

PIRATES: DEAD MAN TELLS NO TALES (2017)

- Released by May 26th, 2017
- 2 hour 9 minutes
- \$230,000,000 (estimated) budget
- Joachim Rønning, Espen Sandberg directed
- Rated PG-13 for sequences of adventure violence, and some suggestive content
- Walt Disney Pictures, Jerry Bruckheimer Films, Infinitem Nihil Productions
- Produced by Chad Oman, Terry Rossio, Mike Stenson, Brigham Taylor

QUICK THOUGHTS:

- Demetri Panos
- Phil Svitek

DEVELOPMENT

- Pre-production for the film started shortly before *On Stranger Tides* was released in early 2011, with Terry Rossio writing a script for the film
- Shortly before the release of *On Stranger Tides* in 2011, the cast and crew of the fourth film were told to set aside time in the near future, as Walt Disney Pictures intended to shoot a fifth and sixth film back-to-back (like the first two sequels)
- In early 2013, Jeff Nathanson was hired to write a new script, with Depp being involved in Nathanson's writing process
- Rob Marshall, the director of the last film, was believed for return to direct, but he declined after he chose to direct *Into the Woods* (2014) and *The Thin Man* (both projects for Disney and starring Johnny Depp)
- After Marshall passed on the project, many directors were rumored to direct the film, like Tim Burton, Sam Raimi, Shawn Levy, Chris Weitz, Alfonso Cuarón and Gore Verbinski (who directed the first three films)
- On May 9, 2013, it was reported that Fredrik Bond, Rupert Sanders, and the Norwegian film duo Joachim Rønning and Espen Sandberg were considered to direct the fifth film
- On August 22, 2013, Rønning and Sandberg revealed that the title of the fifth film would be *Dead Men Tell No Tales*
- However, after Disney's *The Lone Ranger* lost the studio \$190 million in 2013—a film also starring Depp in a similarly eccentric role—Disney questioned the bankability of Depp and thus the franchise, so the film was reconsidered and not actually green-lit as of early 2014
- Another problem, along with the lack of success Depp experienced outside of the *Pirates* franchise were script problems, as Walt Disney Studios chairman Alan Horn stated: "We haven't seen a screenplay yet that I've been able to sign off on. There's a lot of variables that affect the final outcome once it leaves the studio lot, so we are very careful."
- Due to these problems, the film's production was delayed and it moved from a 2015 release aspired by Disney in 2013 to a likely release in 2016
- Producer Jerry Bruckheimer revealed that script as well as budget issues were behind the delay, and that Jeff Nathanson was at work on a second attempt based on a well-received outline, stating: "It's all a factor. We want a script that everyone's signed off on and a budget that everyone's signed off on."
- After the script was accepted and the film was finally officially green-lit by Disney in July 2014, the release date moved to July 7, 2017
- Many of the crew members for the film were new to the franchise, replacing members that had served on the previous four films
- Apart from directors Rønning and Sandberg and writer Nathanson, a new director of cinematography, Paul Cameron replaced Dariusz Wolski, production designer Nigel Phelps, visual effects supervisor Gary Brozenich, special effects supervisor Dan Oliver, supervising stunt coordinator R. A. Rondell, stunt coordinators Thomas Robinson Harper and Kyle Gardiner, makeup and hair designer Peter Swords King, executive producers Joe Caracciolo Jr. and Brigham Taylor replacing Mike Stenson, film editors Joel Cox, Gary D. Roach and Roger Barton

and composer [Geoff Zanelli](#) taking over from composer of the primary themes for the series, [Hans Zimmer](#)

- Costume designer [Penny Rose](#) returned after providing the costumes for all four previous films, along with executive producer Chad Oman

WRITING (Jeff Nathanson)

- The filmmakers cited the series' first installment, *The Curse of the Black Pearl* (2003), as inspiration for the script and tone of the film
- Directors spoke highly of Jeff Nathanson's "funny and touching" script and that they are inspired by the first film, *The Curse of the Black Pearl*, stating that the original is "scary, it's funny, and most of all it's a comedy, but with great heart, and that structure and the dynamics between the characters was something I really wanted to try and reinvent"
- The pair also wanted to include two things new to the series; "it needs to have heart, I really believe this to be the most emotional *Pirates* yet", argued Rønning, as well as exploring the roots of Jack Sparrow
- By 2011, shortly before the release of *On Stranger Tides*, [Terry Rossio](#) was writing a script for a fifth film without his partner [Ted Elliott](#)
- Rossio's draft was ultimately rejected. "My version of *Dead Men Tell No Tales* was set aside because it featured a female villain," recalled Rossio, "and Johnny Depp was worried that would be redundant to *Dark Shadows*, which also featured a female villain."
- In January 2013, Disney hired [Jeff Nathanson](#) to work on a script. That September, producer Bruckheimer said, "We have an outline everyone loves but the script is not done," explaining that the release would be postponed beyond summer 2015
- On April 13, 2014, Depp said Bruckheimer and Disney had invited him in to collaborate with the writer Jeff Nathanson, noting:
 - Everyone involved wants the script to be right and perfect. So we have gone on to do other things [in the meantime]. We are still going to do the film together. I enjoy them immensely. They are super talented. They have a great sense of humor. I think they have a really fun approach to what we are going to do with the next *Pirates*. Very happily and proudly, I have welcomed taking part in the story and working directly with the screenwriter [Jeff Nathanson]—he and I. It's working out really well that way. So I have high hopes for that *Pirates 5* because if that's really the last one, which it probably is, I feel that we owe it to the audience who went and saw the films so many times. We'll do it right and end it on a high note
- There's a mythical MacGuffin in this movie in the shape of Jack's compass, which the filmmakers describe as "the hardest nut to crack, from a story point of view." A key element from the very start of the *Pirates* series, the compass famously does not point north, instead pointing to "the thing you most want in the world". But figuring it into the script and how it related to Salazar took some time during development. "We needed some kind of key to unlock Salazar from his hellish prison in the Triangle," explains Rønning. "That's where it started. What kind of tools do we have? The compass is one of the most prominent gadgets that Jack had. So we started from there. It took a long time to solve it."
- "Making *Pirates Of The Caribbean* is a blessing and a curse," sighs Rønning. "Because there's such a vast mythology. It's tricky. It's choppy waters." As he and Sandberg put it, the approach is a balancing act between honouring that mythology ("there's been 10, 11, 12 hours of film made!") and bringing new mythology along, while keeping it all relatively grounded. But how do you do that in a franchise flooded with a cacophony of supernatural elements?
- "We have strong fantasy elements in the movie," Rønning acknowledges. "But we tried to limit them somehow. It's always going to be important to ground it, even in *Pirates Of The Caribbean*. We have lots of fantastical elements – [the script] had even more in the earlier drafts. We shaved them off a bit."

STORY/TOPICS

- Curses
- Inciting incident
- The triangle
- Who is villain, who isn't
- Love story
- Father/daughter
- Action scenes
- Comedy
- Jack as a main character?
- Trident
- Compass
- Favorite location
- Zombie sharks
- Tie ins to past movies

CAST:

- How did Paul McCartney come to be in the film, and what was it like to direct him?
(<http://collider.com/joachim-ronning-espen-sandberg-pirates-of-the-caribbean-5-interview/>)
 - SANDBERG: He called and called.
 - RONNING: No. As you know, Keith Richards from the Rolling Stones played Jack Sparrow's dad, but he couldn't do it now. So, we sat down with Johnny and made a very short list of potential substitutes for someone that could fill his shoes. We really wanted a cameo.
 - SANDBERG: It's a treat.
 - RONNING: We're fans of the franchise, too, and we wanted those little things that we love about it. Of course, Sir Paul McCartney was at the very top of our list. The next thing became, how should we do this? And then, Johnny realized that he had his number on his phone, so he texted him. He texted back and, over the next couple of days, they went more and more into the pirate lingo and we knew that we got him. It was fantastic to work with him! He's such a pro and so eager, and he's a great actor. It was fun to transform him into a pirate.
- Keira Knightley reprises her role in the film series as Elizabeth Turner, Will Turner's wife and Henry's mother, while Angus Barnett and Giles New return as Mullroy and Murtogg.
- Additionally, Adam Brown, Danny Kirrane, Delroy Atkinson, and Paul McCartney appear as a member of Jack's crew named Jib, Bollard, Maddox, and Jack's paternal uncle, Uncle Jack respectively.
- Alexander Scheer plays a young Captain Edward Teague in a flashback sequence, while Keith Richards likeness was also used

JOHNNY DEPP (Captain Jack Sparrow)

- BRUCKHEIMER: You know what? He shaped it all on his own. I wish I could say that I helped him shape it, but I didn't. That would be a lie. What happened was that he had just had his daughter, and his daughter and he were watching a lot of cartoons, so he zeroed in on Pepe LePew, who he thought was a lot of fun. And Keith Richards was a friend of his, so a combination of the two became Jack Sparrow. He's been on sea for so long that he's constantly moving, like a ship. That's how he came up with that. When you hear him describe how he created the character, it's really fun to listen to. They didn't know if he was drunk or guy. It was quite an issue, on the first film. When you make a movie about a theme park ride, people wonder if you're insane. And then, the media starts coming after you about making a movie about a theme park ride. It was on the coattails of The Haunted Mansion and Country Bears, which both failed, so they were looking at us and writing about how miserable the movie was going to be. But then,

when the media saw the movie, they were in shock. They couldn't believe how this character could be so fresh and interesting, and you have to hand it to Disney to let him go and create this character.

- The eccentric but noble pirate captain of the *Black Pearl* on the hunt for the Trident of Poseidon, which bestows control over the seas. In the film, according to director Joachim Rønning, Jack's "lost his mojo, he can't even be on the water". Rønning stated that Sparrow's role in the film mirrors his role in the original: "it was important to go back to the same dynamic that the first film had where Jack is not the main character, I wanted a story about real people, real characters – and then Jack Sparrow comes in and crashes the party every now and then", and called Depp "a comedic genius, he has a comedic timing that I've never seen in anyone". The film goes into the backstory of Sparrow and used CGI to de-age Depp, which co-director Rønning believed was tricky in terms of "trying to give him a backstory and still honour the mythology of the franchise"
- On March 10, 2015, Depp was injured off set and had to be flown back to the United States for surgery. Due to his absence, filming stalled completely and 200 crew members were forced to stand down for two weeks as they had done all they had been able to without Depp
- The film was being produced as Johnny Depp was going through a bitter divorce from his wife Amber Heard. He was chronically late to the set, to the point where it ate into the schedule as the set often came to a halt for hours at a time. It got to the point where a production assistant was hired just to wait outside Depp's house and announce that he was awake when they saw the lights inside come on

JAVIER BARDEM (Captain Salazar)

- In response to bringing back Penelope Cruz, BRUCKHEIMER said: Well, she is really instrumental in Javier being in this movie, to be honest with you. We offered him the movie and the first thing he did was turn to his wife and say, "What was it like, making a Pirates movie?" She said, "I had a great time! You should do it!" So, it got her blessing, and that's how we got him in the movie. If she had said, "I didn't have a great time," he wouldn't have been in it. We're so fortunate that she liked her experience making the movie.
- BARDEM: I was there on the set, on Pirates 4, and I saw how good everything worked out. She was pregnant when she was shooting, and they respected that. So, I saw the production quality and the detail. In this movie, I would walk around my boat and I would lift a plate, and there would be hand carved things in the wood that the art department did, that nobody would ever see, but it was there. You have to respect that and you have to be responsible for that. You are the one who is going to bring that into the performance. That's important in a production like this. That helped me to say yes.
- BARDEM: The guys from Australia who won the Oscar for Mad Max did [the make-up], and it was all handmade. It was pretty amazing! That was three hours long, which is not that long for such great detail work. And the hair was all pulled back because that wasn't there. I saw some drawings and ideas, but it wasn't until I saw the movie that I realized how powerful it was. I think they've done a great job because it didn't kill the performance. When you are surrounded by so many special effects, the fear is that you're going to survive it, but they did a great job. They really respected the actor's job, and helped it with the special effects.
- A powerful and maniacal undead pirate hunter of the Spanish Navy who was trapped in the Devil's Triangle. After escaping, he seeks the Trident of Poseidon to wipe out all piracy and exact revenge on his old enemy, Captain Jack Sparrow. Bardem set out to imbue the character with "a rage based on dented pride", comparing the character to "a wounded bull", owing to his spectacular fall from grace, going from a high ranking commander of a Spanish fleet to being betrayed and trapped in hell by Sparrow, who Bardem says is the reason for Salazar "holding that revenge in his body for eternity".
- It took 3 hours a day to apply the make-up to Bardem's face, with Bardem referring to the process as having "cold chicken breasts" glued to his face

GEOFFREY RUSH (Captain Hector Barbossa)

- Bruckheimer says Rush is constantly inhabiting the character and always coming up with ideas, but the actor says the film wasn't the only thing he had on his mind.
- The actor mentions that at the same time he was filming "Dead Men Tell No Tales" in Australia, he was also learning the title role in "King Lear" for a production of the Shakespeare play in Sydney later that year.
- "So there I was in my board shorts walking up and down the beach on the Gold Coast in Queensland, which curious enough is my old child family holiday stomping ground. Throwing 'Lear' in the mix while I was shooting 'Pirates' while having childhood memories was a heavy time."
- Still, he found it "quite a nice balance ... shooting CGI by day and by night plunging back into the power language written 400 years ago."
- BRUCKHEIMER: He's such a great actor and a good buddy. What's great about him is that he thinks about the movie, 24 hours a day. He dreams about it. So, whenever you sit down with him or he walks by, he says, "I have an idea!" He's always got something new for his character, for the movie, and it's just so great to work with him. A lot of actors, you give them the script, they read it, do their lines and go home, but not Geoffrey Rush. Geoffrey Rush is constantly inhabiting the character.
- RUSH: I went back and looked at the other films thinking, "Is this going to make sense?," because we're going back to the frat boy days, before the curse of the Black Pearl. I thought, "Maybe this has been a really seriously repressed, guilty memory that he's buried and he kind of believes it never really happened." And if that was the case, maybe by Pirates 2 or Pirates 3, I would have been in therapy. I thought maybe that's where the monkey came from. It all made sense, and it didn't feel like it was an easy dramatic device. I liked the idea that this smart, young scientific woman with rationale, knowledge and an aptitude for longitude, which it took ages to figure out how to do, he lets her guide the ship because he knows that she's got superior smarts and that his days as a crusty old sea dog is fading. So, when Johnny is trusted up against the mast and teasing me, Hector says, "We'll take this to our graves." He had a line where he said, "I remember that night! We were in a tavern. It was an appalling sight, where you were naked and dancing on the table drunk." It didn't make it into the film, but I always loved that image of Jack and Hector, being wild boys in their youth, off their heads on rum, and then a child comes out of it.
- RUSH: I don't know about the end of the franchise, but it's certainly the end for me. I think it would undermine the impact that had on me and that it had on my own daughter, who was working on the film. She was so proud of me, being up on the anchor. It was great! And I think the notion of the selfless sacrifice would be cheapened, if you just suddenly went, "Well, we'll bring him back because we had the score cards filled out and everybody says they like Barbossa." They could come up with something, but I said to Jerry Bruckheimer, "I think this is the end for Barbossa." It's expanded the world dramatically. To lose an important character is good. Or he could come back like Hamlet's father, as a ghost, and just annoy Jack with wisdom.
- The one-legged pirate captain of the *Queen Anne's Revenge*, former captain of the *Black Pearl*, and Captain Jack's former rival-turned-ally. In the film, Barbossa has become extremely wealthy since the previous film, with Rush referring to him as a "corporate pirate", having amassed a fleet of ships under his command and encrusted his peg-leg with jewels

BRENTON THWAITES (Henry Turner)

- The son of Will Turner and Elizabeth Swann-Turner, who tries to reconnect with his father. He struggles to break a curse that is preventing him from doing so. The directors were keen to draft a new protagonist relationship, different to the two relationships explored in *On Stranger Tides*, with Henry and Carina, stating that "in the middle of a big action scene, you need to be able to lean on the characters and find the heart of that story, and channel the characters' vulnerability". Rønning noted that identity is a major theme in the film and to Henry and Carina's story arc, "they are on a similar quest and find common ground in looking for who they are"

- “BRENTON THWAITES: What I loved about Kaya was that she wasn’t afraid to share ideas. That kind of confidence, conviction and fearlessness saves a lot of time. You can get right to the meat of the scene that’s happening, and it was nice to work like that.”
- THWAITES: Just that I’m a fan. I was a fan since I was a young kid. They brought so many colors to the screen that we hadn’t seen, back in 2003. They were funny, filled with adventure, action, romance and the supernatural, and they’re always, at the forefront, right on the cutting edge of CGI technology. I remember being scared and excited and fascinated by that, all at the same time.

KAYA SCODELARIO (Carina Smyth)

- “I had a corset and 17 layers, but you get used to it. It’s weird. The first day on set, I thought, “How am I gonna do anything in this dress?” You’re not used to it. I’m very much a jeans and t-shirt girl, so I was quite nervous about all of that, but you adapt and you go with it. You get your husband to slowly loosen it at lunchtime without telling anyone, so you can have a good lunch, and you just make it work. It’s definitely odd.”
- A strong, altruistic astronomer. Scodelario explained the character's motivation and role saying, "she is an academic, she's fighting for the right to study at university because women couldn't at that time. So she's on her own journey – looking for the trident of Poseidon – and she has a diary with clues."
- She discussed the difference between Carina and Elizabeth Swann, believing that she was not just a carbon copy of that character. For the directors, it was important to "modernise it with Henry and Carina, Kaya, especially brought that with her. She's a modern woman."
- Scodelario worked with Nathanson to ensure the character was unique to the series and prevent her from being a "Mary Sue archetype", saying that "she's got her flaws...that's such an important thing to include when building a character, especially female characters, who often fall into two camps; they are either pretty and perfectly put together or completely insane. Carina has definitely got a little bit of both."
- Scodelario felt that the film "will have much more of the feel of the first film, the producers want to take it back to the beginning again. They wanted it to have this epic journey, and for it to make sense, and for it to tie things up, and also lead to new storylines."
- “It’s great when you have initial chemistry, and you understand each other, as a professional, and how you work. I had that with Brenton, where I knew that, if I was making a choice for the character, he could roll with it and understand the scene the same way that I did. I also felt that we could experiment with each other. There was no pressure. In scenes with Johnny [Depp] sometimes, you can feel nervous for suggesting a different idea. But knowing that we were both the newbies and on the same level, and that we had that trust in each other was really cool, for me. We could just learn, as we went along.”

SYMBOLISM/TRIVIA/EASTER EGGS

- BRUCKHEIMER: I’m involved in every aspect. The only thing I really dislike is scouting locations. I just hate that. Everybody piles in a van and you drive forever. It’s just the worst. I just look at the videos and the photos, and I let them run around in vans. I miss that part of it.
- At two hours and nine minutes long, this has been the shortest running time of all the "Pirates of the Caribbean" films
- The Pirates of the Caribbean franchise is the ninth highest grossing franchise ever

DIRECTING (Joachim Rønning, Espen Sandberg)

- Finally, on May 29, 2013, Rønning and Sandberg were selected to direct. This decision was based both on their Academy Award-nominated high sea film Kon-Tiki, as well as their ability to work with a limited budget
- Espen: It didn’t fall into our laps. We chased it. We really wanted to make this movie. And I think the basic reason as you know Joachim and I started making movies together when we were 10. Movies that inspired us back then was you know the Spielberg and Lucas and Zemeckis films.

And this franchise just reminds us of that. And it has that unique blend of spectacle and humor and scary parts and also a lot of heart. So that meant a lot to us.

- When you were filming the young Jack scenes, was the process similar to the Rogue One and filming Leah, the young Leah in terms of the CGI for his face?
 - Joachim: I would say yes and no because the Leah was not with Carrie Fisher but we shot with Johnny Depp. So I mean the youthification that we call it –. I've been misquoted in so many newspapers saying, beautification but it's youthification. And, very important. And we shot it with Johnny and then spent the year in the computer basically.
 - Joachim: He was thrilled when he saw the result. He was a little like freaked out by it like looking at it but he loved it. And that was a fun moment.
- Geoffrey Rush argued that the pair brought "a kind of Euro sensibility to traditional Hollywood franchise thinking"
- On the pair's decision to direct the film, Rønning believed that "it was all there in this script already, and for me, it was just a matter of adding scenes that carry the tradition of Gore Verbinski, bring the emotional core and big action set pieces", with [Charlie Chaplin](#) and [Buster Keaton](#) also being in the director's mind when crafting the tone of the film

PRODUCTION/CINEMATOGRAPHY (Paul Cameron)

- Principal photography started in Australia in February 2015, after the Australian government offered Disney \$20 million of tax incentives, and ended in July 2015
- On January 15, 2014, directors Joachim Rønning and Espen Sandberg confirmed that shooting would take place in [Puerto Rico](#) and [New Orleans](#) and Bruckheimer had previously mentioned that there might be a sequence in [Louisiana](#). However, a spokesman for the Australian Arts Minister George Brandis confirmed that the fifth installment was set to shoot exclusively in Australia after the government agreed to repurpose \$20 million of [tax incentives](#) originally intended for the remake of *20,000 Leagues Under the Sea*, thus edging out [Mexico](#) and [South Africa](#) as filming locations
- According to Australian film industry sources, on location pre-production started in late September 2014 and its cost is above \$350 million
- This was officially confirmed by Disney and the [Queensland](#) Arts Minister on October 2, 2014, stating that filming will take place exclusively in Queensland, Australia, being the largest production to ever shoot in the country
- On January 1, 2015, *The Rainbow Gypsy*, a 15-year-old replica of an 1897 Scottish [bawley](#), sailed into the Gold Coast to start the extensive refit, which will include a new bowsprit and reconfigured decks and cabins in order to become the *Dying Gull*, a single-masted ghost ship. Its captain and owner Kit Woodward will be a rigger on the film
- Filming commenced on February 17, 2015. Ship scenes were filmed in front of a giant outdoor [greenscreen](#) in [Helensvale](#), while a film set in the form of a village was built in [Maudsland](#)
- Filming moved to Doug Jennings Park on The Spit from March 30 to June 15, 2015 for water bound scenes. However, due to extreme sea sickness among the cast and crew due to "big swells" at The Spit, filming moved to [Raby Bay](#) for calmer waters
- Locals made up more than 75 percent of the 850-plus crew then working on the film
- A number of issues and controversies set back the film during its production. The [biosecurity laws in Australia](#) posed problems regarding the [capuchin monkeys](#) that portray Hector Barbossa's pet monkey [Jack](#), as the animals are regarded as a category 1 pest and require strict requirements and a 30-day quarantine
- Further controversy surrounding the use of the monkeys erupted from animal rights activist groups, who urged the Federal Environment Minister [Greg Hunt](#) to reject the application to fly two capuchin monkeys from [California](#) to Australia, arguing that the trip would "harm the monkeys' health, that movie performances are unnatural for wild creatures and that the appearance of monkeys in films encourages the illegal wildlife trade"
- One of the monkeys caused further disruption when it wandered off set at [Movie World](#) and bit a make up artist on another production on the ear. Crew and cast members were forced to cover the camera lenses on all mobile phones with duct tape to prevent the film from being [pirated](#)

before its release. To prevent fans from interfering with the production, secret filming locations used the production name of "Herschel" to hide the fact it was the fifth *Pirates of the Caribbean* film. Following the attempt of an armed man trying to bypass security, the already tight security was increased

- Filming then moved to the Whitsundays for the final shots to be filmed. On July 21, 2015, Joachim Rønning announced via Instagram that filming has wrapped after a 95-day shoot
- <http://collider.com/paul-cameron-pirates-of-the-caribbean-5-westworld-interview/>
 - Well I know you guys were initially going to shoot in Puerto Rico before moving to Australia. So how did that location change kind of change your aesthetic approach to the film?
 - CAMERON: Well I think the significant difference—we started the film scouting down in Puerto Rico and scouting around the Caribbean to do most of the principal photography on the ships, building a few ships and redressing a few ships and shooting most of it at sea. And then there was a slight hiatus on the film, and when we drilled back content-wise things changed and there were quite a few more ships, and it became apparent we'd be spending many, many days on the water, and as we know with water and weather and logistics you can lose quite a number of days in principal photography. It's challenging on the sea but for me it was a big shift just in methodology, having to wrap my head around the idea of all the ships being against massive green screens and blue screens and kind of recreating the feeling of the sea and the light, and not having shot the plates beforehand having to visualize exactly what would be the third part of each. As you know when you do practical photography on the sea it's driven by light, water, and wind. There's a certain energy that happens when you're doing that and when you're shooting static against greenscreen you've gotta recreate that energy, so hopefully between the light and special effects and photography we did that.
 - You said when you're shooting the plates aren't there yet. When you go back in in post-production, are you doing much alteration to match the new plates there?
 - CAMERON: No I think the general thing in terms of matching lighting ratios and looks, I had a methodology to maintain the correct look throughout a sequence knowing we're at sea, it's gonna be late afternoon, so the lighting ratio would be 3:1 or something like that. Not a bright day where it's 4:1 but there'd be diffuse clouds, and perhaps in this particular scene we would stylize a little bit, maybe a flashback scene so we knew maybe we'd warm up the skies and warm up the key light and make it softer. So you get into this kind of committing to a visual patch for shots and sequences and hopefully they don't reorder scenes, because that's the biggest challenge with visual effects for me. It's one thing if you shoot it real, there's no way you can shoot a day scene and they can drop it in for a night scene. But there are times in films with visual effects where they do that, and so you lit something for day and suddenly it becomes night. Fortunately we didn't have that here. But you know most of the sky and the feeling of the water and what they're gonna do CG-wise that has to do more with the bigger kind of scenes with ghost ships and the bigger CG imagery, and that comes from working with the production designer and talking to them and getting clear about what the atmosphere is and what the transitions are. You'll see a big sequence in this movie where the ship goes into this kind of Bermuda Triangle-type zone that's cloud-covered. There's big lighting effects and it's all based on conceptual illustrations.
 - Of course not. We've seen in the trailers that Javier Bardem's character in his crew have this really neat effect where it looks like they're under water. How did you approach shooting the practical element of that?
 - CAMERON: Javier's character is the most fabulous character. He's been a wonderful addition to the franchise and part of his character he's sort of stuck in this spell and part of the effect within the spell is that his hair has this kind of slow-motion vibe to it. The hair is obviously done CG and practically the prosthetic on his face is almost complete except for the hair on top, so we just have thoughts about framing and trying to keep certain

backgrounds not too busy behind his head knowing that hair would be floating around. We were aware of it but we certainly didn't let it drive the shot.

- You also worked with drone technology, which is becoming a more frequently used tool. Is that tech able to match the visual quality of something more traditional? What's your take on drone photography?
- CAMERON: Well I recommended doing some drone photography as soon as I knew the methodology would keep the big ships on gimbles against massive greenscreen background. Traditionally if we were at sea we'd be able to do an aerial shot coming from a mile out and swoop down by the ship and go by, and often times maybe it'd be a CG tradeoff with a crane shot we'd do on a boat or something and tie it into a closeup on the ship. The good news with the drones is I was able to take the ship a quarter of a mile out and fly it right into the ship and fly it right over and into a closeup of Johnny Depp or another actor. That's just something you couldn't do with an aerial shot, so it was pretty exciting to have the tool to do new photography in and around these ships. Fortunately I found a company down in Melbourne called XM2 and I contacted them early in pre and talked to them about the idea of using an Alexa M on a drone and all their ships were fairly small, and basically they flew the Red camera for projects up until then. The ALEXA M is probably about two to three times the size and weight of the Red, so we did our R&D and found out that in fact if we scaled down the camera as much as possible and used a certain type of lens we could keep the weight below the Australian regulation, which was about 65 pounds. So we built a ship and XM2 built a ship for the ALEXA M and we trained the pilots and the operators for a number of days on one of our locations of the Caribbean town there. It's very hard to bring people into the kind of pace and style of principal photography if you're not used to it, and fortunately we had a great Australian crew but my experience with drone crews around the world is they tend not to have the experience with speed and execution on a film this size. Basically I had to train this guys so they were ready and could fly this ship, do one or two takes, get it, and be done with it. There was no three or four takes or anything like that unless it was for an actor. So we trained the guys well and they executed extremely well. I think there was a reluctance from the directors and everybody from the beginning about the use of drones, and all it took was a few shots wrapping around the ship and everybody loved it. Jerry Bruckheimer and the studio supported it, so we kept it on for the show.
- All of the actors learned how to work with cannons and swords in *Pirates School*, which Arenberg said included getting trained by the late famed [swordsman Bob Anderson](#), who also was the lightsaber master who fought battles as Darth Vader in the *Star Wars* films. Davenport recalls that performing the sword fighting scenes was like "learning an exhausting and slightly dangerous dance," particularly when filming a dueling scene in over 100-degree heat on a mill wheel with Depp and Bloom in *Dead Man's Chest*.
 - "Actually I did keep fainting at one point," said Davenport. "I think I had the most clothing on, that's for sure. Orlando of course doesn't really sweat, he merely glows. ... We were all struggling a bit at times though. It was intense."
 - For Arenberg, who was one of the few American actors on set, it was challenging transitioning from his native Santa Monica "surfer boy" accent to the English and sometimes Shakespearian accent that he would run his lines in — including his signature "Hello, Poppet" line. He'd run lines by Mackenzie Crooks (Ragetti) ahead of time.
 - "Every time we had to do a little improv I would whisper my words to Mackenzie to make sure it was right," he said.

EDITING/VFX (Roger Barton, Leigh Folsom Boyd)

- The filmmakers spent a year working on the prolonged sequence that involved an extensive "de-aging" process by the visual effects company Lola. The goal: To bring Depp back to his heartthrob heyday as Sparrow to explain the origins of the Pirates legend.
- "The age we went for is the end of his teens. It was like 21 Jump Street Johnny Depp," says Rønning, referring to the star's breakout role in the 1980s TV series (when Depp was actually 24).

- The Pirates scene features a sea battle between Salazar's and Sparrow's rival ships. Depp shot his role in full Sparrow attire with image tracking dots on his face. A 23-year-old lookalike, Anthony De La Torre, was brought aboard, also in full Sparrow attire. This was another shocker for Depp.
- "When I first turned around, Johnny looked at me and literally said, 'Bloody hell,' " De La Torre laughs.
- De La Torre had to walk precisely through the scene that Depp had just filmed. He did a lot of prep work to serve as the young stand-in for Depp.
- "You have to watch all the Pirates movies non-stop, you have to drink some rum, get the sea legs a bit, and do some salsa to loosen the hips, and you're ready," says De La Torre. "Then I'd watch (Depp) and mimic him, we'd do a little back and forth."
- The young actor was needed, literally, for his skin, to use on Depp's face through computer effects.
- "This sounds gruesome, but we use elements of the young actor like skin and tones and put them on top of Johnny," Rønning says.
- The technology has vastly improved since Lola worked on landmark films such as 2008's *The Curious Case of Benjamin Button* with Brad Pitt, which means Depp's true performance is seen during the battle scene. But it was complex, painstaking work for a team of 12
- After nearly a year in post production, reshoots and additional photography was conducted in Vancouver, Canada from March 24 to April 13, 2016 under the production title "Herschel Additional Photography"

SOUND/MUSIC (Geoff Zanelli)

- One of Zimmer's protégés, Geoff Zanelli, who worked on all previous four installments in the franchise, is the main composer for the film.
- Zanelli said of taking over from Zimmer as composer for the series, "What Hans did for the *Pirates* movies redefined the sound of the entire genre, it has been very fulfilling to work alongside him and [producer] Jerry [Bruckheimer] on the past four films. *Dead Men Tell No Tales* enlarges the *Pirates* universe with many new, unique elements, and I'm building a distinctive sound for this film that springboards off of many years of collaborating in the *Pirates* world."
- CS: And you're talking about the intelligent way that you kind of plot the music, based around the narrative arc of the characters and the really, really interesting way you break that down. Does that approach apply to the *Pirates* movies, as well?
<http://www.comingsoon.net/movies/features/851439-interview-pirates-of-the-caribbean-5-composer-geoff-zanelli-2#/slide/1>
 - Zanelli: Yeah. It does. And, I think, in fact that was one of the luxuries on this when I knew I was doing it at least a year before I started really writing in earnest. It was a year before they shot! So I had plenty of time to think about it. I knew the script. And things evolved from the script. I knew what the main character arcs were. And, you know, it gave me a lot of time to think about what I'd call the architecture of the score and sort of the grand design, right? Before I go and do Ravel's detail work on it. But it definitely informs, even in *Pirates*. The character of Carina Smyth in this movie has a huge story arc. That's the playground for a composer. She's a love interest, but there's more than just romantic love in her story. She's a scientist, she's, you know, making discoveries, she's dealing with adversity because pirates don't really necessarily believe in science. And she also doesn't really believe that things can't be explained outside of science, and she has to lean that too. So there's a whole lot in there. And what that means is her music has to touch on all of that in some way or another. So, in the case of *Disturbia*, you probably read me talking about how to take what could have been just any old teen romance and make it instead into something that's meaningful. In fact, that actually came from the performance. Because I had read the script for that, too, but I thought, you know, this is three-fourths thriller and one-fourth love story. But I don't think it was that by the time the movie was filmed. Because then that has to do with Sarah Roemer and Shia LaBeouf – their chemistry and performances. It suddenly made the love story, like, on par

with the thriller aspects. And it made the movie kind of transcend being just a thriller. I think it's actually what made the movie, you know, great!

PROMOTION

- "Dead Men Tell No Tales" was originally set to be released last year by Disney, but franchise producer Jerry Bruckheimer says that the studio was too backed up with other franchises — movies from Marvel, "Star Wars" and Pixar — that the film was delayed until this summer.
- Speaking to [IGN](#) while promoting [The Hobbit: The Battle of the Five Armies](#), [Orlando Bloom](#) indicated that the film might serve as a soft reboot for the franchise, saying: "Basically they want to reboot the whole franchise, I think, and do something with me and the relationship with my son."
- The film was first showcased at the [Disney D23 Expo 2015](#) where Depp appeared in costume as Jack Sparrow and the film's logo was revealed with Orlando Bloom confirmed to be starring in the film
- Elizabeth Rudnick has been self-confirmed to novelize the film, as well as describing the film as bringing back "sensibility" plus bringing back Jack Sparrow in "all of his swaggering glory"
- Another book is set to be released by Disney, a tie-in prequel expanding the backstory of the character of Carina Smythe, titled *Pirates of the Caribbean: Dead Men Tell No Tales: The Brightest Star in the North*
- The film was also showcased at the Walt Disney Content Showcase in Africa in 2016 where concept art, story details and on set images were previewed
- The first teaser trailer was released on October 2, 2016, during [Fear the Walking Dead](#) and showcased Armando Salazar hunting for Jack Sparrow who doesn't appear in the trailer except only his image on a wanted poster
- On January 27, 2017, Disney uploaded an eight-second motion poster to their official [Instagram](#) account for the release of a TV spot of the film during [Super Bowl LI](#)
- Disney then released a 30-second television teaser at Super Bowl LI, with an extended version released online set to [Johnny Cash's "Ain't No Grave"](#)
 - The trailer was considered to be the "big" trailer of the event and was the most viewed trailer of all the films advertised at the halftime show. A new teaser poster was also released with the trailer. Both teasers received a highly positive reaction from audiences
- The official trailer was released on March 2, 2017. Another trailer was released on March 25, 2017. The first 30-second TV spot was released on March 31, 2017.
- On April 21, at Disney Parks and on the four Disney cruise ships, Disney previewed a sneak peek of the film.
- With the release of [Guardians of the Galaxy Vol. 2](#) on April 28, 2017 in the UK, Disney premiered a 5-minute extended sequence of the film in front of the Marvel film
- In May 2017, the film was allegedly stolen by a group of piracy hackers, who demanded a large sum of money from Disney in order for them not to distribute the unreleased film. The company refused to do so and worked with the [FBI](#) in order to get their identity on the group
- Part of the advertising campaign for the film is the tagline: "All Pirates Must Die". This is a play on the line "all men must die" from *Game of Thrones* (2011), which is a phrase spoken by various religious and political groups in Essos, invoking the idea that no one is invincible, and we will all head to our graves one day
- **LEGOS** of the Salzar ship were made, as well as zombie sharks - <https://www.dailydot.com/parsec/pirates-caribbean-lego-silent-mary/>

BOX OFFICE

- As of May 31, 2017, *Pirates of the Caribbean: Dead Men Tell No Tales* has grossed \$89.6 million in the United States and Canada
- \$297.8 million in other territories for a worldwide total of \$387.4 million
- Against a production budget of \$230 million (\$400 million including promotion and advertisement costs)

- The film had a worldwide opening of \$271.4 million from 55 markets, with \$24 million coming from 1,088 IMAX screens
- The film's six-day opening gross pushed the franchise gross past the \$4 billion mark. Despite weak domestic totals, Deadline.com noted the film should turn a net profit of around \$280 million after factoring together all expenses and revenues
- The entire film was filmed in IMAX for an expanded 1.9:1 aspect ratio, giving IMAX screenings of the film 26% more picture on the screen
- In several countries, the film is set to be released as *Pirates of the Caribbean: Salazar's Revenge*, including English-speaking countries
- Additionally, it will play in 81 screens at select theaters in Korea, China, Thailand, Vietnam, Turkey and Indonesia
- The film will also play in 4D on 373 4DX screens worldwide. It is Disney's third wide release of the year following *Beauty and the Beast* and *Guardians of the Galaxy Vol. 2*

RECEPTION

- IMDB: 7.2
- Cinemascore: A-
- RT: 30% Tatometer, 73% Audience
- The site's critical consensus reads, "*Pirates of the Caribbean: Dead Men Tell No Tales* proves that neither a change in directors nor an undead Javier Bardem is enough to drain this sinking franchise's murky bilge."
- Mike Ryan of *Uproxx* criticized the convoluted plot and overabundance of characters, writing: "*Pirates of the Caribbean: Dead Man Tell No Tales* is practically incoherent. I've been trying to wrap my head around the 'plot,' but it's been futile. I've asked literally eight other people who saw this movie to answer a couple specific questions and no one has been able to do it."
- Writing for *Rolling Stone*, Peter Travers called the film "bloated, boring, repetitive and draining" and gave it one star out of four, saying, "Abandon ship, audiences. Paying cash money to see *Pirates of the Caribbean: Dead Men Tell No Tales* is the equivalent of walking the plank."
- Richard Roeper of the *Chicago Sun-Times* gave the film 3 out of 4 stars, saying: "*Dead Men* works well enough as a stand-alone, swashbuckling comedic spectacle, thanks to the terrific performances, some ingenious practical effects, impressive CGI and a steady diet of PG-13 dialogue peppered with not particularly sophisticated but (I have to admit) fairly funny sexual innuendo."

SEQUEL/LEGACY

- It is the first Hollywood feature to be released in the United States for the new panorama-like ScreenX format; it will play in two locations in the U.S. – CGV Buena Park and CGV Cinemas – both in Los Angeles, California
- On March 4, 2017, director Joachim Rønning stated that *Dead Men* was only the beginning of the final adventure, implying that it would not be the last film of the franchise and that a sixth film could be realized. The post-credit scene of the *Dead Men* shows Will Turner, Elizabeth Swann, and Davy Jones, implying that Will and Elizabeth will be main characters again and Davy Jones would be the main antagonist in the possible sixth film

FINAL THOUGHTS/DEMETRI'S RANKING

- 1) CURSE OF THE BLACK PEARL: THE ONE THAT STARTED IT ALL. A MOVIE BASED OFF OF A DISNEY THEME PARK ATTRACTION. HOW GOOD CAN IT BE?? TURNS OUT VERY GOOD!
- 2) DEAD MANS CHEST: THE EMPIRE STRIKES BACK OF THE SERIES. EXCELLENT SET PIECES. GREAT VILLAIN. CHARACTER GROWTH. ONE HELLUVA TWIST ENDING...BARBOSA LIVES!!!
- 3) STRANGER TIDES: ROB MARSHALL TAKES THE REIGNS AS DIRECTOR. FUN CHEMISTRY BETWEEN PENELOPE CRUISE AND JOHNNY DEPP. A RACE FOR THE

FOUNTAIN OF YOUTH, MERMAIDS AND BLACK BEARD. CAPTAIN JACK SPARROW'S ESCAPE IN LONDON IS HOOT.

- 4) DEAD MAN'S CHEST: CONTINUITY ISSUES ASIDE, GOOD NEW FEMALE LEAD CHARACTER, JAVIER BARDEM'S SALAZZAR GHOST VILLAIN OUT FOR VENGEANCE IS FUN PLUS CAPTAIN JACK AND BARBOSSA BACK STORY BUT ITS ALL IN THE END WHEN WE SEE WILL & ELIZABETH REUNITED. THOSE CHARACTERS ARE THE HEART OF THE SERIES.
- 5) AT WORLD'S END: WITH A CLOSE TO 3 HOUR RUN TIME THE MOVIE IS BLOATED AND OVERLY CONVULTED. SOME AMAZING SET PIECES THE SHIP BATTLE IN THE MAELSTROM IS A FINE EXAMPLE. WILL & ELIZABETH MARRY DURING THAT SHIP BATTLE! EVERYTHING TIES UP TO END THE ORIGINAL TRILOGY. ULTIMATELY THE MOVIE SINKS UNDER ITS OWN WEIGHT.