series star Jay Mohr and Ileana Douglas.

Arenberg has appeared in more than 30 movies, including “Cradle Will Rock,” “RoboCop 3,”

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“Waterworld,” “Bob Roberts,” “The Apocalypse” and the fantasy-adventure feature “Dungeons & Dragons,” and he has worked with such stars as Johnny Depp, Susan Sarandon, Jeremy Irons, Kevin Costner, Bill Murray, John Cusack and Tim Robbins.

A native Angeleno, Lee 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 found success early in his career playing scene-stealing roles in such famous TV shows like “Seinfeld” and “Tales from the Crypt,” as well as roles on “ARLI\$\$,” “Friends” and “Star Trek.” The Actors’ Gang was founded by Lee in 1981 with Tim Robbins and other friends from UCLA. After 20 years as an actor in the group, Lee recently made his writing and directing debut with “Foursome,” a play about golf, sex and witchcraft. He is involved with St. Jude’s Children’s Hospital and other children’s health causes and animal-rights organizations, and participates regularly in fundraising efforts on behalf of those charitable causes.



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: At World’s End,” Crook starred on the London stage in the drama “The Exonerated,” directed by Bob Balaban. Previously, Crook had starred as Billy Bibbit in the West End production of “One Flew Over the Cuckoo’s Nest,” and in Chekhov’s “The Seagull” at the Royal Court Theatre.

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



**KEITH RICHARDS** (Captain Teague) has come to be seen as the quintessential rock and roll guitarist. He has been called “the Human Riff,” and his playing, an uncanny combination of irreducible rawness and innate musicality, has made him one of the most influential musicians in rock history.

His candor, rigorous personal integrity, and uncompromising commitment to the music he loves have earned him the respect not only of the people who grew up with the Rolling Stones, but of succeeding generations of younger fans. He is an outlaw, but with an aristocratic bearing; a fearsome figure, but with unmistakable touches of sweetness and vulnerability; a feral rocker who can also break your heart with a lovely ballad.

That’s why Johnny Depp cites Richards as an inspiration for his portrayal of Jack Sparrow, and which makes Richards the ideal choice to play Captain Teague, the Keeper of the Code, who has some passing acquaintance to Captain Jack, in **PIRATES OF THE CARIBBEAN: AT WORLD’S END**.

The Rolling Stones, of course, were among the handful of artists who redefined popular music when they emerged from London in the 1960s, and Richards is one of the seminal group’s founding members. In particular, he loved the American blues and R&B that have proven to be important elements of the Stones’ music to this day. He is the engine that drives the band’s irresistibly rhythmic sound, and



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collaborating with singer Mick Jagger, he has written some of the most indelible songs of the rock era, including “(I Can’t Get No) Satisfaction,” “Start Me Up,” “Brown Sugar” and “Jumping Jack Flash.” In addition, Richards has made two solo albums, *Talk Is Cheap* and *Main Offender*, with his band, the X-Pensive (“as in formerly thinking,” he wryly explains) Winos.

Nor is Richards a stranger to the world of film. He produced the music for the concert film “Chuck Berry: Hail! Hail! Rock ‘n’ Roll” (1987), directed by Taylor Hackford, in honor of Berry’s 60th birthday. “Gimme Shelter,” the Maysles Brothers documentary of the Stones’ tumultuous American tour in 1969, is widely regarded as one of the best rock and roll films ever made. Martin Scorsese, Jean-Luc Godard and Hal Ashby are among the other directors the Stones have worked with in the course of their storied career.



**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 theatre 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 theatre. 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.

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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, but one worth mentioning is his current starring role in Britain’s Channel Four series “Goldplated.”

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,” “Cradle 2 the Grave,” “Death to Smoochy” and “Corky Romano.” He was a stunt player in the films “The Hand That Rocks the Cradle,” “Epic Movie,” “Evan Almighty,” “Planet of the Apes,” “Leprechaun: Back 2 Tha Hood,” “Van Helsing,” “Yours Mine and Ours” and “SuperBabies: Baby Geniuses 2.”

On television, Klebba is perhaps best known for his role as Randall Winston in multiple episodes of “Scrubs” and has also appeared in the TV movies “Snow White” and “The Santa Trap” and in the series on TLC “Little People, Big World,” “Mad TV,” “Just Shoot Me!,” “Drake and Josh,” “ER,” “Charmed,” 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.

He is also the Fastest Little Person in the world and competes against other LP’s from around the world. Martin has recently started a non-profit charity called CoDA (Coalition for Dwarf Advocacy) in which he and his friend Matt Roloff raise money to help get dwarf children adopted.

His favorite role in life is father to his son Alec Martin Klebba.



**REGGIE LEE**’s (Tai Huang) previous roles have swept the range of genres, from the snakeskin-wearing, motorcycle-riding, cold-blooded killer Lance Nguyen in the high-octane blockbuster “The Fast and the Furious” to the romantic lead in the critically acclaimed independent film “Drift” and his current role of Special Agent William “Bill” Kim in Fox Television’s hit series “Prison Break.”

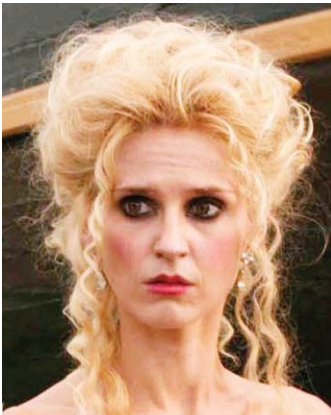
Lee has also appeared in “Masked and Anonymous” with Bob Dylan, the Sci-Fi Channel’s thriller “Frankenfish,” “Net Games,” “X.C.U.” and, most recently, the horror film “Dimples,” and Lee has the starring role in the historical drama “Chinaman’s Chance,” also featuring Timothy Bottoms, Jason Connery, Coolio, Ernest Borgnine and Lorenzo Lamas.

On television, Lee portrayed the role of Zhing Zhang in the Fox comedy “Luis.” He also appeared as Officer Jim Chang on Lifetime’s “The Division,” Dr. Oliver Lee on “Judging Amy” and Assistant District Attorney Brian Chin on “Philly.” Lee has guest-starred on more than 20 television shows, including “ER,” “Ellen Again,” “Strong Medicine,” “Mad About You,” “Walker, Texas Ranger,” “Diagnosis Murder,” “Chicago Hope,” “Beverly Hills 90210,” “Babylon 5,” “Party of Five” and “The Magic Pearl,” the first all-Asian animation for TV.

Born in Quezon City, Philippines, Lee is the oldest of three sons and in addition to English, continues to speak Tagalog—his native language—as well as several other languages. As a child, his family moved to Cleveland, Ohio, where Lee graduated from a Franciscan high school. The 1990s found him relocating to Los Angeles where he immediately found work as a dancer for Prince on the MTV Awards. He then hit the road and toured nationally in “Heartstrings” and later in “Miss Saigon” and was cast in the original

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company of the Broadway revival of Rodgers and Hammerstein's "Carousel." In 1997, Lee received a Dramalogue Critics Award for his performance in "F.O.B." at East West Players and also starred in that company's production of "Carry the Tiger to the Mountain."



It's been a busy year for **VANESSA BRANCH** (Giselle). After completing her fourth consecutive year as the campaign spokesperson for Wrigley's Orbit Gum, she flew to the Caribbean to reprise her role as Giselle, one of Captain Jack Sparrow's favorite wenches, in *PIRATES OF THE CARIBBEAN: AT WORLD'S END*. Then, it was off to Kansas City, Missouri, to shoot the feature film "All Roads Lead to Home" opposite Peter Coyote and Jason London. She was then cast as the supporting lead in the feature film "Suburban Girl" opposite Sarah Michelle Gellar and Alec Baldwin as a sexy British book publisher.

In addition to her busy feature schedule, Branch had a recurring role on the hit television series "The Gilmore Girls" and has appeared on television in numerous guest-starring roles in "Monk," "Lost," "Entourage" and "Andy Barker P.I."

In 2007, Branch will be bringing back the now-famous phrase "Fabulous, No Matter What" for a fifth year as the spokesperson for Orbit Gum. She also just returned from China where she completed her latest feature film, "Milk and Fashion," in which she played the starring role. The film was shot entirely in Mandarin.

Branch was raised in England and the United States and attended Middlebury College, where she majored in theatre and Chinese. She developed a fascination with languages and set her sights on French and Mandarin, both of which she now speaks fluently. She currently resides in Los Angeles.



**LAUREN MAHER** (Scarlett) has established herself as a versatile actor in the entertainment industry with a varied body of work in film, television and theatre.

In addition to her three appearances as Scarlett in the "Pirates" trilogy, Maher's other work in film includes Pat O'Neill's festival favorite "Decay of Fiction," Lee Friedlander's award-winning romantic comedy "Girl Play," and "Mind Forest." She has also starred in numerous short films, including "Solo Act," "Century Game" and "Seafood Heaven." Maher's latest project is a supporting role in the horror film "33 Griffin Lane."

Maher has acted on the stage in New York, London and Los Angeles. Her work includes roles in "Romeo and Juliet," "Hamlet," "The Great White Hope" and Tony Kushner's "The Illusion." From 2000-2005, Maher served as a co-artistic director and producer for WolfPack Production Company, a non-profit theatre company based in Los Angeles. During this time, she helped to produce numerous Shakespearean plays, as well as works by Sam Shepard and the Firesign Theatre. Currently, she performs regularly with the Lonestar Ensemble. She has most recently been seen on the stage in "Teechers," co-starring James Marsters.

In her spare time, Maher is passionate about traveling, music, art, yoga and meditation. She is a certified yoga instructor and yoga therapist and has specialized in teaching yoga to cancer patients during and post treatment.

Maher received her degree in theatre arts from Marymount Manhattan College in New York City. She has also studied theatre at the Lee Strasberg Theatre Institute in New York City as well as Richmond College in London.



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## ABOUT THE FILMMAKERS

Working in a wide range of genres and budgets with many of today's top talents, **GORE VERBINSKI** (Director) is considered one of the most innovative directors of his generation. With seven feature films to his credit thus far, Verbinski's box-office success totals over \$2 billion worldwide. The 2006 release of "Pirates of the Caribbean: Dead Man's Chest" not only grossed \$1 billion around the world, but broke many box-office records, including the first film to break the heralded \$100 million barrier in 48 hours.

The opening film of this trilogy, "Pirates of the Caribbean: The Curse of the Black Pearl," was released in 2003 and went on to become one of the top-grossing films of that year, earning a number of Oscar® nominations, including a Best Actor nomination for Johnny Depp.

In between the first and second "Pirates" pictures, Verbinski directed the acclaimed comedy-drama "The Weather Man," starring Nicolas Cage and Michael Caine. The powerful opus about the elusive contemporary American Dream, showcased Verbinski's versatility. In 2002, Verbinski wowed audiences with the hit thriller "The Ring," which grossed over \$250 million worldwide and made Naomi Watts a household name.

Prior to his incredible film success, Verbinski was an award-winning commercial and music video director. His inventive work in advertising for companies including Nike, Coca-Cola, and Budweiser earned him a number of Clio awards. In 1993, he created the memorable Budweiser advertising campaign showcasing croaking frogs. Along with commercials, Verbinski also has seen success in the music-video world directing videos for bands such as Bad Religion and Crystal Method. In 1997, his work caught the eye of Steven Spielberg who offered him his first feature film, the visually stunning family comedy "Mousehunt."

Verbinski is a graduate from the prestigious School of Theatre, Film and Television at UCLA and resides in Los Angeles with his wife and two sons.

Great stories, well told. They can be for audiences in darkened movie theatres 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 \$14.5 billion in box-office, video and recording receipts. In the 2005-6 season he had a record-breaking nine series on network television. His films—15 of which exceeded the \$100 million mark in U.S. box-office receipts—have been acknowledged with 39 Academy Award® nominations, six Oscars®, eight Grammy Award® nominations, five Grammys®, 23 Golden Globe® nominations, four Golden Globes®, 53 Emmy Award® nominations, 14 Emmys®, 16 People's Choice nominations, 11 People's Choice Awards, 11 BAFTA nominations, two BAFTA Awards, numerous MTV Awards, including one for Best Picture of the Decade for "Beverly Hills Cop," and 14 Teen Choice Awards.

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.

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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, Liv Tyler 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 #1 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.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny “Kangaroo Jack,” a family film that won an MTV Award for Best Virtual performance for the kangaroo.

And later 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, earned five Academy Award® nominations and spawned two sequels: “Pirates of the Caribbean: Dead Man’s Chest” and PIRATES OF THE CARIBBEAN: AT WORLD’S END.

Following “Pirates of the Caribbean: The Curse of the Black Pearl,” The Films That Begin With The Lightning Bolt have included “Bad Boys II”; “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 \$347,451,894 million worldwide.

“Glory Road,” the story of Texas Western coach Don Haskins, who led the first all-black starting lineup for a college basketball team to the NCAA national championship in 1966, debuted in early 2006 starring Josh Lucas, Derek Luke, Al Shearer, Mehcad Brooks and Emily Deschanel. The film was honored with an ESPY Award for “Best Sports Movie of the Year” for 2006, while the writers received a Humanitas Prize for work that “honestly explores the complexities of the human experience and sheds light on the positive values of life.”

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Summer 2006 brought the theatrical release of “Pirates of the Caribbean: Dead Man’s Chest,” which sailed into the record books by becoming not only Bruckheimer’s most financially successful film, but the highest-grossing movie opening ever in the history of film: \$135.6 million in its first three days. Shattering projected estimates, the film earned \$55.8 million the first day of release. Seizing \$44.7 million on the second day, “Pirates of the Caribbean: Dead Man’s Chest” became the first movie to top \$100 million in only two days. In its first eight weeks, the film surpassed the \$1 billion mark worldwide, easily distinguishing itself as the number-one movie in the world.

Teaming for the sixth time with director Tony Scott, Bruckheimer released “Déjà Vu” in late 2006, 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.

Following the success of “National Treasure,” Bruckheimer’s next feature will be “National Treasure: Book of Secrets.” The film reunites Bruckheimer with director Jon Turteltaub and stars Nicolas Cage, Jon Voight, Diane Kruger and Justin Bartha, with new cast addition Helen Mirren and Ed Harris.

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 hit on a global scale in 2005 as well as being broadcast TV’s #1 primetime series for the summer of 2006—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,” four-time Emmy Award®-winning “The Amazing Race” and “Close to Home” on CBS. Bruckheimer consistently has four series listed in the top ten shows on television.

In 2004, Bruckheimer made the “Time 100,” a list of the most influential people in the world. Also in 2004, Bruckheimer was named number one in the Power Issue of *Entertainment Weekly*. The following year, Bruckheimer was the first recipient of the SEAL Patriot Award, in recognition by the SEAL community for his outstanding representation of the U.S. military in motion pictures and television.

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.

*Variety* selected Bruckheimer as their Showman of the Year for 2006. This award—determined by *Variety*’s top editors and reporters—is presented to an individual who has had significant economic impact, innovations and/or breakthroughs in the entertainment industry.

Bruckheimer was presented with the Salute to Excellence Award from The Museum of Television and Radio for 2006 for his contribution to the television medium. And, in 2007, the Producers Guild of America presented him with the Norman Lear Achievement Award in Television for his extraordinary body of work in television.

The *Los Angeles Times* listed Bruckheimer as number 8 in its 2006 The Power Issue, which features the 100 people who wield the most influence in Southern California. *Premiere* magazine ranked Bruckheimer as number 10 on its list of 2006 power players, while *Forbes* magazine positioned the producer at 42 on its 2006 Celebrity 100 List.

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,” “Remember the Titans,” “Déjà Vu” and “National Treasure: Book of Secrets.”

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor’s degree in economics and a master of 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” and “Pirates of the Caribbean: Dead Man’s Chest,” 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, “Con Air,” starring Nicolas Cage and John Malkovich, “Déjà Vu,” starring Denzel Washington and “National Treasure: Book of Secrets,” again starring Nicolas Cage.

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.

As a filmmaker for over 25 years, **BRUCE HENDRICKS** (Executive Producer) has been associated with some of the most prestigious, top-grossing films in motion-picture history. He has a unique position in the entertainment industry, working as both a studio executive and as a producer and director.

As President of Physical Production for Walt Disney Studios since 1992, 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 30 countries. Among these films are the blockbusters “The Sixth Sense,” “Armageddon,” “The Rock,” and “The Chronicles of Narnia—The Lion, The Witch and The Wardrobe,” to name a few.

His credits as Executive Producer are the Jerry Bruckheimer Productions trilogy “Pirates of the Caribbean” and the WWII epic “Pearl Harbor.”

His directing credits include the IMAX film “Ultimate X” as well as music videos, television programs and commercials.

Hendricks is a member of the Academy of Motion Picture Arts & Sciences, The Producers Guild and the Directors Guild of America. He received an Emmy Award® for his work on the ABC telefilm “The Wave.”

A native of Dallas, Texas, Hendricks holds a Bachelor of Science degree in film production from The University of Texas.

Hendricks and his wife live in Los Angeles, California, with their daughter, Kyra.

**ERIC McLEOD’s** (Executive Producer) wide range of production experience as a producer, executive producer and unit production manager made him a superb candidate to handle the massive logistics required for mounting “Pirates of the Caribbean: Dead Man’s Chest” and **PIRATES OF THE CARIBBEAN: AT WORLD’S END**.

Just before he boarded the “Pirates” ship, McLeod served as producer of the smash hit “Mr. and Mrs. Smith,” starring Brad Pitt and Angelina Jolie. He was also executive producer of “The Dukes of Hazzard,” “The Cat in the Hat,” “Showtime” and “Austin Powers: International Man of Mystery,” and producer of “Austin Powers in Goldmember,” “The Cell” and “Austin Powers: The Spy Who Shagged Me.” Following the completion of “Dead Man’s Chest” and **AT WORLD’S END**, McLeod segued to producing DreamWorks’ “Tropic Thunder,” directed by and starring Ben Stiller and also starring Jack Black and Robert Downey, Jr.

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, and Gus van Sant’s “Drugstore Cowboy” and production supervisor on “8 Seconds.”

Academy Award®-nominated writers **TED ELLIOTT** and **TERRY ROSSIO** return to “Pirates” for the third time, following their esteemed work on “Pirates of the Caribbean: The Curse of the Black Pearl” and “Pirates of the Caribbean: Dead Man’s Chest.” Elliott and Rossio also 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 Meyers and Eddie Murphy; “The Road to El Dorado,” featuring Kevin Kline and Kenneth Branagh; “Antz” (creative consultants), featuring Woody Allen; “Sinbad: Legend of the Seven Seas” (creative consultants), featuring Brad Pitt and Catherine Zeta-Jones; and “Shrek II” (creative consultants), the highest-grossing animated picture of all time.

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

**DARIUSZ WOLSKI** (Director of Photography) returns for his third tour of “Pirates” duty following his acclaimed work on both “The Curse of the Black Pearl” and “Dead Man’s Chest.” Prior to that, he also showcased his talents for director Gore Verbinski on “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’s “Romeo is Bleeding”; John Polson’s “Hide and Seek”; as well as with 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 emigrating 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.”

Wolski’s next project is Tim Burton’s “Sweeney Todd,” which reunites him once again with Johnny Depp.

**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. Heinrichs returns to “Pirates” following his remarkable work on “Dead Man’s Chest,” which brought him both Academy Award® and British Academy of Film and Television Arts (BAFTA) Award nominations. He won the Academy Award® for his work on Tim Burton’s “Sleepy Hollow,” for which he also won the 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.” “Dead Man’s Chest” also brought Heinrichs an Art Directors Guild Award nomination.

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 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 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: AT WORLD’S END** reunites **PENNY ROSE** (Costume Designer) with director Gore Verbinski following their collaborations on “Pirates of the Caribbean: The Curse of the Black Pearl,” “The Weather Man” and “Pirates of the Caribbean: Dead Man’s Chest.” For “The Curse of the Black Pearl” and “Dead Man’s Chest,” 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:



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“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 Kaniévská’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, and “St. Trinians” starring Rupert Everett. She is presently working on “Made of Honor,” starring Patrick Dempsey.

Rose was trained in West End theatre 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) was nominated for an ACE (American Cinema Editors) Award for his work on “Pirates of the Caribbean: Dead Man’s Chest.” He has enjoyed a long and rewarding association with director Gore Verbinski, most recently editing the director’s “The Weather Man” and “Pirates of the Caribbean: Dead Man’s Chest.” 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 “Mousehunt.” 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 an editor of “Pirates of the Caribbean: The Curse of the Black Pearl,” for which he shared an A.C.E. Eddie Award with Craig Wood and Arthur Schmidt, and “Pirates of the Caribbean: Dead Man’s Chest,” for which he and Craig shared an A.C.E. Eddie nomination.

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,” the Mel Brooks spoof “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,” which was nominated for a best picture Golden Globe®, 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.

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German-born composer **HANS ZIMMER** (Music) returns for his third collaboration with Jerry Bruckheimer and Gore Verbinski on *PIRATES OF THE CARIBBEAN: AT WORLD'S END*, having “overproduced” the score for “The Curse of the Black Pearl” and then taken on scoring responsibilities for “Dead Man’s Chest.” Zimmer is recognized as one of the film industry’s most respected and innovative composers. For his impressive body of work, he has been honored with countless awards, including the Academy Award®, two Golden Globes®, three Grammys® and a Tony Award®. The German-born composer began studying music as a child and first enjoyed success as a member of the alternative rock band The Buggles, whose 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 in 1981.

Zimmer entered the world of film music in London during a long collaboration with famed composer and mentor Stanley Myers, which included his debut 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 eight 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,” Remote Control Productions. 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,” directed by Barry Levinson.

Some of his other impressive scores include “Pearl Harbor”; “The Last Samurai”; Gore Verbinski’s “The Ring” and “The Weather Man”; 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”; Quentin Tarantino’s “True Romance”; “Tears of the Sun”; “Backdraft”; “Days of Thunder”; “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.”

His recent credits include “Batman Begins”; last summer’s blockbusters “The Da Vinci Code” and “Pirates of the Caribbean: Dead Man’s Chest,” which marked his seventh project with Jerry Bruckheimer; and Nancy Meyers’ romantic comedy “The Holiday,” starring Kate Winslet, Cameron Diaz and Jude Law.

In 2000, 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-piece choir. Choosing selections from his impressive 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

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Decca and released as a concert album entitled “The Wings Of A Film: The Music of Hans Zimmer.”

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. He has also received ASCAP’s Henry Mancini Award for Lifetime Achievement.

Upcoming for Zimmer is the highly anticipated “The Simpsons Movie,” due out in the summer of 2007.

**JOHN KNOLL** (Visual Effects Supervisor) won an Academy Award® for his stunning work on “Pirates of the Caribbean: Dead Man’s Chest,” which also brought him a British Academy of Film and Television Arts (BAFTA) Award as well as six Visual Effects Society (VES) Awards, winning in every category for which the film was nominated. Knoll was also Oscar®-nominated for “Pirates of the Caribbean: The Curse of the Black Pearl.”

Knoll 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. 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.

**CHARLES GIBSON** (Visual Effects Supervisor, Second Unit Director), along with colleagues John Knoll, Hal Hickel and Allen Hall, received his second visual effects Academy Award® for “Pirates of the Caribbean: Dead Man’s Chest.” Gibson is a longtime collaborator of director Gore Verbinski, beginning with “Mousehunt,” and continuing with “The Ring,” “The Weather Man,” and all three “Pirates of the Caribbean” movies.

As Visual Effects Supervisor, Gibson has worked with directors Steven Spielberg, Robert Altman, Frank Darabont, George Miller, and Barbet Schroeder. His first Academy Award® was for the groundbreaking visual effects work on Kennedy-Miller’s “Babe.” Gibson also received an Academy Award® nomination for his work on “Pirates of the Caribbean: Curse of the Black Pearl” as well as a British Academy Award for his visual effects work on “Dead Man’s Chest.”

**JOHN FRAZIER** (Special Effects Supervisor) was born on September 23, 1944, in Richmond, California. As a child, his family moved to Southern California, where he was raised. He attended Canoga Park High School and attended college at Los Angeles Trade Tech, where he studied high-rise construction and freeway design. In 1963, he began designing special effects props at the Haunted House nightclub in Hollywood. The owner recognized his skills and got Frazier a job at NBC. In 1970, he joined Local 44



and began working on special effects for motion pictures. He has been the special effects coordinator and/or supervisor on more than 60 films and has been honored with Academy Award® nominations for “Twister,” “Armageddon,” “The Perfect Storm,” “Pearl Harbor” and “Spider-Man,” before finally winning in 2005 for “Spider-Man 2.” He was nominated once again in 2006 for his work on “Poseidon.”

Frazier also won a British Academy of Film and Television Arts (BAFTA) Award for “The Perfect Storm” and “Twister.” Additionally, he received two Clio Awards for his work in TV commercials. He currently resides in Southern California.

**ALLEN HALL** (Special Effects Supervisor) shared the 2006 Academy Award® for his work on “Pirates of the Caribbean: Dead Man’s Chest” with colleagues John Knoll, Charles Gibson and Hal Hickel. Hall also 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.”

**GEORGE MARSHALL RUGE** (Stunt Coordinator) returns following his thrilling work on both “Pirates of the Caribbean: The Curse of the Black Pearl,” which won him an American Choreography Award, and “Pirates of the Caribbean: Dead Man’s Chest,” for which he is a current nominee for the Taurus World Stunt Awards as Best Second Unit Director and Best Stunt Coordinator. 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” and performs the same tasks on “National Treasure: Book of Secrets.”

Born in San Francisco, Ruge studied theatre arts and acting while working as an actor in Bay Area theatre, 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.

Ruge then turned his attention to film and relocated to Los Angeles to pursue those interests. Since that time, Ruge has performed in numerous feature-film productions, among them “Come See the Paradise,” “L.A. Story,” “The Doors,” “The Mask of Zorro,” “Chaplin,” “Barfly,” “Mars Attacks!,” “George of the Jungle,” “Conspiracy Theory,” “City of Angels,” “Bulworth,” “Lethal Weapon 4,” “Swordfish,” “Gattaca,” and “The Limey,” among many others. He has portrayed 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 telefilms and episodes of such series as “Knots Landing,” “Wizards and Warriors,” “Quantum Leap,” “Tour of Duty,” “Renegade,” “SeaQuest DSV,” “Walker, Texas Ranger,” “V.I.P.,” “Chicago Hope,” “Columbo,” “Mr. and Mrs. Smith,” “Murder She Wrote,” “The Enemy Within” 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 before leaving that organization to pursue other creative interests, including the formation of his own independent film production company, Rolling Fog Productions, which currently has one film in production and several others in development.

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 Makeup Effects Designer) was nominated for her work, along with key hair stylist and designer Martin Samuel, for a Best Makeup Academy Award® for “Pirates of the Caribbean: The Curse of the Black Pearl.” They also won a BAFTA Award for their work on that film. They returned to “Pirates of the Caribbean: Dead Man’s Chest,” which brought her and Samuel yet another nomination from the BAFTA Awards. Over the course of her 30-year career, Neill has won three Academy Awards®, two Emmy Awards®, two Saturn Awards, the BAFTA Award and Makeup Artist of the Year from the Foreign Press, with a total of 18 international nominations for her creative and innovative makeup.

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 and 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.” Some of her other credits have included Burton’s “Edward Scissorhands,” Danny DeVito’s “Matilda” and “Hoffa,” and Spielberg’s “Amistad.”

Neill continued her illustrious career with an assortment of new characters ranging from a manic 100-year-old lady in “Duplex,” possessed beings in “Constantine” and a slew of dirty, drunken, barnacle-encrusted pirates that everyone adores for the “Pirates of the Caribbean” series. She is now in London turning Johnny Depp into the infamous Demon Barber of Fleet Street for the film “Sweeney Todd.”

**MARTIN SAMUEL** (Chief Hair Designer), along with Ve Neill, was a recipient of an Academy Award® nomination and a BAFTA Award for his work on “Pirates of the Caribbean: The Curse of the Black Pearl” and a BAFTA Award nomination for “Dead Man’s Chest.” Samuel has worked as a hair stylist 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,” “Bandidas,” “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 Hair Stylist 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.

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