

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES  
Screenplay by Ted Elliott & Terry Rossio  
based on the novel "On Stranger Tides" by Tim Powers  
2nd CHERRY Revision (November 1, 2010)

Here is a late production draft of PIRATES OF THE CARIBBEAN: ON STRANGER TIDES. Presented for free for educational purposes, and to allow interested fans to track the progression from script to screen.

Terry Rossio  
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Pirates of the Caribbean  
ON STRANGER TIDES

Screenplay by  
Ted Elliott & Terry Rossio

Based on the novel

ON STRANGER TIDES  
by Tim Powers

FINAL WHITE	06/09/10
BLUE	06/16/10
PINK	06/22/10
YELLOW	07/06/10
GREEN	07/27/10
GOLDENROD	08/10/10
BUFF	08/24/10
SALMON	08/25/10
CHERRY	08/27/10
TAN	09/03/10
GRAY	09/15/10
2nd BLUE	09/20/10
2nd PINK	09/21/10
2nd YELLOW	09/23/10
2nd GREEN	10/06/10
2nd GOLDENROD	10/07/10
2nd BUFF	10/18/10
2nd SALMON	10/26/10
2nd CHERRY	11/01/10

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FADE IN

A1 EXT. OCEAN - EVENING

A1

Dark waters barely lit just past sunset. ROPES of a fishing net disappear into the forbidding depths. We hear the CRANK of a winch as it turns. On the bow of his ship, a Spanish FISHERMAN pulls his net up out of the sea.

Slowly, deep underwater, the DIM OUTLINE of a SHAPE appears, caught in the net.

CREE-YAK, CREE-YAK, the winch turns. The shape resolves into a DEAD BODY; it grows more clear as it rises closer ...

The body breaks the surface, along with seaweed and flapping fish; it is an ANCIENT SAILOR. The Fisherman cries out --

FISHERMAN

Capitán! Capitán!

The net spills onto the deck. Quickly the CAPTAIN is there. At exactly the same time they make the sign of the cross.

The Captain leans close. One arm across the sailor's chest still clutches a wide, thin book. The Captain reaches --

SUDDENLY the Sailor's EYES OPEN; he GRABS the Captain's arm --

1 OMITTED

1

A2 OMITTED

A2

2 EXT. SPAIN - CASTLE GATES - NIGHT

2

A gold-trimmed carriage RACES over cobblestones. -- up from a harbor seen in the distance below. It arrives at a Spanish castle, silhouetted against the night sky --

SUPERIMPOSE TITLE:

CADIZ, SPAIN

Gates open just in time for the carriage to race past --

3 INT. PALACE - HALLWAY - NIGHT

3

DOORS BURST OPEN. The Fisherman and Captain enter, using a sail as makeshift litter, carrying the ancient Sailor. Unkempt beard, the tattered clothes of a castaway; shivering, at death's door. He still clutches the book to his chest --

FROM THE OPPOSITE DIRECTION, hurrying across the floor, is KING FERDINAND. Young, dashing, the arrogance of authority.

The Sailor is lowered to the floor as the King arrives --

3 CONTINUED:

3

CAPTAIN

Caught him up in a fishing net. A  
fishing net --

FISHERMAN

He's been telling stories. Stories about  
--

CAPTAIN

Your Majesty, we believe he's found --

Ferdinand holds up a hand that they should be silent. The Sailor  
opens his eyes. Struggles, then words come, faint --

SAILOR

Ponce de Leon.

Ferdinand is amazed. He glances back --

Joining the group is a darkly-tanned man. Experience in his  
eyes. He will be known only as THE SPANIARD.

The King gently removes the book. It's a ship's log.

CAPTAIN

Says he found Ponce de Leon's ship --

FISHERMAN

Or, sailed on it --

CAPTAIN

No, I told you, Ponce de Leon died two  
hundred years ago --

FISHERMAN

Aye, but he died searching for  
something, didn't he?

Ferdinand stares at a page. Amid the hand-written entry is an  
archaic symbol drawn in ink.

KING FERDINAND

The Fountain of Youth.

He glances down at the Sailor -- who now lies motionless.

KING FERDINAND (CONT'D)

How soon can you sail?

SPANIARD

With the tide.

FADE UP: TITLE CARD

Pirates of the Caribbean  
ON STRANGER TIDES

4 EXT. LONDON - STREET - DAY

4

Londontown under grey skies. An ENGLISH GIRL races forward --

GIRL

Hurry, papa! Or we'll miss the hanging!

The elegantly-dressed FATHER follows.

FATHER

It's not a hanging, dear, it's a trial.  
The hanging comes this afternoon.

GIRL

But they've caught a pirate! A real  
pirate! I want to see!

She tugs her father's arm. Beyond them, down the lane, is the  
OLD BAILEY courthouse. Crowds of curious SWARM toward it --

SUPERIMPOSE TITLE:

LONDON, ENGLAND

5 INT. OLD BAILEY - CORRIDOR - DAY

5

A PRISONER is SLAMMED into the wall by a JAILOR. Dressed as a  
pirate. Manacled at his ankles and wrists, a black cloth bag  
over his head.

JAILOR

Move along, pirate. Or should I say --  
'Captain Pirate?' Hah!

6 INT. OLD BAILEY - COURTROOM - DAY

6

As they enter, BOOS, HISSES and INSULTS rise to a ROAR. The  
place is packed to the gills, standing room only.

The Prisoner is shoved into the dock.

BAILIFF

Now appearing before the court, the  
notorious and infamous pirate, brigand,  
pillager, and highwayman, Captain Jack  
Sparrow!

The sack is pulled off the Prisoner's head, revealing: not Jack  
Sparrow. It's JOSHAMEE GIBBS.

GIBBS

I told you -- the name is Gibbs!  
Joshamee Gibbs! How many times --

6 CONTINUED:

6

SHOUTS from the crowd. An OFFICIAL whispers into the ear of the Bailiff, who nods. A bundle of currency exchanges hands.

BAILIFF

Hear ye hear ye! Commencing now the sessions of the peace, and oyer and terminer! Presiding now over these trials, the highly esteemed magistrate of South York, all rise and attend for the right honorable Justice Smith!

A7 ANGLE - BEHIND THE POWDERED WIG OF JUDGE SMITH

A7

FOLLOW the white wig down a corridor, through a side door, and into the courtroom --

He holds up his gavel, gives it a shake, drawing more CHEERS and FOOT-STOMPING. He has a habit of holding a lace hanky in front of his mouth, which he's currently doing --

-- until he drops it for a brief moment, flashing a smile that includes familiar gold teeth. The judge is --

CAPTAIN JACK SPARROW.

JACK

All this -- for me?

Jack gestures for everyone to sit, sit, sit, please sit, as he takes his seat.

JACK (CONT'D)

All right, what do we have here?

\*  
\*

GIBBS

(recognizes him)

\*

Jack --

The Jailor clubs Gibbs with a billy. Jack calls him off.

JACK

Fft fft fft -- not necessary. You were saying?

\*

GIBBS

Jack ... Sparrow is not my name. My name is Joshamee Gibbs.

JACK

Is that so? It says Jack Sparrow here.

GIBBS

I told 'em, I'm not Jack Sparrow, I was looking for Jack Sparrow. Who I would be happy to identify to the court, if it would help my case.

\*  
\*

A7 CONTINUED:

A7

JACK

I think that would be a poor defense.  
Unless you want to be bludgeoned like a  
harp seal.

(to the jury)

The prisoner claims to be innocent of  
being Jack Sparrow. How do you find?

FOREMAN

(shocked)

No trial? But --

JACK

Foreman! Your finding! Guilty?

FOREMAN

Guilty verdict means he'll hang ...

JACK

Yes?

The crowd screams for blood. Hang 'em, string 'em up. \*

FOREMAN

Guilty?

Yes! The crowd loves it. \*

GIBBS

That's not fair!

JACK

Shut it! You have been found guilty, and  
so are sentenced to hang by the tongue  
until dead. \*

(slams his gavel) \*

Neck. I meant to say, neck.

The courtroom STOMPS and CHEERS. Jack listens -- \*

JACK (CONT'D)

What say ye? What? What is that?

(he looks astonished)

You wish me to spare this wretched man's  
life? \*

No, they don't want that! "Kill him!" "Hang the scum!" Etc. \*

JACK (CONT'D) \*

Give the people what they want. \*

A7 CONTINUED: (2)

A7

JACK (CONT'D)

Joshamee Gibbs. The crime of which you  
have been found guilty of is of being  
innocent of being Jack Sparrow. I hereby  
commute your sentence --

(Gibbs smiles)

-- and order that you be imprisoned for  
the remainder of your miserable,  
moribund, mutton-chopped life.

(Jack stands)

There! I have spoken!

Jack slams the gavel, nods to the Bailiff. The Bailiff nods  
back, gestures to the Official --

BAILIFF

Means shall be arranged to transport  
this prisoner to the Tower of London.

Gibbs is led away as Jack flees. There is BOOING and HISSING and  
grocery-hurling, the court on the verge of a riot --

7 INT. OLD BAILEY - CORRIDOR - DAY

Jack rips off his wig, tears away his robe, moving quickly,  
tosses the gavel to --

The actual JUSTICE, tied up, gagged, stuffed into a closet --

8 OMITTED

9 EXT. OLD BAILEY - LOADING DOCK - DAY

Gibbs is shoved unceremoniously into the back of a horse-drawn  
PADDY WAGON.

Jack appears, unpins his beard, dunks the beard into a water  
trough, washing away the white powder. He plucks his hat off of  
the head of a horse. Jack catches the eye of the wagon DRIVER,  
who nods. The Driver reaches for the reins -- and we notice a  
skull-and-crossbones tattoo on his arm.



9 CONTINUED:

9

Jack cuts to the front of a line of prisoners, is grabbed by the Official, and THROWN into the vehicle, alone with Gibbs --

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10 INT. PADDY WAGON - DAY

10

Gibbs is astonished to see Jack. The wagon lurches forward --

GIBBS

Crikey! Now we're both off to prison.

JACK

Not to worry. I've paid off the driver.  
(smiles)

In ten minutes we'll be outside of Londontown, horses waiting. Tonight we make the coast. Then it's just a matter of finding a ship.

Jack opens his coat, produces a flask. Gibbs' mood brightens.

11 EXT. LONDON - BRIDGE - DAY

11

The wagon rattles across the populated bridge, the Dome of St. Paul's cathedral and London skyline in the distance.

12 INT. PADDY WAGON - DAY

12

Jack and Gibbs share the flask.

JACK

What happened, Gibbs? I thought you had another gig.

GIBBS

Aye. But I always listened like a thief for news of the Black Pearl. No one's seen hide nor hair of it, where it might be docked or next make port. And then I hear a rumor, Jack Sparrow's in London.

JACK

Am not.

GIBBS

But, that's what I heard. Jack Sparrow's in London, with a ship, and looking for a crew. Fact is, you're signing men up tonight, pub called the Captain's Daughter.

JACK

Am not.

GIBBS

I thought it a bit odd. But then, you've never been the most predictable of sorts.

JACK

Truth is, Jack Sparrow arrived in town just this morning to rescue one Joshmamee Gibbs from one appointment with the gallows. You're alive, so there's a start.

GIBBS

Like I said. Unpredictable.

JACK

So. There's another Jack Sparrow out there, sullyng my good name.

GIBBS

An imposter.

JACK

Aye. But, an imposter with a ship.

GIBBS

And in need of a crew.

JACK

That could be our ticket.

Jack corks the flask, puts it back in his jacket. Gibbs notices the rolled-up map to the Fountain of Youth.

GIBBS

What about you, Jack? Last I heard, you were hell bent to find the Fountain of Youth. Any luck?

JACK

(pulls out the map)  
Circumstances arose, ensued, and forced a compelling insight regarding discretion and valor --

GIBBS

Meaning, you gave up.

JACK

So untrue! I am just as bent as ever, hellishly so. I'll taste those waters, Gibbs, mark my words --

GIBBS

There's the Jack I know!

JACK

And I'll not have it said, there's a point on the map Captain Sparrow never found --

The carriage stops. Jack frowns, pockets the map.

12 CONTINUED: (2)

12

JACK (CONT'D)

Short trip.

The doors open; Jack steps out --

13 EXT. ST. JAMES PALACE - COURTYARD - DAY

13

Jack emerges, comes face-to-face with --

KING'S ROYAL GUARDS, rifles pointed at Jack. The paddy-wagon is in the center of a palace courtyard.

PULL BACK to REVEAL: on the second and third story balconies around the courtyard, EVEN MORE GUARDS. The Driver, looking sly, is handed a pouch of coins by a Guard.

Gibbs steps out behind Jack, ever-hopeful.

GIBBS

All part of the plan. Yes?

The CAPTAIN OF THE GUARDS slams Jack's head with a rifle. Jack crumples into Gibbs' arms, then to the ground.

Gibbs is shoved back into the wagon, the door SLAMMED SHUT. Jack looks up, answers, far too late --

JACK

No.

14 INT. ST. JAMES PALACE - DINING HALL - DAY

14

Two Guards march Jack down a wide elegant hallway.

The Guards secure Jack with chains to the chair, then exit, closing the doors. In front of Jack is a vast table, laden with food. Jack licks his lips. The food beckons, but he's too far away to reach it.

He looks around. High ceiling, chandelier, tall drapes, high balcony. Enormous mural featuring King George II.

Jack bounces the chair closer to the table. His wrists are bound to his sides. So he KICKS the table from underneath --

A creme puff BOUNCES on its plate.

Similar kicks bring it closer. Then he kicks the side of the table, maneuvering the cream puff to the edge. Finally, he can just get the toe of his boot under the cream puff --

DOORS OPEN, startling Jack; he kicks the cream puff high in the air, onto the chandelier above -- where it STICKS. Jack settles back, legs crossed, going for nonchalance.

14 CONTINUED:

14

The Captain of the Guards leads in a column of GUARDS. Next come a retinue of SERVANTS. Next, Lord JOHN CARTERET, Prime Minister HENRY PELHAM. Finally --

KING GEORGE. He heaves his bulk into a wide chair on the other side of the table, opposite Jack, begins to eat.

CARTERET

You are Jack Sparrow.

JACK

There should be a Captain in there somewhere.

GEORGE

I have heard of you.

(Jack smiles at that)

And you know who I am.

JACK

The face, mmm, familiar ...

PELHAM

You are in the presence of George Augustus, Duke of Brunswick-Luneburg, Archtreasurer and Prince-elector of the Holy Roman Empire, King of Great Britain and Ireland ... and of you.

JACK

Doesn't ring a bell.

GEORGE

I am informed you have come to London to procure a crew for your ship.

Jack nervously rattles the chains.

JACK

Vicious rumor. Not true.

GEORGE

No, I'm quite certain that's what my ministers told me, Jack Sparrow has come to London to procure a crew.

JACK

It may be true that that's what you were told, but it's nonetheless false that I have come to London to procure a crew.

GEORGE

Then you lied to me when you told me you were Jack Sparrow.

JACK

No, I am Jack Sparrow, but it's not true that Jack Sparrow has come to London to procure a crew.

GEORGE

Are you now claiming not to be in London?

JACK

No, no. I am Jack Sparrow. And I am in London. But I am not here to procure a crew. That's someone else.

GEORGE

Ah. Someone else named Jack Sparrow.

(to Carteret)

You've brought me the wrong wastrel. Find Jack Sparrow, and dispose of this impostor.

Jack's chain-rattling grows louder, more annoying.

JACK

Wait! I am Jack Sparrow, the one and only. And I am in London.

GEORGE

To procure a crew. To undertake a voyage to the Fountain of Youth.

JACK

What?

Jack's rattling gets even louder. George waves a hand.

GEORGE

Someone, remove those infernal chains!

Exactly what Jack wanted. A very TALL GUARD steps forward.

JACK

How much do you weigh?

The Guard just sneers at him. He pulls away the chains. Jack stands. Picks up a napkin, dabs his face.

PELHAM

We know you are in possession of a map.

CARTERET

So confiscate the map, and to the gallows with him!

GEORGE

Have you a map?

Jack shrugs. Tosses the napkin away, letting it drop to the floor. Reaches into his pocket. The map is gone. He searches, pats his pockets. It's really not there. Jack looks relieved.

JACK

No.

PELHAM

Where is it?

JACK

The truth? I lost it. Quite recently in fact.

GEORGE

I have a report. Trustworthy. The Spanish have located the Fountain of Youth.

(vehement)

I will not have some melancholy Spanish Monarch -- a Catholic! -- gain eternal life!

PELHAM

You do know the way to the Fountain.

JACK

Absolutely. Yes!

CARTERET

You could guide an expedition?

JACK

With your permission?

14 CONTINUED: (4)

14

Jack drags a heavy chair scra-a-a-ping across the floor, next to the table. Positions it just so. Sits, puts his feet up.

JACK (CONT'D)

You'll be providing, then, a ship and a crew?

GEORGE

And, a Captain.

A Guard opens a door. We hear FOOTSTEPS, approaching. But not normal footsteps. A step, then a SCRAPE. Step, then a SCRAPE. Out of the darkness, emerges --

HECTOR BARBOSSA

But a different Barbossa. He wears a Naval officer's hat. A Privateer's coat. He leans on a crutch, stands on one leg; the other, wooden from the knee down.

Barbossa bows before the King.

BARBOSSA

Afternoon, sire.

(notices Jack)

Why is that man not in chains? He must be manacled at once.

GEORGE

At the centre of my palace? Hardly.

BARBOSSA

If I may be so bold. Jack Sparrow be easy enough to catch. It's holding him's the problem.

JACK

Hector. Good to see a fellow pirate make something of himself.

BARBOSSA

Pirate? Privateer. On a sanctioned mission, under the authority and protection of the Crown.

JACK

As may be. But first. What became of the Pearl?

BARBOSSA

Lost.

JACK

Lost?



BARBOSSA

I defended her mightily. But she be sunk, nonetheless.

Without warning, Jack springs forward -- makes it all way face-to-face with Barbossa before the Guards grab him --

JACK

If that ship be lost, properly, you should be lost with it.

BARBOSSA

Aye. In a kinder world.

Guards aim rifles at Jack's head.

GEORGE

Captain Barbossa. Each second we tarry, the Spanish outdistance us. I have every confidence you will prevail, and be rewarded with the high station you so desire.

Barbossa turns to the King, bows.

JACK

You, sir, have stooped.

BARBOSSA

Our sands be all but run. Where's the harm in joining the winning side?

JACK

But, Hector ... the wig.

Suddenly, Jack slams the Guards together, shoves their rifles upwards; they both FIRE --

-- bullets hit the chandelier, a rope SNAPS; one side drops, sending the chandelier SWINGING. Jack leaps onto the table, races along, knocking away food --

14 CONTINUED: (6)

14

-- reaches down, picks up the chair (the one he moved) and FLINGS IT AHEAD into the stained glass window --

They are on the second floor, it's a long way down. Jack grabs the ropes to the curtains, just as the Tall Guard comes barreling his way --

-- the Tall Guard slips on the napkin (again, as planned) --

Out of control, the Tall Guard flails out the window. Jack politely hands the curtain ropes to him as he passes by. The Tall Guard plummets down. Jack, hanging onto the other rope, RISES UP just ahead --

-- of the slashing sword blade of the Captain of the Guards --

From the valance, Jack leaps for the chandelier (catching it just as it swings towards him) --

-- and Jack swings from the chandelier to the high balcony. He pauses, raises a hand -- along the way, Jack has recovered the creme puff. He bites, chews, swallows, and is gone.

GEORGE

He escaped.

The chandelier CRASHES into the center of the table. Barbossa smiles at the King.

BARBOSSA

Leave it to me.

15 INT. PALACE - STAIRWAY - DAY

15

Jack races down the stairs, passing by a slow-moving Guard laden with Jack's effects (two pistols, sword, and baldrick). The Guard sees Jack, pursues. At the bottom, he dumps Jack's items onto a table to draw his own sword, and joins two other guards in pursuit --

ON JACK, as he peeks out from beneath the table, his beloved items in front of him --

16 EXT. PALACE - WINDOW - DAY

16

Jack slides to a stop at the window sill. It's a long drop. There is the SOUND of FOOTSTEPS as Guards approach --

They arrive at the window. Jack is gone.

OUTSIDE, Jack crawls hand-over-hand along a wire, holding onto Royal bunting that spans the street. He hides behind a Royal flag. Something falls --

-- the golden crown, stolen from the display case, falls onto the cobblestone with a CLATTER, drawing the attention of --

16 CONTINUED:

16

-- GUARDS on the street below. They point and shout --

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16 CONTINUED: (2) 16

AT THE WINDOW, the Captain of the Guard sees Jack's fingers; he slashes the wire; it breaks, Jack swings down --

17 -- into a moving carriage, into a SOCIETY LADY's lap. He kisses 17  
her hand (stealing her bracelet) and climbs out, onto the roof  
of the carriage. Guards spot him --

18 CARRIAGE ROOFTOP LEVEL, as Jack jumps to a second carriage, 18  
doesn't make it, steps back. Jack straddles two carriages --

19 EXT. LONDON STREET - DAY 19

The carriages reach an intersection, one proceeds forward, the other makes a sharp turn. Jack is forced to leap --

20 -- onto an approaching flatbed cart, carrying a plain wood 20  
casket. Jack looks up, sees he is headed toward SOLDIERS --

21 -- Jack steps off the casket, onto a passing PLANK, carried by 21  
WORKERS, then onto the TOP HAT of a passing ENGLISHMAN, and just  
makes it onto a slow-moving COAL WAGON.

Jack climbs forward, pushes the DRIVER aside. Jack snaps the reins ... but the horses don't respond.

Behind Jack, the Captain, now on horseback, yells:

CAPTAIN

Fire!

His men, also on horseback, aim, shoot --

-- the bullets hit a lantern mounted on the side of the wagon; it EXPLODES, lighting the coal. The horses leap forward, frightened -- the Driver dives off --

22 EXT. MARKETPLACE - DAY 22

-- the flaming cart races beneath an arch, pursued by soldiers on horseback.

It careens down the street --

AHEAD, a FATHER herds his family across the street, YOUNG BOY (six) on his back, YOUNG GIRL (eight) wearing a bonnet holding his hand.

He hurries them across ahead of the cart -- but a gust of wind blows the Girl's bonnet back into the street -- she chases after it --

ON THE BONNET, in the street as she reaches for it -- then she's yanked back hard by the Father as the flaming cart crushes the hat, THUNDERS past --

23 EXT. LONDON - WHARF DISTRICT - DUSK

23

GUARDS follow the wagon's TRAIL OF SPARKS, in hot pursuit. PULL BACK to REVEAL: A PUB SIGN: the CAPTAIN'S DAUGHTER. Dangling on it, face-to-bosom, is Jack Sparrow.

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23 CONTINUED:

23

Jack drops down to the street. Dusts himself off. Turns --  
A GUARD stands there, rifle aimed straight at Jack's heart.

GUARD

Filthy pirate.

His finger squeezes the trigger -- a SHOT is heard ... the Guard  
falls forward, revealing --

23 CONTINUED: (2)

23

Behind him, pistol smoking ... CAPTAIN TEAGUE.

TEAGUE

Hello, Jackie.

24 INT. CAPTAIN'S DAUGHTER - COMMON ROOM - NIGHT

24

Filled with ruffians, highwaymen, drunkards, barmaids and painted ladies. Jack and Teague huddle in a corner.

TEAGUE

Heard you were putting together a crew.

JACK

If enough people keep saying it, it must be true.

Teague notices a new dangle in Jack's hair.

TEAGUE

Is that your tooth?

JACK

Broke it. Swallowed it. Sifted it.  
Retrieved it. Polished it.  
(tosses his hair)  
Fashion.

TEAGUE

Heard where you were headed. The Fountain.

JACK

You've been there.

TEAGUE

Does this face look like it's been to the Fountain of Youth?

JACK

Depends on the light.

TEAGUE

Son. The Fountain. There be items required, for the profane ritual. Two Chalices.

JACK

On the map. There was a Chalice --

TEAGUE

Two Chalices. Silver. From Ponce de Leon's ship. You need 'em both.

JACK

For?

TEAGUE

The ritual! Don't be a fool! Find out the ritual, every detail, before you set sail.

JACK

Set sail? Love to. For that I'd need a ship.

TEAGUE

Those folk. Over there. They have a ship.

At the far end of the room, next to an inner door, playing a mandola slung around his neck, is SCRUM. A line of sailor-types wait in front of him.

TEAGUE (CONT'D)

And Jackie. One last thing. The Fountain will test you, mark my words.

Jack nods, takes a long drink. Turns back to Teague -- who isn't there any more.

Across the room, Scrum finishes an impressive lick -- and Jack suddenly appears behind him, knife to his throat.

JACK

I hear you be recruiting a crew.

SCRUM

Aye. That is, Jack Sparrow be putting together a modest venture. You've some nerve, showing up here dressed like that.

JACK

Don't you know who I am?

SCRUM

Hey! Here's some bloke what forgot his own name!

Doors to the inner room open as a young pirate, DERRICK bursts out proudly --

DERRICK

I'm in, boys! Who'll buy a sailor a drink?

The pirates in line congratulate him; Jack steps forward, notices light spilling out of the room, and a TALL SHADOW cast on the opposite wall --



24 CONTINUED: (2)

24

A SILHOUETTE, in the form of Jack Sparrow.

Jack tilts his head, admiring. He tries to see around the corner -- then he leaps out, into the room --

25 INT. CAPTAIN'S DAUGHTER - STORAGE ROOM - NIGHT

25

-- but no one is there. Jack hears a noise, turns --

JACK SPARROW steps out of the darkness. Same outfit, same dreads, same swagger, face obscured in shadow. Jack draws his sword. Other Jack draws his sword, too. A challenge.

JACK

You've stolen me and I'm here to take myself back.

The two Jacks hide behind a post, peek out at each other.

The two Jacks leap forward at the same instant, with exactly the same slashing attack. Swords CLASH; the pair are completely evenly matched.

The two leap onto the hearth, face off. When Jack moves, Other Jack does too.

JACK (CONT'D)

Stop doing that!

Jack dodges, rolls expertly onto a crate. The other Jack executes the exact same roll. Jack tosses his sword back and forth between right and left hand. Other Jack does so too.

The pair fight up a ramp. Other Jack rolls barrels down. Jack evades --

IN THE RAFTERS, Other Jack spins, ready --

But no one is there. Other Jack searches, looks down through the rafters -- nothing.

Suddenly, a set of hanging barrels PLUMMET down. Other Jack springs back. Thinks, spins, raises a sword as Jack rises up behind, pulled up by the rope that holds the barrels --

-- their swords clash --

ON THE RAFTERS, they battle. Other Jack swings a pulley at Jack -- Jack grabs it, the pulley breaks, Jack lands on a stack of barrels. Other Jack leaps down, fights as barrels roll out from beneath them. A flash of intricate swordplay --

JACK (CONT'D)

Only one person alive knows that move.

Suddenly -- shockingly! -- Jack leans forward and KISSES Jack. Full on. A good kiss. Jack pulls back --

25 CONTINUED:

25

JACK (CONT'D)

So that's what that's like.

Other Jack is smiling, eyes closed, enjoying the aftermath of the kiss.

JACK (CONT'D)

Hello, Angelica.

Jack pulls away her fake beard.

ANGELICA

Hello, Jack. Are you impressed? I think  
I almost killed you once or twice there.

25 CONTINUED: (2)

25

Angelica peels off her mustache.

JACK

I am touched at this most sincerest form of flattery. But why?

Jack uses his sword to flip away her hat.

ANGELICA

You were the only pirate I thought I would pass for.

Angelica slips out of her wig and bandana.

JACK

That is not a compliment.

ANGELICA

Don't worry, I have long since forgiven you.

JACK

For leaving you?

Jack rips open her bodice, revealing a very womanly figure.

ANGELICA

Recall that I left you.

She moves away from him.

JACK

A gentleman allows a lady to maintain her fictions.

ANGELICA

As long as my sailors get their money, they will put up with any number of peculiarities and peccadilloes.

Jack has followed, peeks at her from around a post.

JACK

There is one peccadilly up with which I will not put. I will be impersonated as Captain, nothing less.

ANGELICA

For that you need a ship, and as it turns out, I have one.

Angelica crosses to a water bucket to clean up.

JACK

I could use a ship.

25 CONTINUED: (3)

25

ANGELICA

I hear-tell you've been to the Fountain.

JACK

There be a lot of hear-telling going on these days.

ANGELICA

The Fountain of Youth.

JACK

Angelica, don't fret, you've still a few usable years left.

ANGELICA

Always so charming. You didn't answer me.

JACK

Ah. Regarding the Fountain. Waste of time, really. Unless we have --

A26 AT THE DOOR, Scrum appears. He glances back out into the pub, where GUARDS enter, led by the Captain. A26

SCRUM

Milady. I see unseamenlike fellows of officious-looking nature.

ANGELICA

Friends of yours?

JACK

I may have unintentionally slighted some King or other.

ANGELICA

You haven't changed.

JACK

Implying the need?

There is a SLAM! at the door. Scrum locks it, puts his weight on it.

ANGELICA

Yes! You seduced me, you betrayed me, you used me! I was innocent of the ways of men.

JACK

You demonstrated a lot of technique for someone I supposedly corrupted.

A26 CONTINUED:

A26

SCRUM

Imminent danger --  
(another SLAM!)  
Here now. Milady.

He begins piling stuff at the door.

ANGELICA

I was set to take my vows. And you --  
what were you doing in a Spanish convent  
anyway?

JACK

Mistook it for a brothel. Honest  
mistake.

The doors burst open. GUARDS swarm in --

A26 CONTINUED: (2)

A26

Angelica and Jack fight to the back of the warehouse, stabbing barrels along the way. Ale sprays out, causing a diversion. More Guards pour in. Angelica and Jack are cut off.

Scrum, seeing they are overwhelmed, dashes up the stairs to hide in the rafters.

ANGELICA

We are at a disadvantage.

JACK

We? Speak again. Unlike some who purport to be but cannot in fact hold a candle to, I, am Captain Jack Sparrow.

Jack leaps forward, stabs another barrel, sending more ale gushing. He takes a quick drink -- Angelica guards his back --

Jack and Angelica reach a trap door.

ANGELICA

Desperate disease --

JACK

Requires dangerous remedy.

Jack grabs a rope, eyes the ceiling, slashes another rope nearby, ready to fly upwards --

Jack's rope slithers to the ground.

Angelica slashes a lever; the trapdoor OPENS and they drop --

26 OMITTED 26

27 OMITTED 27

28 EXT. RIVER THAMES - UNDERWATER - NIGHT 28

Jack and Angelica splash down, past pylons, beneath the surface.  
Holding their breath, they turn, swim along --

29 OMITTED 29

30 EXT. THAMES - RIVER - NIGHT - LATER 30

Away from the warehouses, Angelica and Jack reach a dock on the  
far side of the Thames. They emerge from the water, still  
fighting --

JACK  
How can you say I used you?

ANGELICA  
You know exactly how!

JACK  
I know, but how can you say it?

They collapse onto the wet stones, catch their breaths.

ANGELICA  
So what is it.

JACK  
What is what?

ANGELICA  
Regarding the Fountain. What do you  
know?

JACK  
You wouldn't happen to have two silver  
chalices? Circa Ponce de Leon?

ANGELICA  
No.

JACK  
I thought not.

ANGELICA  
Why?

JACK  
I hear stories, rumors. You are of  
course aware of the ritual.

ANGELICA

Yes I am.

JACK

And it requires ... what?

Suddenly Jack flinches. He sports a VOODOO DART in his neck. He plucks it out.

ANGELICA

A mermaid, Jack.

Jack turns. The QUARTERMASTER stands before him. Hulking, bald, eyes that are completely white.

JACK

Zombie.

The world gets woozy. Jack staggers, points a finger --

JACK (CONT'D)

You have frozen eyeballs.

And BLACKS OUT.



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31 EXT. EXECUTION DOCK - NIGHT

31

Burning torches. Gibbs hangs limp between two GUARDS, legs dragging, not resisting but not helping.

GIBBS

There's been a mistake. It's a life sentence. Not death! Life!

They pass beneath gibbeted pirates, bodies wrapped in rope, long dead. Ahead is a gallows, where two white-wigged OFFICERS wait -- GROVES and GILLETTE. Guards drag Gibbs up the steps.

GIBBS (CONT'D)

You forgot the rope. There's no rope, hah-hah! No rope!

Then a sound that strikes fear into Gibbs' soul. SCRAPE-step, SCRAPE-step along the cobblestone. Into the light of a lantern appears: Barbossa, a rope wound his shoulder.

GIBBS (CONT'D)

Barbossa.

BARBOSSA

Off with you.

The Guards step back. Barbossa heaves the rope at Gibbs. Groves and Gillette glance at each other, worried.

BARBOSSA (CONT'D)

I trust you can tie a noose.

GIBBS

That's a hard thing, force a man to twist his own hangin' rope.

BARBOSSA

Ye must lie in your bed the way ye made it.

GIBBS

What's happened to you?

BARBOSSA

Where be Jack Sparrow?

GIBBS

He escaped?

BARBOSSA

I'm on a tight schedule, Gibbs. The *H.M.S. Providence* sails at first light, and if you dunnot care to watch it hanging here dead with a mouth full of flies, speak now.

GIBBS

Take me with you. Any point o' the compass, a more loyal crewman you won't find.

BARBOSSA

Take you where, Mister Gibbs? The Fountain? Aye? Is that where Jack be headed? Have you anything to offer me, Mister Gibbs? Anything at all?

Barbossa grabs the rope, steps back, tosses it over the gallows. The noose falls down.

GIBBS

Set me free. Then I give you what I have.

BARBOSSA

And what might you be having? Upon my naked word you'll not see the dawn!

Gibbs pulls out the circular MAP, last seen in Jack's pocket.

BARBOSSA (CONT'D)

Hand it over!

GIBBS

You cannot expect I'd be trusting you just like that, for nothing.

BARBOSSA

Gibbs. This all be naught but -- theater. In truth, I stand before you a man reformed, reborn, long since given up me evil ways.

GIBBS

A tool of the Crown.

BARBOSSA

A loyal subject, possessing no will of my own and desiring none, bound by the mandate of my sovereign --

Barbossa edges forward -- but Gibbs grabs a lantern, SMASHES it on the map -- glass SHATTERS, oil splattering.

CLOSE ON: the map BURNS, crumpling. The wheels rotate in the flames;

31 CONTINUED: (2)

31

we see a drawing of a Mermaid's tear, a ship on a cliffside, a Chalice, again the archaic symbol, all consumed in the fire --

BARBOSSA (CONT'D)

Fool!

GIBBS

I'd plenty of time to study those  
infernial circles, and circles within  
circles. Every route, every destination.  
(taps his head)  
All safe. Right here.

Barbossa stares at Gibbs, as the map smolders.

BARBOSSA

Welcome back to His Majesty's Navy,  
Master Gibbs!

32 OMITTED

32

33 INT. QUEEN ANNE'S REVENGE - GUN DECK - DAY

33

CLOSE ON Scrum as he YELLS --

SCRUM

SHOW A LEG, SAILOR!

JACK

Aye, sir!

Jack rolls out of his hammock, is handed a mop --

34 INT. QUEEN ANNE'S REVENGE - GUN DECK - DAY

34

ON JACK, moving past hammocks, and he suddenly realizes what he  
is doing, stops.

JACK

Um. There's been a mistake.

SCRUM

Keep moving.

JACK

I'm not supposed to be here.

## SCRUM

Hah! Many a man's woken up at sea, no  
idea what wherefore or why, no memory of  
the night afore whence he signed up 'n  
drunk away his bonus money.

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34 CONTINUED: (2)

34

JACK

No. You see, I am Captain Jack Sparrow.  
The original.

SCRUM

Scrum, and the pleasure's all mine. Keep  
moving.

JACK

Where am I?

SCRUM

(shoves Jack)

Keep moving!

35 INT. QUEEN ANNE'S REVENGE - BELOW DECK - DAY

35

Jack tumbles onto the deck. Stands, begins to mop --

In the center of the hold, pirate CREWMEN pound together a  
wooden box. On the sides, sheets of glass instead of wood.

JACK

There's a glass coffin.

SCRUM

Aye.

Jack mops over to the coffin, mops his way back.

JACK

Scrum. Why is there a glass coffin?

SCRUM

Do I look like the man in charge?

JACK

Where am I?

SCRUM

Oh, excuse me, Captain Sparrow sir.  
I be honored to welcome you aboard our  
world-renowned vessel of infamy, the  
Queen Anne's Revenge.

JACK

Blackbeard.

36 EXT. OCEAN - DAY

36

The *Queen Anne's Revenge* under full sail sweeps gloriously over  
the sparkling waters --

The SOUND of a SNAPPING WHIP as it BITES into flesh --

37 EXT. QUEEN ANNE'S REVENGE - MAIN DECK - DAY

37

Scrum cries out, falls to his knees next to Jack. He scrubs the deck furiously. A Zombie officer, GUNNER, shambles past, whip in hand, his mouth and one eye sewn shut.

JACK

That fellow seems odd. French, is my guess.

SCRUM

He's been Zombiefied. Blackbeard's doing. All of the officers'r that way, makes 'em compliant.

JACK

And perpetually ill-tempered.

Jack smiles at Gunner, who sneers --

38 EXT. QUEEN ANNE'S REVENGE - FORWARD DECK - DAY

38

Jack and Scrum, and several other CREWMEN lash down a sail cover. Sweating, working hard. Jack sniffs the air.

JACK

Five days underway, at least ...

SCRUM

Aye. You can tell by the smell of the sea?

JACK

The smell of the crew.

Jack glances up, notices something. Squints.

JACK (CONT'D)

What did that fellow do, and how can I make sure to not?

Jack gestures, Scrum looks --

BENEATH THE CROW'S NEST, a PRISONER is lashed to the mast, hands tied behind his back. A young man, dressed in a frayed cape. This is PHILIP SWIFT.

SCRUM

Him? Churchly fellow. Always going on about the Lord Almighty.

JACK

A man of the cloth -- on this ship?

## SCRUM

A missionary is the story. What I heard,  
he got captured in a raid, everyone else  
on the ship kilt, but not him --

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38 CONTINUED: (2)

38

CLOSE ON: PHILIP, sunburnt, weather-beaten, but a touch of wisdom in his eyes.

SCRUM (CONT'D)

First Mate wouldn't let it happen, on account his premier standing with the Lord. Odd, if you ask me.

JACK

No, odd is standing mid-ships back there with a whip.

SCRUM

A First Mate sticking her neck out for some prisoner? That you don't see.

JACK

Her. Our First Mate is a her.

39 EXT. QUEEN ANNE'S REVENGE - POOP DECK - DAY

39

Angelica steps up to the ship's wheel, piloted by Gunner. She's still in pirate garb, but now clearly female.

ANGELICA

Steady as she goes.

40 INT. QUEEN ANNE'S REVENGE - GUN DECK - DAY

40

Angelica slides down the gangway. Jack springs from the shadows, grabs her -- holds a sharp cargo hook to her throat.

JACK

You are a ruthless, soulless crossgrained cur.

ANGELICA

I told you I had a ship.

JACK

No. Blackbeard has a ship. Upon which I am now imprisoned.

ANGELICA

We can pull this off, Jack. The Fountain of Youth. Like you always wanted.

JACK

Blackbeard. Edward Teach. The pirate all pirates fear. Resurrector of the dead in his spare time.

ANGELICA

He will listen to me.

JACK

He listens to no one.

ANGELICA

Perhaps his own daughter?

Jack stares. Pulls away the hook.

JACK

Daughter, as in, beget by?

ANGELICA

Long-lost. Recently found. Who loves her dear papa with all her heart and soul.

JACK

He bought that.

ANGELICA

I sold that.

Jack regards her. Calculates.

JACK

Then it's the Fountain of Youth for him, or him and you, not you and I.

ANGELICA

No, Jack. That's the best part. He will be dead.

JACK

You'll be handling that part yourself?

ANGELICA

There is a prophecy. Perhaps you don't believe in the supernatural --

JACK

I've seen a thing or two.

ANGELICA

Aye. The man with no eyes. The Quartermaster. He is known as *eleripin*, means witness of fate. What he says comes true. He sees things happen before they happen. He's never wrong.

JACK

I can do that too, if you don't count women, weather, and ... other things that are hard to predict.

ANGELICA

He has seen Blackbeard's death. That is a death sentence.

40 CONTINUED: (2)

40

JACK

You believe that?

ANGELICA

He believes it. That's why he needs the Fountain, Jack. He can feel the cold breath of death down his neck.

JACK

Not much to hang your hat on.

ANGELICA

What other choice do we have?

(certain)

The prophecy is this: Blackbeard will meet his death, within a fortnight ... at the hands of a one-legged man.

JACK

Interesting.

41 EXT. PROVIDENCE - POOP DECK - DAY

41

Barbossa hammers his peg leg onto the deck of the H.M.S. *Providence* as he strides to the ship's wheel. Gillette at the helm, backed by Groves.

GROVES

Orders, SIR!

BARBOSSA

I'll have my navigator to the helm, Lieutenant Commander Groves.

He waits for a salute. Finally Barbossa waves his hand.

GROVES

Aye, SIR!

BARBOSSA

Smart now!

Barbossa turns, sniffs the wind ... he senses something --

42 EXT. ATLANTIC OCEAN - DAY

42

The *H.M.S Providence*, a two-masted frigate class sailing ship, crashes through the waves --

43 EXT. PROVIDENCE - POOP DECK - DAY

43

Groves dumps Gibbs down upon the command deck.

BARBOSSA

Master Gibbs. Short we are a map, p'raps ye be so kind as to provide us a heading.

43 CONTINUED:

43

GIBBS

Be a gem, and pour me a gulper?

BARBOSSA

Nay! You'll get your tot when I say so.  
We be privateers, not pirates, Master  
Gibbs, and in the King's name, will  
behave as such.

GIBBS

Aye, Captain.

(under his breath)

There is nothing more severe than a  
reformed anything ...

Gibbs twists his head around to look at one chart upside-down.  
Gibbs himself turns once full around --

BARBOSSA

Be we on the proper course, Gibbs!

GIBBS

Aye, it be proper, there's your proof!

44 Barbossa turns. ON THE HORIZON, following them, distant and  
small: three Spanish Galleons.

44

BARBOSSA

The Spaniard.

(beat)

All hands! Battle stations! Get to  
windward!

GROVES

All hands windward!

45 A SERIES OF SHOTS as the crew prepare for battle --

45

BARBOSSA

Harden up two points --

GROVES

-- Two points! --

BARBOSSA

-- she's built and rigged for hard  
driving!

Barbossa glances back -- the Galleons are CLOSER, gaining.

BARBOSSA (CONT'D)

Cannoneers! Take guard position! Silence  
and await orders!

GROVES

Unmoor the guns! Steady!

46 On the main deck, cannons rolled into place. CLOSE ON the faces 46  
of the crew. Tense, frightened. They look out --

47 The Spanish Galleons are upon them, riding high, sails full, 47  
dwarfing the *Providence*. It's clear they stand no chance.

48 Barbossa raises his telescope. IN THE SCOPE, the SPANIARD gazes 48  
forward, backed by a SPANISH OFFICER. He pays Barbossa no mind  
at all.

49 Barbossa stares, amazed, as the Spanish Galleon glides slowly, 49  
silently past.

GIBBS

He never as much turned his head.

BARBOSSA

The Fountain is the prize. It appears  
we're not e'en worth the time it'd take  
to sink us. Now ... we've fallen behind.

(spins, screams)

All hands! Make more sail!

GROVES

All hands more sail!

BARBOSSA

RIDE HARD BETWEEN WIND AND TIDE!

50 EXT. QUEEN ANNE'S REVENGE - YARDARM - DAY 50

Jack hangs off the top yardarm of the foremast, lashing the  
topsail. He whispers to an Indian sailor, SALAMAN --

JACK

Tonight.

Salaman nods, passes the word to a wizened pirate, EZEKIEL --

SALAMAN

Tonight.

FOLLOW as word passes from pirate to pirate, Ezekiel to the  
COOK, Cook to a tall Asian, GARHENG, who leans over --

GARHENG

Tonight.

He is speaking to Jack -- the message has come full circle --

51 INT. QUEEN ANNE'S REVENGE - GUN DECK - NIGHT 51

A single CANDLE on a crate casts a measly light. Jack's face  
appears as he leans forward.

51 CONTINUED:

51

JACK

The topic is mutiny, gentlemen. Mutiny most foul.

SALAMAN

Aye. I signed on to sail under Jack Sparrow, not some pretender.

EZEKIEL

And a lady, at that.

The skinny COOK leans forward. The PURSER as well.

COOK

And mention was failed to be made of this uncanny crew.

PURSER

Curl my toes, they do.

Murmurs of agreement from those present, including DERRICK, and Garheng. The CABIN BOY appears in the light --

CABIN BOY

I got them. All of them!

He dumps a double-armful of SWORDS onto the crate.

JACK

On to it, then. Blackbeard. What are his habits?

SCRUM

Stays mostly to his cabin.

Nods all around. "Aye." "Mostly to his cabin." "Ayep."

JACK

Yes. But, when he comes out? He must come out sometime.

(no response)

Any of you sailed with him before?

The Pirates glance at each other. No takers.

JACK (CONT'D)

Stays to his cabin. No one's sailed with him. No one's seen him. Good news, gentlemen. This is not Blackbeard's ship. This is not the *Queen Anne's Revenge*.

SCRUM

Oh, this be the *Revenge*, right enough.

JACK

How do you know?

51 CONTINUED: (2)

51

SCRUM

Seen the name. On the side. Of the ship.

Jack stares at Scrum -- how could any man be that dumb? Scrum stares back, oblivious. Jack continues to stare, amazed. Scrum continues to stare back, oblivious.

JACK

Right, then. Gentlemen, a man's first duty is less to his office than his own honor, and that he cannot perform if deceived.

SALAMAN

We're deceived, then?

JACK

Aye. Ye've nay be informed of our destination. Death lies before us. We sail for the Fountain of Youth.

(dismayed reactions)

It be a sorry plight, mates.

DERRICK

Death, for certain.

GARHENG

The garden of darkened souls.

EZEKIEL

Oy! Untimely our ends will be!

JACK

Unless ... we take the ship.

SCRUM

We take the ship, then. Now!

Scrum bursts out the door. The Pirates look to Jack.

JACK

We take the ship, then. Now!

52 INT. QUEEN ANNE'S REVENGE - GUN DECK - NIGHT

52

Pirates race through the ship; Jack lets them go on ahead, hanging back a little --

JACK

Quick now!

53 INT. ANGELICA'S CABIN - GUN DECK LEVEL - NIGHT

53

Angelica wakes as Jack enters. Regards him, sleepily:

53 CONTINUED:

53

ANGELICA

If this is a dream, you can keep the sword and boots. If it is not, you shouldn't be here.

JACK

It's a dream.

Angelica hears sounds of fighting.

ANGELICA

No, it's not.

JACK

We're taking the ship. Fair warning. You might want to --

With a SCREAM and a series of curses, Angelica leaps out of bed, sword in hand --

54 INT. QUEEN ANNE'S REVENGE - OUTSIDE ANGELICA'S CABIN - NIGHT

54

-- Jack SLAMS her cabin door shut, just as her SWORD PLUNGES THROUGH, inches from his heart.

JACK

... stay out of it.

The sword is pulled back; Jack turns just in time, taking up the attack of the Gunner, coming at him --

55 EXT. QUEEN ANNE'S REVENGE - MAIN DECK - NIGHT

55

The fighting intensifies, pirates attacking Zombie Officers.

Gunner gets attacked from behind, the Pirate behind him trying to choke him.

Gunner draws a pistol but the Pirate sees it, reaches around and grabs it, trying to wrestle it free, or at least keep the Zombie from pointing it at him.

Slowly, unexpectedly, Gunner forces the pistol into his own chest, and pulls the trigger, the bullet going through his body and into the Pirate, killing him.

Elsewhere on deck, the Quartermaster takes a sword thrust right into his belly. He stares down; we think he's in pain. But then he looks up and LAUGHS, the sword bouncing about. He pulls the sword out and attacks --

Mid-deck, Jack is driven back by Gunner, but pirates come to his aid; Garheng, the Cook, and Salaman --

Jack glances up. Catches the eye of Salaman, who nods --



56 EXT. QUEEN ANNE'S REVENGE - MAST - NIGHT

56

In a flash, Jack and Salaman are in the rigging, where Philip is still bound. Jack cuts at the bonds, notices --

Behind his back, Philip clutches a cloth-bound Bible. He's somehow held onto it the entire time. Jack slashes the ropes.

SALAMAN

You're either with us, or against us!

PHILIP

I am not with you. Neither am I against you.

SALAMAN

Can he do that?

56 CONTINUED:

56

JACK

He's religious. I believe it's required.

Shouts from below --

57 EXT. QUEEN ANNE'S REVENGE - MAIN DECK - NIGHT

57

Jack drops down, immediately takes on the Quartermaster, fights him back toward the rail --

JACK

Fight! To the bitter end, you cack-handed deck apes!

Angelica joins the Zombies, takes on three pirates, defending herself expertly. Jack outduels the Quartermaster, drives him to his knees. Pirates swoop in behind, lash him to a mast --

JACK (CONT'D)

Take 'em, men. Tie 'em down tight!

The crew have the numbers, and the advantage. Officers are overwhelmed, fighting two, three against one --

JACK (CONT'D)

The ship is ours!

Jack thrusts his sword in the air. The pirates do not join him; instead, they stare with horror --

Behind Jack, silhouetted against the moonlight, a nightmare of a man. Wrapped in bandoliers, draped in pistols, surrounded by smoke from fuses twined into his black beard. A hand hangs to his side, grasping a bottle of whisky.

Edward Teach. BLACKBEARD. Jack turns as Blackbeard raises the whisky bottle, drains it in one long swallow.

JACK (CONT'D)

Ah.

Blackbeard tosses the bottle away.

BLACKBEARD

Excuse me, gentlemen. I be placed in a bewilderment. There I were, resting, and upon a sudden I hear an ungodly row. Open my eyes, and what do I see?

No pirate dares answer, so Blackbeard answers for them.

BLACKBEARD (CONT'D)

The Captain's quarters. Next I ken, I be Edward Teach. Blackbeard. And I be in the Captain's quarters. Aye?

(MORE)

57 CONTINUED:

57

BLACKBEARD (CONT'D)  
(pauses, considers)  
And that makes me ... it naturally  
follows ... the Captain.

Blackbeard's hand goes to the jewelled hilt of his sword -- both  
sword and scabbard are oversized.

Blackbeard GRIPS his sword. At the same time, ELSEWHERE ON DECK,  
a rope uncoils on its own accord.

BLACKBEARD  
Hence, my bewilderment. What of this row  
on deck? Sailors abandoned their posts,  
without orders, without leave!

Blackbeard PULLS FORTH the sword. The end is broken, yet half  
the length of this sword is the full length of some other --

58 In response, IN THE RIGGING, ROPES twist and uncurl, moving on 58  
their own, unnoticed --

BLACKBEARD  
Men before the mast, taking the ship for  
their own selves, what be that? First  
Mate?

ANGELICA  
Mutiny.

BLACKBEARD  
Again?

ANGELICA  
Mutiny, Captain.

BLACKBEARD  
Aye. Mutiny. And what be the fate of  
mutineers? Now we know the answer to  
that do we not?  
(a sneer)  
Mutineers HANG.

59 Blackbeard RAISES his sword. Suddenly the SAILS of the SHIP catch 59  
the wind, the ship lurches forward; Pirates and Officers are knocked  
off-balance --

60 -- the Pirates cry out, as ropes wind around them, tighten, 60  
impossible to fend off -- pirates fall, dragged across the deck,  
or slammed into the bulkheads --

61 Ropes unwind their own knots -- the Officers find themselves 61  
free. Pirates scream, caught up in the unearthly lines; their  
struggles in vain as the ropes tighten --

62 Blackbeard controls the ship itself. Booms swing, cannons cut 62  
off fleeing pirates. Ropes fly everywhere --

- 63 IN THE RIGGING, Pirates are lifted high in the air -- 63
- 64 The ship is a massive spiderweb of rope and rigging, crossing 64  
this way and that, all of the pirates caught in the web, bound,  
trapped like flies.
- 65 Blackbeard regards Jack, who hangs before him. 65

JACK

Captain. Sir. I am here to report a  
mutiny. I can name fingers and point  
names --

BLACKBEARD

No need, mister Sparrow. They are sheep.  
You, their shepherd.

Blackbeard sheaths his sword. Jack drops to the deck. Blackbeard  
pulls his pistol.

ANGELICA

Father. Remember. He has been ... to  
that place we are going.

JACK

Have I told you, sir, what a lovely  
daughter you have?

BLACKBEARD

A fitting last sight for a doomed soul.

ANGELICA

Mercy, Father. The seas, the sky know  
nothing of mercy. You can put yourself  
above them.

BLACKBEARD

If I don't kill a man every now and  
then, they forget who I am.

PHILIP (O.S.)

Coward.

All eyes turn to Philip. He alone of the crew is not bound.

BLACKBEARD

Mmm? Excuse me?

PHILIP

They do not forget. Your crew sees you  
for the miscreant you are, a coward, no  
matter how many you slay.

BLACKBEARD

Twice in one day, I find myself in a  
bewilderment --

PHILIP

You are not bewildered. You are afraid.  
You dare not walk the path of  
righteousness, the way of the light.

BLACKBEARD

No, sir. The fact of it be much simpler  
than all that.

(comes close)

I am a bad man.

PHILIP

That, too.

BLACKBEARD

I think I have to kill you as well,  
catechist.

Angelica steps forward.

ANGELICA

No!

BLACKBEARD

Latin blood. Like her mother.

Blackbeard raises the pistol. Angelica draws her sword, steps in  
front of Philip, defending him.

ANGELICA

Father, you must not.

BLACKBEARD

Ah, Ah, Ah. There I am again,  
forgetting. My daughter fears for my  
soul, what's left of it. My eternal  
soul.

(to Angelica)

Endless damnation, the fiery pit, should  
I strike down an emissary of the Lord.  
Worse than all my other sins put  
together, that's the way of it?

Blackbeard touches her hair. It's a little creepy.

BLACKBEARD (CONT'D)

You truly hope to save me, my child.

ANGELICA

Every soul can be saved.

BLACKBEARD

Be that true, young cleric?

PHILIP

Yes, though you I see as a bit of a  
longshot.

(MORE)

65 CONTINUED: (2)

65

PHILIP (CONT'D)

Still, I pray for every unfortunate soul  
on this hellbound vessel.

ANGELICA

You see?

BLACKBEARD

You disarm me with your faith.

(turns away)

Eight bells. Which wretched soul stood  
watch?

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65 CONTINUED: (3)

65

JACK

Me. I stood watch. Sir.

Blackbeard laughs. Looks to Gunner --

BLACKBEARD

Gunner!

Gunner glances toward the Cook, hanging in the ropes.

BLACKBEARD (CONT'D)

You?

COOK

Aye.

BLACKBEARD

Aye. The Cook. Perfect. Lower the longboat!

66 EXT. QUEEN ANNE'S REVENGE - RAILING - NIGHT

66

IN THE OCEAN, the longboat bobbles up and down, the Cook working feverishly to get the oars in place.

AT THE RAILING, Blackbeard calls out; behind him, the mutinous crew members have been released, the ship's ropes back to their proper functions --

BLACKBEARD

Bring her about!

ANGELICA

Why do you do this?

BLACKBEARD

Mutiny. Our laws be clear.

ANGELICA

Our laws allow the Captain to show leniency.

BLACKBEARD

I have given this man a chance to determine his fate. A gift not afforded to all.

IN THE OCEAN, the Cook rows for all he's worth, putting distance between himself and the ship. AT THE RAILING, Blackbeard turns to Philip.

BLACKBEARD (CONT'D)

You, now. A chance to show the worth of your prayers. Pray he be delivered from --

-

(a shrug)

Evil.

67 OMITTED

67

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68 IN THE WATER, the sweating Cook rows for his life. The ship comes about, lined up with the longboat -- 68

BLACKBEARD

Course made!

PHILIP

Stop. Give that man a chance. Give yourself --

69 Suddenly, from the prow of the ship, GREEK FIRE flares out of the mouth of the skeleton figurehead -- 69

70 FLAMES ROLL OVER THE WATER, toward the longboat -- 70

71 ON DECK, Angelica's face is lit by the fire; she turns away as the Cook SCREAMS. Blackbeard steps close to Philip. 71

BLACKBEARD

You know when I feel closest to our Maker? When I see suffering, pain and anguish. That is when the veil is lifted, and the true design of this world is revealed.

PHILIP

And I see it revealed when, in times of hardship and tragedy, kindness and compassion are shown to those in need.

72 The SHOOTING FIRE stops. They turn to look. The Longboat BURNS, flames reflected in the water. Philip stares -- 72

BLACKBEARD

Perhaps you will pray for him to be unharmed? Yes? No. Of course not. You pray only for what chance might offer on its own, lest the weakness of your God be revealed.

Philip is shaken. But finds his resolve.

PHILIP

Please. There is still hope for that man --

BLACKBEARD

Again.

73 ON THE WATER, as Greek Fire from the *Queen Anne's Revenge* rolls over the waves -- 73

74 AT THE RAIL, the firelight is reflected on Jack's face -- 74

75 INT. QUEEN ANNE'S REVENGE - CAPTAIN'S CABIN - NIGHT

75

Jack is SLAMMED backwards up against the bulkhead, hard. The Quartermaster stabs a knife into Jack's shirt, pinning him.

As the Quartermaster exits, Jack looks past him to see Blackbeard, working on something at his desk. Jack takes in the cabin; notes a cabinet enclosed by bars.

JACK

I've no interest in the Fountain, so if your heart's set, just drop me off anywhere.

BLACKBEARD

Your words surround you like fog, make you hard to see.

JACK

And you? The mighty Blackbeard. Beheaded, they say, and still you swam three times around your ship, then climbed back on board.

(beat)

Yet here you are, running scared --

BLACKBEARD

Scared.

JACK

To the Fountain.

Blackbeard approaches Jack.

BLACKBEARD

My death is nigh -- the fates have spoken, the threads of destiny woven.

JACK

You have a high regard for fate.

BLACKBEARD

And you?

JACK

I'm skeptical of predicting any future which includes me.

BLACKBEARD

It be foolish to battle fate, but I am pleased to cheat it. I will reach the Fountain. You will lead me.

Blackbeard turns away.

75 CONTINUED:

75

Jack tugs on the knife, pulls himself free from the wall. He regards the knife in his hand -- he now has a weapon.

BLACKBEARD (CONT'D)

The knife will serve you no better than the mutiny you devised.

JACK

The mutiny served me well. I gained an audience with you.

BLACKBEARD

Oh?

JACK

To warn you. Regarding your First Mate, who pretends to be persons she is not.

BLACKBEARD

Do tell.

JACK

She is not your daughter. What she is, is evil. More to be feared than a wild beast. Hungry wild beast. From hell.

(ticks off the list on  
his fingers)

Vengeful, hungry, from hell. Beast. And wild.

BLACKBEARD

You speak thusly of my own flesh and blood?

Blackbeard comes back to Jack. Pulls a dreadlock straight -- takes the knife from Jack, saws it off.

He moves back to his desk. Jack peeks over his shoulder, sees: a Jack Sparrow voodoo doll. A wooden chest and head; beads, red bandana with dreadlocks woven in as hair. Face drawn on, a fair caricature of Jack, looking shocked.

PULL FOCUS TO: Jack also looking shocked, same expression.

JACK

Sir. The woman is consummate in the art of deception.

OUTSIDE, near the door, Angelica stops, listens in on the conversation. BACK INSIDE --

JACK (CONT'D)

I know. I taught her. Though I cannot claim credit for her abundance of natural talent --

BLACKBEARD

Angelica. My daughter. The one good and true thing I have done in this world. And you claim to have corrupted her?

JACK

But it was so easy.

ANGELICA

Father?

JACK

Darling!

Angelica steps into the room --

ANGELICA

Oh, good. He's still alive.

Blackbeard takes the voodoo doll, cuts a half circle into its chest. Jack winces in pain, tries to hide it.

ANGELICA (CONT'D)

No need to hurt him, Father. He will help. Won't you, Jack?

BLACKBEARD

Do you see? Even now, she attends to your welfare. Giving lie to the claims you make of her.

He makes a final downward slash. Jack opens up his shirt. On his chest is a bloody cut, an upside-down half-circle with a downward stroke, creating a pitchfork-shaped upside-down cross.

ANGELICA

You will lead us to the Fountain. Yes?

Jack looks up. Blackbeard dangles the Voodoo Doll over a candle flame; it starts to SMOULDER.

BLACKBEARD

Put another way. If I dunnot arrive there in time -- neither will you.

Jack loosens his collar, sweating -- glances over --

75 CONTINUED: (3)

75

-- CLOSE ON: the Cook, standing in the doorway, STARING at him. A Zombie, like the others. He smiles. The Quartermaster puts a hand on his shoulder, leads him off.

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75 CONTINUED: (4)

75

JACK

I'll have a look-see at those charts,  
straight away, if you don't mind.

76 EXT. PROVIDENCE - POOP DECK - DAY

76

Gillette pilots the ship. Gibbs beside him, studying the ship's compass. Barbossa holds a silver plate bearing finely sliced apples; he feasts with a tiny bite, notices --

Groves stands before him, backed by various crew members.

BARBOSSA

Aye?

GROVES

Captain. Sir. I am unhappy to report  
rumors, sir, among the crew, as to our  
destination.

BARBOSSA

Shut yer traps and make way.

Barbossa turns away. Turns back. Groves hasn't moved.

BARBOSSA (CONT'D)

That's the way of it, then?

GROVES

No disrespect, sir.

BARBOSSA

What do the men fear? Say it. Speak the  
words.

GROVES

Whitecap Bay.

BARBOSSA

Aye, and every worthless seamen fears  
the name, rightly so, though few know  
why, or dare to ask.

GIBBS

Be the stories true?

BARBOSSA

Listen, that your voice should quiver  
like a fiddle string! Say what robs you  
of your staunch heart, Gibbs, or forever  
leave it to the wider fields of fancy.

GIBBS

Mermaids, sir.

BARBOSSA

Aye. Mermaids. Sea ghouls, devil fish,  
dreadful in hunger for flesh of man.  
Mermaid waters, that be our path. Cling  
to your soul, Mister Gibbs, as mermaids  
be given to take the rest, to the bone.

Murmurs of fear among the crew.

GROVES

Steady, men. Find your courage -- or be  
ready to purpose your fear.

But one of the SAILORS suddenly turns, RACES for the railing,  
dives over. Splashes in the water. Swims hard toward the dim  
outline of a distant island.

GROVES (CONT'D)

Man overboard!

BARBOSSA

Nay. A deserter.

GROVES

Come about, sir?

BARBOSSA

Nay. I shan't ask any more of a man than  
what that man can deliver. But I do ask -  
- are we not King's men?

GROVES

(with a few of the  
crew)

Aye.

BARBOSSA

On the King's mission? I did not note  
any fear in the eyes of the Spanish as  
they passed us by.

(the crew take offense)

Are we not King's men?

More enthusiasm this time, led by Groves and Gillette. AYE!

BARBOSSA (CONT'D)

Aye! Double-reef the mizen topsail and  
hoist it up! Haul her close! Stave on  
ahead!

The crew disperse to their tasks. CLOSE ON Gibbs, as he watches  
the sailor swim away --

GIBBS

And may God have mercy on our souls.

77 EXT. QUEEN ANNE'S REVENGE - MAIN DECK - NIGHT

77

CLOSE ON: a simple gold RING with a BLACK STONE, lit by golden lamplight -- the ring Jack pilfered from Tia Dalma's shack in Dead Man's Chest. Jack turns it in his fingers ...

78 EXT. QUEEN ANNE'S REVENGE - MAIN DECK - NIGHT

78

Angelica emerges on deck, spies --

JACK stands facing her, a bottle of wine in hand, glasses on a barrel. A CIRCLE of LANTERNS glows. The deck pitches and rolls, the glasses slide to the edge; he deftly catches them.

JACK

Hola. Come. A drink.

Jack tosses a glass to Angelica, nods to Scrum, who plays a Spanish tune on his mandola.

ANGELICA

Wine, lamplight, music. We've travelled down this road before.

JACK

Yes. Winding, twisting, turning, and writhing. Do you recall Saint Dominique?

ANGELICA

La Martinique. I tried to kill you on Saint Dominique.

JACK

Either or.

He pours her glass.

ANGELICA

Hardly appropriate for a First Mate.

JACK

Was I the first? I wondered.

ANGELICA

You can be charming, when you want something. The trick is finding out what.

JACK

This dance, m'lady.

Jack times his request with the roll of the deck; off balance, she ends up in his arms.

ANGLE: the *Queen Anne's Revenge* beneath the moon, anchored in a rolling sea, two figures dance on the swaying deck.



Jack spins Angelica back into the rigging, with the SWAY of the ship he falls into her arms, as if she pulled him.

JACK (CONT'D)

Here? With your father on board? We'll have to be very quiet.

ANGELICA

Cards on the table, Jack. Including that one up your sleeve.

JACK

The truth? You're going to get yourself killed, and I'm not inclined to stand by and watch.

ANGELICA

You want to rescue me, Jack?

JACK

Blackbeard has served his purpose. Land is within reach. You and I can flee, go on to the Fountain together. There'll be fame enough to share.

ANGELICA

And I tell you the ritual of the Fountain.

JACK

The profane ritual.

The SWAY of the ship takes them out of the rigging. Jack turns it into an elegant spin.

ANGELICA

And the fact that saving me lies directly in line with your self-interest is entirely coincidental.

JACK

Coincidentally.

ANGELICA

I don't believe you.

JACK

When once a liar speaks the truth, he yearns for trust so.

Jack grabs a line. Gets a running start, swings off, into the night. Then swoops in behind her, drops lightly to the deck.

JACK (CONT'D)

May I cut in?

(Angelica laughs)

I have something for you. Proof, you are never far from my thoughts. The first item I ever stole ...

(shows the ring)

... for someone else.

ANGELICA

I had to trade it. To learn the rules of the Fountain.

JACK

Ah. And?

ANGELICA

I haven't seen you with such desire since St. Lucia. Short lived, as I recall.

JACK

(a whisper)

Tell me the rules.

ANGELICA

Are we partners. Can I trust you? I need you on my side, Jack.

JACK

We are thick as thieves. Angelica.

He slips the ring onto her finger. In return, she whispers:

ANGELICA

Waters from the Fountain of Youth. The shimmering tear of a Mermaid. The Silver Cups of Cartagena ... with these items ...

JACK

Yes.

ANGELICA

With these items, you may take all the years of life from another.

(beat)

(MORE)

78 CONTINUED: (3)

78

ANGELICA (CONT'D)

All the years of life from another,  
Jack. Do you understand? We cannot go on  
our own, you and I. The ritual requires  
a victim.

JACK

I find my desire for the Fountain  
greatly lessened.

ANGELICA

Ah, but there is something on board you  
do want.

JACK

So true.

ANGELICA

Something else on board you desire --

79 EXT. QUEEN ANNE'S REVENGE - OUTSIDE CAPTAIN'S CABIN - NIGHT

79

Angelica and Jack whisper --

JACK

Blackbeard?

ANGELICA

He's forward, in the chart room. We'll  
have to be quick.

Angelica inserts a heavy key into a heavy lock --

80 INT. QUEEN ANNE'S REVENGE - CAPTAIN'S CABIN - NIGHT

80

Jack follows Angelica inside; they move quickly to a tall  
cabinet circled with heavy chains. Angelica produces a smaller  
key, unlocks it, pulls open both doors --

Inside, rows upon rows of shelves bearing dozens upon dozens of  
GLASS BOTTLES, displayed on their sides. A closer look reveals:

Each bottle contains a ship. And weirdly, there is motion. Each  
ship 'sails' on a shrunken, churning ocean, their sails filled  
with captured winds --

ANGELICA

He keeps each vanquished ship as a  
prize. Help me, and I promise you your  
pick.

80 CONTINUED: 80

Jack comes upon -- the Black Pearl; distinctive black sails, tiny. Jack peers close --

81 INSIDE the glass bottle we see a very tiny PARROT circling, 81  
flapping tiny wings --

82 Jack's reflected face registers astonishment -- 82

JACK  
The Black Pearl. In a bottle. My ship is  
in a bottle.

83 INSIDE THE BOTTLE, on the deck of the Black Pearl, Jack's face 83  
looms as large as a thundercloud. JACK THE MONKEY climbs up the  
rigging on the otherwise empty ship --

84 Suddenly the monkey's face LOOMS LARGE, DISTORTED BY THE GLASS --84  
he SCREECHES --

85 Jack jumps back. 85

JACK  
He's even more annoying in miniature.

ANGELICA  
Do we have a deal?

JACK  
Angelica -- I know you. You are not  
going to steal the life of some innocent  
man.

ANGELICA  
What about the one-legged man? I need  
years. Not for me. For my father.  
Jack ... I truly am the daughter of  
Blackbeard.

JACK  
You've fallen for your own con.

ANGELICA  
No. He is my father. The lies I told  
you, were not lies.

JACK  
You lied to me, by telling the truth.

ANGELICA  
Yes.

JACK  
That's good. May I use that?

ANGELICA  
You will anyway.

JACK

You'll not give up this quest, then.

ANGELICA

I want a father, Jack. I have not had one.

JACK

Angelica, your father ... Blackbeard. He is evil and he will kill you, given the chance. He cannot be saved.

ANGELICA

Who are you to set the limits on redemption? You stole years of my life, Jack. You owe me.

Jack turns away -- feels compelled to turn back --

Angelica holds up the JACK VODOO DOLL. She exhales her breath down its neck -- and Jack shivers, shakes himself.

ANGELICA (CONT'D)

I wonder. Does it work because it works, or because you believe that it works?

She strokes the doll softly, and again Jack shivers.

JACK

Or because I want you to believe that it works?

ANGELICA

Or because you want me to believe you are only pretending for it to work, when in fact it does? Nothing is beyond you.

She drags the Voodoo doll along her neck. Up behind her ear.

ANGELICA (CONT'D)

You are unpredictable, Jack. Untamable. That's why I'm drawn to you.

JACK

And you smell nice. But that's beside the point.

Jack is jerked forward as she drifts the doll to her bosom.

ANGELICA

When are you going to admit, Jack Sparrow ... that you want me ...

85 CONTINUED: (2)

85

JACK  
(instantly)  
I want you. Next question?

Jack comes close; his fingers entwine hers, surreptitiously grasping the doll ... he leans in to her waiting lips -- there is a sudden CLANG of the SHIP'S BELL --

QUARTERMASTER (O.S.)  
Whitecap Bay!

86 EXT. QUEEN ANNE'S REVENGE - NIGHT

86

A remote lighthouse juts into the sky above a distant, rocky shoreline. PULL BACK through ship's rigging to find Blackbeard approaching the rail, gazing with satisfaction.

BLACKBEARD  
All hands on deck! Set-to the longboats!  
Make haste!

87 EXT. WHITECAP BAY - PIER - NIGHT

87

Several longboats have landed. In the landing party are Jack, Angelica, Blackbeard, the Quartermaster, and a dozen other pirates, including Salaman, Garheng.

Jack notices as Pirates drag large thick NETS out of the longboats, up onto the ancient pier.

BLACKBEARD  
Lay 'em out flat, no tangles, mend the holes. Make 'em to look purty, for our dainty guests!

Blackbeard turns toward the lighthouse.

BLACKBEARD (CONT'D)  
We're going to need light. A lot of light.

88 EXT. LIGHTHOUSE - NIGHT

88

Blackbeard, Angelica, Jack, Salaman and Garheng follow wood steps that climb up the rocks toward the Lighthouse.

JACK  
We require a mermaid's tear. So, we require a mermaid.

GARHENG  
A mermaid. So?

JACK  
You ever seen a mermaid? You start with a shark. Give them weapons. And make them all women.

88 CONTINUED:

88

SALAMAN

Beautiful women?

JACK

Did you miss the part about the sharks?

GARHENG

I heard Jack Sparrow once had the favor  
of the mermaids.

JACK

Is that story still out there? A  
mermaid's favor, perhaps, that sounds  
more like it.

ANGELICA

Is there a female anywhere, of any kind,  
safe from you?

They arrive at the lighthouse door, off its hinges --

89 OMITTED

89

90 INT. LIGHTHOUSE - NIGHT

90

The group reach the upper level of the tower.

In its centre, the lighthouse mechanism is a Rube-Goldbergian  
wonder. A huge wick on rotating platform with a large mirror  
behind, the system fed by a series of pressure controlled pipes  
leading back to a very large tank.

SALAMAN

Smell that? Whale oil. Stuff burns like  
a miracle from God.

BLACKBEARD

Can you make it work?

SALAMAN

Made by the English, let's not get our  
hopes up.But Salaman sets upon it, experiments with the turning  
mechanism. Jack examines the view out one of the archways; a  
silver crescent moon rides above the blue horizon, Earthshine  
giving a glow to the moon's dark area.

ANGELICA

The old moon in the new moon's arms.  
First of the summer. Perfect for a  
Mermaid hunt.

JACK

How so?

90 CONTINUED:

90

Angelica smiles a shark smile.

ANGELICA

Mating season.

91 EXT. WHITECAP BAY - LONGBOAT - NIGHT

91

Dark waters. A LONGBOAT drifts, filled with the selected pirates, among them Scrum, Ezekiel, Derrick, the Cabin Boy, and Philip. Gunner keeps watch, pistol in hand.

The mood on the boat is somber; the pirates know the danger they face. Only Scrum is upbeat. Heads turn as the Lighthouse BLAZES to life in the distance.

EZEKIEL

We're doomed.

DERRICK

We're not doomed. Day we set sail, I spilled a glass of wine on deck, that's good luck.

EZEKIEL

Ah, but three days out, Scrum there handed a flag through the rungs of a ladder. Terrible bad luck!

DERRICK

On that same day a dolphin swam alongside the ship --

SCRUM

When the clothes of a dead sailor are worn by another sailor during the same voyage, misfortune will befall the entire crew!

(heads turn to Scrum)

I'm just sayin'.

Suddenly the Lighthouse BEAM finds them; they are a bright shiny bauble on a sea of velvet black.

EZEKIEL

They be drawn to man-made light.

CABIN BOY

Sharks?

EZEKIEL

Worse than sharks, boy. They'll be mermaids upon us, within the hour, mark my words. Sharks won't dare come near.

They grow silent. Tense.



91 CONTINUED:

91

DERRICK

I heard it said a kiss from a mermaid  
protects a sailor from drowning. And  
sometimes, the song of a mermaid will  
lead a ship away from the shoals.

EZEKIEL

Don't be a fool! Mermaids are all  
female, son. And lovely as a dream of  
heaven. But when it comes time to churn  
butter, so to speak, they snatch a  
sailor out of a boat or off the deck of  
a ship, have their way, then the sailors  
are pulled to bottom, and drowned, and  
eaten.

SCRUM

Or sometimes the other way around.

The pirates consider that. Gunner points a pistol at Scrum.

GUNNER

Sing.

SCRUM

What?

GUNNER

They like to hear singing.

Scrum glances at the other Pirates. Takes a breath.

SCRUM

"My name it is Maria, a merchant's  
daughter fair ..."

GUNNER

Louder.

SCRUM

"And I have left my parents and three  
thousands pounds a year ..."

92 ELSEWHERE in the bay, two other longboats from the *Queen Anne's* 92  
Revenge wait, dark and silent. These boats are loaded down with  
large barrels. Their crews are silent. The Purser rows, keeping  
his distance --

93 The lit-up LONGBOAT lies between these trapping boats and shore. 93  
Scrum's singing drifts over the inky black waters:

SCRUM

"My heart is pierced by Cupid, I disdain  
all glittering gold ..."

Gunner gestures, and various other Pirates join in --

93 CONTINUED:

93

PIRATES

"There is nothing can console me but my  
jolly sailor bold!"

One of the pirates, moved by the song, wipes away a tear --

EXTREME LONG SHOT, the brightly-lit Longboat, a shining star in  
a watery sky.

PIRATES (CONT'D)

"Come all you pretty fair maids, whoever  
you may be ..."

Some Pirates, despite themselves, are getting into the song:

PIRATES (CONT'D)

"Who love a JOLLY SAILOR BOLD that  
ploughs the raging sea!"

94 EXT. WHITECAP BAY - LONGBOAT - LATER

94

Time has passed. Most of the pirates are slumped down, tired.  
Only Scrum keeps up the singing, low energy:

SCRUM

"While up aloft, in storm or gale, from  
me his absence mourn ..."

Philip spots something in the water, sits up.

SCRUM (CONT'D)

"And firmly pray, arrive the day, he  
home will safe return ..."

And then Scrum notices it too --

IN THE WATER, a small ripple. Nothing much, then it's gone.

Philip and Scrum relax. But then Philip's eyes widen as he sees  
something over Scrum's shoulder. He can only point, Scrum turns  
slowly to look --

At bow of the longboat is a smiling, luminescent MERMAID.

Just her upper body is out of the water as she leans on the edge  
of the longboat; she is naked, golden hair covering her bosom.  
Her eyes are sea-grey, her pale skin blue-tinted by the light of  
the moon.

SCRUM (CONT'D)

Lord save me!

PHILIP

Men, look! Look there!

Other pirates come awake and see the sight; their drawn swords  
glint in the moonlight. The Mermaid feints back.

SCRUM

You're scaring her off!

EZEKIEL

Aye, and good riddance!

Scrum pushes Ezekiel away. The Mermaid hesitates, then ...

REVERSE ANGLE showing her shoulders and back as she pulls herself out of the water. Exactly where her body meets the surface, she TRANSFORMS, from scales and fins to skin.

She stares at them innocently. Her tail swishes back and forth beneath the water.

SCRUM

Do you talk?

MERMAID

Yes.

SCRUM

You're beautiful.

MERMAID

Are you the one who sings?

SCRUM

Aye.

The Mermaid smiles, radiant, utterly compelling.

MERMAID

Are you my jolly sailor bold?

SCRUM

Aye! That I be!

PHILIP

Scrum! Comport yourself!

Philip and pirates pull Scrum back; he fights free of them.

SCRUM

Boys, there ain't much been given me in my brief, miserable life, there's the truth of it. But by God I'll have it said, Scrum had himself a kiss from a mermaid!

Scrum crawls toward the Mermaid. She smiles, and sings:

MERMAID

"My heart is pierced by Cupid, I disdain all glittering gold ..."

94 CONTINUED: (2) 94

Philip watches in horror, then notices -- the other Pirates glancing at the water --

95 UNDERWATER, a half-dozen mermaids flash back and forth, the longboat above them silhouetted by the moon. They glide smoothly, with movement similar to an otter or eel. 95

96 As they break the surface of the water -- FACES, beautiful smiling FACES, appear all around the Longboat, one Mermaid to each entranced Pirate. Even Ezekiel falls under the spell. Philip tries to get their attention -- 96

PHILIP  
Men! How chear ye fore and aft? Men!  
(no reaction)  
How chear ye! Men!

Scrum gets closer to the waiting Mermaid, who leans in, singing softly with the voice of an angel ...

MERMAID  
"There is nothing can console me but my  
jolly sailor bold ..."

Scrum, transfixed, puckers up for a kiss --

The Mermaid pulls Scrum underwater. As her kiss turns into a bite, Ezekiel JABS her away with an oar --

97 THE MERMAIDS ATTACK, pulling Pirates into the water, ripping apart the planks of the Longboat. Pirates scream -- 97

98 Philip grabs Derrick, pulling him back into the boat -- 98

99 -- suddenly arms appear, right beneath him, they are thrust up through the hull of the longboat -- 99

100 -- the Longboat rises up and is flipped over. Derrick is thrown into the water, pulled under -- crimson blood blossoms in the water as he is torn apart -- 100

101 ELSEWHERE, Pirates on the dark Longboats spring to action. 101

PURSER  
Harden up! Muster your courage!

Fuses are lit and barrels are rolled into the sea --

With a thundering KA-THWUMP! the first barrel EXPLODES, sending a column of water climbing to the sky --

The Mermaid SHRIEKS turn into high-pitched WAILS --

102 OMITTED 102

103 OMITTED 103

104 EXT. WHITECAP BAY - PIER - NIGHT 104

ON JACK, as he stares out to sea, haunted by the sailors screams. Blackbeard passes, carrying a burning torch --

BLACKBEARD  
Out upon it! It's begun!

Crewmen bear the heavy fishing net into the shallow waters. Angelica lights their way with a torch --

ANGELICA  
Nets into the water! Quickly!

ON JACK, he doesn't like what he sees. Glances back toward the Lighthouse -- already he is calculating -- in the bay, more barrels are lit, EXPLODE --

104A A LONGBOAT rocks hard, pulled by Mermaids; a pirate spills into 104A  
the water as the boat is torn into pieces --

104B In the Purser's LONGBOAT, a lit barrel rolls free; Mermaids flip 104B  
the boat over, covering the barrel; it EXPLODES ripping the boat  
to splinters --

105 ON PHILIP, as he wrestles a Mermaid in the waves. When the 105  
concussion of the blast arrives through water and air, the  
Mermaid shoots away --

105A Then suddenly, with a ROAR, the *Queen Anne's Revenge* appears, a 105A  
WAVE of GREEK FIRE shooting out from the skeleton figurehead of  
the bow, FLAMES rolling over the waters --

105B Pirates duck underwater, flames shooting above in the night. 105B

106 Mermaids flee more fiery BLASTS from the *Queen Anne's Revenge*, 106  
swim toward shore --

107 ON THE PIER, Blackbeard addresses the pirates -- 107

BLACKBEARD  
A gold doubloon to the man who spots  
the first! Do not be greedy. We need but  
a single one!

108 But the waters become eerily calm. All wait with trepidation. 108  
Suddenly, a pirate in the water, net in hand, gets pulled under -  
- THWUMP! Then another, THWUMP! And another -- THWUMP!

109 Pirates swim for the rocks -- but Mermaids climb after them -- 109

110 ON JACK, his face lit by the lighthouse, eyes wide with fear. 110

JACK

Retreat, all! To land! For your lives!

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110 CONTINUED:

110

Jack looks out. Everywhere Pirates battle the Mermaids, but the Pirates are losing -- and out in the bay, the water churns, a new wave of mermaids approaching.

111 Pirates retreat onto land. Suddenly a line of SEAWEED shoots in 111 from the dark like a whip, wrapping around the pirate, pulling him away --

BLACKBEARD

Back in the waters! Cowards! There be no  
refuge on land, on my word!

112 Blackbeard FIRES a pistol, hitting one of his own men. More 112 seaweed whips fly in, taking Pirates down --

112

113 Angelica staggers, the pier shifting beneath her. Mermaids tear 113  
into it, ripping it apart. A seaweed tendril shoots in, wraps  
around Angelica's boot; Jack slashes at it --

Jack looks to the lighthouse, heads toward it.

114 Jack climbs the rocks, dodging mermaids among the pools -- a 114  
seaweed whip wraps around his sword, wrenching it away --

On shore, Philip crawls out of the water. Lifts his eyes to see  
the madness before him --

The Cabin Boy is dragged past him, caught in a seaweed whip;  
Philip grabs him, slashes to set him free --

115 INT. LIGHTHOUSE - NIGHT 115

Jack reaches the holding tanks for the oil used to power the  
main light; he breaks open a valve, and oil sprays out. As the  
oil spreads, nearing the flames of the main light, Jack dives  
for the window --

116 EXT. LIGHTHOUSE - NIGHT 116

Jack flies through the window, somersaults down into the water  
below --

117 The Lighthouse EXPLODES, a spectacular CONCUSSION, lighting up 117  
the night --

118 Philip turns away from the blast -- but a mermaid attacks him, 118  
pulls his legs out from under him; he lands HARD onto the rocks  
as he is pulled under, debris flies everywhere --

119 UNDERWATER, Mermaids cower; frightened, blinded, they flee the 119  
rocks, dart away from the shallows --

Jack breaks the surface of the water, turning in place, watching  
the Mermaids flee. As his head comes around, suddenly there is a  
Mermaid RIGHT THERE, staring.

Jack attempts a smile -- the Mermaid winds up --

JACK  
Please, don't --

-- and SLAPS Jack, hard, his head spinning, water flying off his  
dreads. The Mermaid takes off with the others --

120 ELSEWHERE, Angelica pulls Blackbeard to his feet. Suddenly, a 120  
commotion on shore:

SALAMAN  
We got one!



120 CONTINUED:

120

The net is pulled up, but it's a false alarm: the person caught is Scrum, sputtering out sea water.

SCRUM

I'm in love!

They have to hold him from diving back in the water --

BLACKBEARD

Check the wounded, see if any can be saved.

Pirates move to aid fallen pirates --

BLACKBEARD (CONT'D)

Not us. Them! A mermaid. Find one still alive!

120 CONTINUED: (2)

120

IN THE ROCKS, Philip, on his back, opens his eyes. He is dazed, but notices --

NEARBY, in a pool, movement beneath the broken lighthouse door. A mermaid's tail. Philip, scared, reaches for his sword. In one quick movement, he draws the blade and twists, driving the blade through the tail and down into the sand.

A high pitched wail, thrashing. Philip pulls away the door, revealing a mermaid beneath --

This is SYRENA.

Revealed, she HISSES at him. Philip pulls his sword from her tail, raises it ... and then looks closer.

Frightened, Syrena tries to curl up more. Philip sees the fear in her eyes. He lowers his sword.

Syrena raises her gaze to Philip. Their eyes meet. Something passes between them; an understanding, kindred spirits.

Philip sheathes his sword. A look of gratitude from Syrena. Suddenly a NET comes down over her, thrown by Blackbeard and the Quartermaster.

BLACKBEARD (CONT'D)

Got one! Here, lend a hand!

Syrena struggles. But Blackbeard wraps her up tight.

BLACKBEARD (CONT'D)

(to Philip)

Good work, sailor.

Philip starts to protest -- but he has no words, and can't deny his part in her capture. Syrena bites at the net, looks at Philip, betrayal and hate in her eyes --

Blackbeard displays his prize to the other pirates --

BLACKBEARD (CONT'D)

Look boys, we landed ourselves --

Suddenly Jack steps in front of him. A little groggy.

JACK

Did everyone see that? Cause I'm not doing it twice.

Blackbeard glares at Jack.

BLACKBEARD

Back to the ship. We make for a protected cove -- and quick.

120 CONTINUED: (3)

120

Angelica tosses Jack back his sword. Blackbeard notes the gesture, turns his back and moves on --

DISSOLVE TO:

121 EXT. WHITECAP BAY - ROCKS - NEXT MORNING

121

Rain pours down. Dark clouds hang heavy in the sky.

TILT DOWN to FIND: the still smoldering lighthouse. The upper third blown away, much of the rest of it rubble.

A mermaid body lies on the rocks. Dead, she is in her full ocean form (due to the rain). A peg leg pokes the body --

REVEAL: Barbossa and Gibbs, drenched, next to the mermaid. Other crew members, including Groves and Gillette, a landing party, climb up from what is left of the pier.

The *Providence* can be seen in the distance, anchored in the bay.

Groves looks close, incredulous.

GROVES

Lord. Is that -- ?

GIBBS

Mermaid.

(to Barbossa)

Give up this madness. Now.

BARBOSSA

I cannot. Ever walk on the beach, look back, and see your footsteps in the sand? It's like that. Except the footsteps lie before me.

GILLETTE

Footstep. Actually.

GROVES

Whitecap Bay, sir. We must hasten --

Just then, faint, distant SHOUTS can be heard. GUNFIRE and SCREAMS. All turn --

122 IN THE BAY, the *Providence* is under attack ... the ship is being  
swarmed by mermaids. 122

Like piranha attacking a carcass, the ship is torn apart, and begins to list, amid the dim SCREAMS of dying sailors, and the high-pitched WAILS of attacking mermaids.

123   Barbossa turns his back to the scene. Looks away from the beach,123  
toward an enormous natural rock cavity.

                          BARBOSSA  
We travel by foot. Gibbs, I require a  
heading.

                          GROVES  
Sir. The men --

                          BARBOSSA  
They be dead already.

                          GROVES  
They don't sound dead.

                          BARBOSSA  
That so?  
                          (pulls his pistol)  
I hear nothing but ... seagulls.  
Nesting. What is it you hear, Mister  
Groves? What is it our beloved King  
George Augustus, Duke of Lunenburg, et  
cetera et cetera would hear?

The wails of death grow louder. Groves stares at the pistol.

                          GROVES  
Seagulls. Nesting. Nothing more.

                          GILLETTE  
Could be pelicans.

Barbossa turns his pistol on Gillette, thinks better of pulling  
the trigger. Trains it instead on Gibbs.

                          BARBOSSA  
Heading, Gibbs?

Groves notices Gibbs, a look of horror on his face, staring out  
at the bay; all eyes follow his gaze --

124   The Providence is pulled under.

124

Gibbs takes a step toward it -- but Barbossa jams the pistol to  
Gibbs' jaw.

                          BARBOSSA  
Your head or my heading, by the Powers,  
I'll have me one or the other, I don't  
care which!

125   EXT. ROCKY SHORE - DAY

125

The *Queen Anne's Revenge* sits pretty as a picture in a protected  
bay, under clearing skies.

125 CONTINUED:

125

PULL BACK to REVEAL: Many boulders. Massive. Moving through is Blackbeard's landing party, clambering over rocks. Jack. Angelica. Blackbeard. Members of the crew, including Scrum, Philip, Salaman, Ezekiel, Garheng, and the Cabin Boy.

Next four Zombies, including Gunner and the Quartermaster, carrying among them the glass coffin. Only it's not a coffin, it is a human-sized aquarium, half filled with water. Syrena floats inside, in her aquatic form.

Blackbeard steps up next to Jack, yanks away a blindfold.

BLACKBEARD

It's to you now, Sparrow.

JACK

Was that necessary?

BLACKBEARD

Best you not know the exact whereabouts of my ship. I am a cautious man.

Jack shrugs, pulls out his Compass, glances at it. The arrow points straight ahead.

JACK

What I want first is Ponce de Leon's ship.

ON THE COMPASS, as it MOVES, ADJUSTS to a different direction. Jack snaps it closed, sets forth --

126 EXT. ROCKY SHORE - DAY

126

HIGH ANGLE, as the group hikes forward, strung out in a line with the jungle before them, the raised aquarium creating the look of a funeral procession --

127 EXT. JUNGLE - RIVER - DAY

127

PAN DOWN past hanging vines; beyond the thick growth, the group wades through a murky river, floating the chained coffin.

Scrum helps maneuver the aquarium beneath a fallen tree.

SCRUM

Why is it we got to bring her along?

ANGELICA

Tears don't keep. We need them fresh.

JACK

Now, what is the ritual again? Water from the Fountain, and a mermaid's tear -

-

127 CONTINUED:

127

ANGELICA

-- and two silver Chalices. One cup with the tear, one without.

JACK

So, one with a tear -- and water in both? These things can get complicated.

ANGELICA

I'm going to say it again. Both get water. One gets a tear. The person who drinks the water with the tear gets all the years of life from the other.

JACK

How many years?

A rather larger snake swims near. Jack jumps behind Angelica. Angelica grabs it, wields it at Jack.

ANGELICA

(a la Tia Dalma)

"All da years dat dey have lived, and they could have lived, if fate'd been kinder."

She tosses the snake away. Moves on. Jack follows.

JACK

Run it by me again? Slowly? You need two Chalices --

Angelica, exasperated, curses at Jack in Spanish as she walks away --

128 OMITTED

128

129 EXT. JUNGLE - RIVER BANK - DAY

129

The group pauses to drink, re-fill canteens, rest. The glass coffin is lifted and set on an outcropping. Syrena is in her marine state, long single fin (torn where she was stabbed).

Jack joins Philip.

JACK

Clergyman. On the off chance this does not go well for me, I want it noted that I will believe in whatever I must to get into heaven.

PHILIP

We have a word for that, Jack. You can convert.

129 CONTINUED:

129

JACK

No, no. I was thinking more of ... on an  
as-needed basis.

Philip doesn't answer; he has spotted a problem with Syrena,  
starts to move away --

130 Philip moves close to the glass. Syrena rises up, and transforms  
to her half-human state. Her eyes, full of reproach, meet his.

Philip notes: the glass cover is sealed, and chained closed. He  
glances back down. Looks closely. Syrena's skin is pale. Her  
eyes flutter. Breathing labored.

PHILIP

Quartermaster!

QUARTERMASTER

Aye ...

130 CONTINUED:

130

PHILIP

She cannot breathe.

QUARTERMASTER

She has water ...

PHILIP

She needs air. Open this!

QUARTERMASTER

She will escape.

PHILIP

You are killing her.

Jack glances at the aquarium.

JACK

I support the missionary's position.

The Quartermaster laughs. Philip takes the opportunity to grab the Quartermaster's sword, wedges up the cover, breaking the seal. Syrena goes to the crack, breathes the air hungrily.

PHILIP

See?

The Quartermaster stares. Takes back his sword; Philip quickly shoves his bible in place, keeping the glass open. Syrena stares, HOPE showing in her eyes. Philip turns away --

BLACKBEARD

Onward!

131 EXT. JUNGLE - CHASM - DAY

131

Dense foliage; crisscrossing vines. A downward machete-slash-reveals Jack, leading the way.

PULL BACK: ahead of him is the edge of a chasm. A vast drop down to a rocky river below. Jack calls back --

JACK

As I thought. Not this way --

Too late. Angelica notes what Jack has seen: the remains of a bridge, pylons on each side, rope hanging.

ANGELICA

This is the way, isn't it?

JACK

We can go around. To the east.



ANGELICA

But that would take us out of the path  
of the Chalice.

Jack doesn't want to admit it, but it does.

JACK

Aye, well, then we circle back.

Angelica glances at the Quartermaster, who shakes his head.

ANGELICA

We don't have time.

JACK

Well, you insisted on bringing a mermaid  
--

ANGELICA

The mutiny didn't help --

JACK

You walk like a girl --

ANGELICA

You would know --

Blackbeard paces like a caged animal. Finally --

BLACKBEARD

Someone must go.

ANGELICA

You mean split up?

JACK

You mean jump?  
(steps back)  
This I cannot wait to see.

Blackbeard turns to Jack.

BLACKBEARD

Sparrow will go, find the ship, and  
retrieve the Chalice.

ANGELICA

Jack? What makes you think he will come  
back?

JACK

What makes you think he will come back?

ANGELICA

We cannot trust him, Father. I'll go.

JACK

She'll go.

BLACKBEARD

How much farther to the Fountain?

JACK

A day's march north, following that river, until you reach a series of pools. Then you're close.

Blackbeard plucks the Compass out of Jack's hand. Jack reaches for it, thinks the better of it.

BLACKBEARD

You will go.

JACK

You know that feeling you get, sometimes, standing in a high place, a sudden urge to jump? I'm not feeling that.

Blackbeard pulls one of his pistols, aims it at Jack.

BLACKBEARD

I need those Chalices.

JACK

Shoot. Save me the bother of the fall.

Blackbeard considers ... moves his pistol over to Angelica.

BLACKBEARD

You will go, and you will return, or I will kill her.

Jack sees he will do it. Still, Jack gives it a try --

JACK

You would not kill your own daughter.

BLACKBEARD

Quartermaster. Take seven pistols. Remove the shot in all but two. Do not tell me which two.

CLOSE ON: a pistol, as it is set down by the Quartermaster, the last of seven pistols in line on a rock shelf.

Blackbeard leads Jack back to the pistols.

BLACKBEARD (CONT'D)

Choose one.

131 CONTINUED: (3)

131

Blackbeard indicates for Jack to choose a pistol. Disbelieving, Jack does so. Blackbeard points it at Angelica, pulls the trigger -- click!

JACK

Please. None of them are loaded --

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131 CONTINUED: (4)

131

Jack picks one of the pistols, points it a tree, pulls the trigger -- it FIRES. Jack is shocked.

JACK (CONT'D)  
If you're so willing to kill her, let  
her jump.

ANGELICA  
What?

BLACKBEARD  
If you jump and die, then I will see she  
gets her chance.

Blackbeard picks up another pistol. Suddenly Jack turns to the Quartermaster.

JACK  
You. If I jump. Will I survive?

The Quartermaster stares at Jack a long time. He steps over to Angelica.

QUARTERMASTER  
The doll.

Angelica hands him the doll. He moves to the edge -- throws the doll over.

ANGLE ON: the Jack Voodoo doll as it falls, it seems to be SCREAMING --

The doll SPLASHES into a narrow crevice between two rocks.

BACK ON THE LEDGE, it was Jack who was screaming. The Quartermaster turns to Jack, who shuts up.

QUARTERMASTER (CONT'D)  
Yes. Now, you will survive.

ANGELICA  
This is nonsense. I'm going.

Angelica moves to the edge of the chasm. Suddenly, with a yell, Jack races past her, leaping out into space. He plummets down --

132 -- lands in the river, between the rocks, with a HUGE SPLASH. A 132 tense moment, then Jack bobs up, alive.

JACK  
Wet. Again. Again.

ABOVE, on chasm edge, Angelica turns to Blackbeard.

132 CONTINUED:

132

ANGELICA

Well played. You knew all along which  
guns were loaded.

BLACKBEARD

Of course.

And then he smiles.

133 EXT. JUNGLE - THICKET - DAY

133

Barbossa and Gibbs slash their way through the thick jungle,  
followed by the landing party.

BARBOSSA

Be nice to have a map about now.

GIBBS

Or a ship --

BARBOSSA

STOP!

Gibbs stops. Barbossa squints. CLOSE ON: an intensely bright red-  
and-black poison dart frog clings to Gibbs' shirt.

BARBOSSA (CONT'D)

Hold very still. Ye dare not let it  
touch your skin.

Barbossa pulls gloves on, then gently lifts the frog off Gibbs'  
shoulder. Groves pulls forth a GLASS JAR filled with a dozen  
other FROGS. Barbossa adds the dart-frog to his collection.  
Gibbs stares at him.

BARBOSSA (CONT'D)

What? What be wrong with an older man  
having a hobby?

Behind him, the landing party catches up to them, exhausted.

BARBOSSA (CONT'D)

What are you stopping for? Eh? Push on!

GROVES

Push on!

BARBOSSA

You can sleep when you're dead, PUSH ON!  
Fortune continues to favor us!

The landing party moves past. Barbossa raises a glass to the jar  
of deadly frogs, his face and eyes distorted --

134 OMITTED

134

135 EXT. CLIFFSIDE BEACH - DAY 135

ON JACK, alone, as he races through the jungle. Comes to a deserted beach, pauses and stares upwards through an enormous cavity in the cliff. CAMERA RISES TO REVEAL:

136 IN THE FAR DISTANCE, perched high up on a dark seaside cliff, 136  
amid the mist, a bizarre image, a shipwreck, what is left of a square-rigged sailing vessel.

137 Jack speaks over his shoulder, as if talking to someone: 137

JACK  
The Santiago. Famously captained by  
Ponce de Leon.

Jack nods, then realizes nobody is there.

JACK (CONT'D)  
Right, then.

Jack climbs upwards --

A138 EXT. JUNGLE - DAY A138

Blackbeard hurries forward. Following, moving more quickly than they should, the Zombie officers maneuver the aquarium over a low branch --

-- the aquarium slips, falls -- and BREAKS, water streaming --

Syrena TRANSFORMS into her human shape. The Pirates stare. She curls up, scared. Philip strips off his shirt, drapes it over Syrena. Blackbeard returns, surveys the situation. Looks to the Quartermaster.

QUARTERMASTER  
We must not stop.

BLACKBEARD  
(to Syrena)  
You will walk.

She rises, stands, shaky like a newborn colt. Takes a step -- falls to her knees; Philip sees her right foot is scarred, injured from where he stabbed her.

SYRENA  
I cannot.

BLACKBEARD  
Walk, or die.

Philip steps forward. Kneels.

A138 CONTINUED:

A138

PHILIP

Put your arms around me.

SYRENA

I do not ask for help.

PHILIP

But you need it.

Slowly, she moves her arms around him. Their moves are awkward, tentative.

PHILIP (CONT'D)

Now.

He stands, lifting her, holding her in his arms. Turns, to find Blackbeard there, glaring at him.

PHILIP (CONT'D)

We are in a hurry. Yes?

BLACKBEARD

Don't fall behind.

He turns, and the group moves forward with him --

138 EXT. JUNGLE - FIG TREE GROVE - DUSK

138

Blackbeard, leading the landing party, pushing plants, branches out of the way with his bare hands. He pauses.

BLACKBEARD

Water. I smell it. Wait here.

He disappears into the jungle. Philip sets Syrena down onto the giant roots of a fig tree. She withdraws, eyes downcast.

PHILIP

Such beauty. Surely you are one of God's own creations, and not, as some tell, a descendant of those dark creatures who found no refuge on the Ark.

Syrena turns her eyes to him.

PHILIP (CONT'D)

Such beauty. And yet deadly.

SYRENA

Deadly. No.

PHILIP

You attacked me.

138 CONTINUED:

138

SYRENA

No. You are different.

PHILIP

Different?

SYRENA

Yes. Are you not? You protect.

Philip thinks back, working it through -- the explosion, being shoved to the ground -- and realizes the truth.

PHILIP

Did you ... you pushed me down, out of the way.

She nods. Philip is devastated. Blackbeard reappears.

ANGELICA

The Fountain?

BLACKBEARD

No. But we're close. Bring the creature. Cover her head.

PHILIP

She has a name.

Blackbeard stops. Angelica looks on with interest. Everybody waits. Philip is on the spot.

PHILIP (CONT'D)

You don't deserve to know her true name.

But she wants to be called --

(looks at her, makes it up)

She is Syrena.

139 EXT. JUNGLE - POOLS - NIGHT

139

Blackbeard emerges onto slate rocks. Before him is a round, still pool. He shoves his torch low --

CLOSE ON: a skeleton, a dead mermaid. Staked to the stone by her wrists. Where the skeleton meets the water, the bones transition from human to marine. Reveal other mermaid bodies. These are the mermaid killing fields.

BLACKBEARD

Come.

Syrena, head covered, is dragged forward by the Quartermaster and Gunner. Philip notices as: Scrum removes a glass vial from a pouch.



BLACKBEARD (CONT'D)

Careful. These pools run deep. If the creature makes the water, all is lost.

Syrena is held down at one of the pools. Her hooded face uncovered.

BLACKBEARD (CONT'D)

Look. LOOK. Staked out to die. To dry in the sun. Only half in the water, not enough to live, enough to make the dying slow.

Syrena stares at the scene. No emotion.

BLACKBEARD (CONT'D)

Think of it. Your people. Murdered. Harvested for their tears. Breaks my heart to think of it, and with so few of you left in this world.

(beat)

Syrena. Will you not cry?

Syrena shifts her gaze to Blackbeard. Steady.

SYRENA

All die. Even you. Soon, I hear.

He grabs her hair, twists her head, forces her to look.

BLACKBEARD

Listen. Can you not hear their screams?  
Can you not hear?

Blackbeard moves his hand to the hilt of his sword ...

SOUNDS of torment can be heard, faint, as if from a great distance. WAILING, PLEADING, CRYING, as soft as the wind.

BLACKBEARD (CONT'D)

We need but a single tear.

Syrena listens. Then, in a feat of pure will, she overcomes her fear, pain, sadness. Turns to Blackbeard and forces --

A smile.

Blackbeard SLAPS her with the back of his hand. Philip steps forward -- Scrum holds him back.

BLACKBEARD (CONT'D)

Vile creature!

EZEKIEL

Chop off her fingers. One by one.

GARHENG

Choke her!

SALAMAN

Cut out the tears. From behind the eyes.

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SCRUM

Tell her she's got a really big bum.

Philip confronts Angelica.

PHILIP

Where is your voice in this?

ANGELICA

Captain! Perhaps she will have a change of heart, when the sun rises.

BLACKBEARD

Yes. She will burn. But I cannot wait for the sun.

(to Gunner)

Build a fire.

PHILIP

No.

BLACKBEARD

Do not contest me, cleric.

PHILIP

You will not torture her.

ANGELICA

Philip. We need only one tear.

BLACKBEARD

I will rip every scale from her body one by one as I see fit. Does that displease you? Go pray.

Blackbeard laughs. Philip's resolve finally breaks.

PHILIP

I was wrong. Not all souls can be saved. Yours cannot. You are sundered from God. Forever.

BLACKBEARD

Oh, behold! A man formerly of faith.

PHILIP

That vile creature, as you call her, is worth a hundred of you.

BLACKBEARD

You care for her.

139 CONTINUED: (4)

139

Suddenly Blackbeard's knife is at Philip's throat.

BLACKBEARD (CONT'D)

You fancy her. Do not deny what is clear to my eyes. Question is, does she fancy you?

He shoves Philip to his knees, stares at Syrena.

BLACKBEARD (CONT'D)

And by God she does! We're in luck. Manifest a tear, harridan. Or witness this poor soul's death.

PHILIP

Syrena. I would prefer to not be killed by this man. If you could manage a tear ... I would be grateful.

Scrum leans in with the vial ... but nothing.

BLACKBEARD

Ah. Sadness only. No sorrow. Yet.

Blackbeard raises his knife.

ANGELICA

Father --

BLACKBEARD

Time and tide waits for none.

ANGELICA

Not by your hand!

Blackbeard shoves Philip to the Quartermaster -- who hits him on the back of the head, hard. Philip crumples --

BLACKBEARD

Now. The throat. Quick, and see to it!

The Quartermaster turns Philip away, draws a knife hard across Philip. Syrena cries out --

The Quartermaster holds the knife out; the blade drips with blood. He releases the lifeless body; it hits the ground.

Syrena stares, anguished, on the edge of tears. Blackbeard watches. But she fights the sorrow.

BLACKBEARD (CONT'D)

Aye. Tough, Mermaids are, the lot of them. Tie her up. Exactly as the others.

(re: Philip's body)

Get rid of that.

139 CONTINUED: (5)

139

Gunner and the Quartermaster grab the body. Blackbeard turns to Angelica.

BLACKBEARD (CONT'D)

You are confident.

ANGELICA

Yes. I am a woman. So is she.

140 EXT. JUNGLE - RAVINE - NIGHT

140

FOLLOW the two Zombies as they drag Philip, tumble him into a ravine. HOLD ON: Philip, who lies still, surrounded by darkness. Gradually, the night SOUNDS of the jungle return --

141 EXT. MOUNTAINSIDE - NIGHT

141

Jack climbs -- much closer now to the ship; it looms above him. We can see how precariously perched it is on the ridge.

142 INT. PONCE DE LEON'S SHIP - NIGHT

142

Rotted planks are ripped away. A TORCH appears, then Jack, climbing up through the floor of the cabin.

The torchlight illumines treasure. Treasure everywhere. Gold, silver, jewels, pearls. A bed in the center. Jack stands --

ON THE BED, there is a skeleton, magnifying glass in front of his face, staring at a map in his hand.

JACK

Ponce de Leon.

BARBOSSA (O.S.)

If forty pirates dreamt forty nights of treasure, it wouldn't match the contents of this room.

Jack whirls, sword in one hand, torch in the other. Out of the shadows steps Barbosa, sword drawn.

JACK

You.

BARBOSSA

You.

JACK

No, you.

BARBOSSA

I was here first. You, why are you here?

JACK

Blackbeard sent me. You?

BARBOSSA

Silver Chalice.

Jack takes a step forward -- and the entire ship CREAKS, acts like a giant teeter-totter. Overbalancing to one side --

BARBOSSA (CONT'D)

Back! Back! Balance it out! The whole ship'll slide down.

Jack and Barbossa spread out, until the ship settles.

JACK

Right, then. So we each choose an item of approximately equal weight, then --

Jack reaches for a stack of coins --

BARBOSSA

See there, I've learnt my lesson about taking treasure from a place, not knowing what curse might lie upon it.

Jack pulls his hand back.

JACK

Ruddy hell. I'll have it.

Jack grabs the treasure, the ship overbalances --

BARBOSSA

Put it back! We touch nothing!

Jack puts it back. The ship shifts, and a chest slides out from under the bed.

JACK

What about that?

BARBOSSA

The Chalice.

They look. Two Chalicees are carved onto the lid. Barbossa takes a step back -- and the ship tilts, and the chest slides towards him.

JACK

Hey!

Jack takes a step back to counter. Barbossa steps back again, and the chest comes all the way to him.

JACK (CONT'D)

Why do you get to look first?

142 CONTINUED: (2)

142

Jack steps forward -- the ship lurches violently. It's a game of chicken. Barbossa must step past Jack, away from the chest, to compensate. Jack kneels to open the chest --

BARBOSSA

Fine, then.

Barbossa purposefully pushes the harpsichord over; the ship tilts, and Jack slips to the deck. Barbossa stops the chest with his crutch and pushes it past Jack to re-balance.

Jack crawls, reaches, and grabs the chest. Their eyes meet --

JACK/BARBOSSA

Together.

They open the chest.

JACK

Empty.

One can see where the Chalice would fit. Jack lifts up: two stones, set inside.

BARBOSSA

The Spanish.

JACK

They're ahead of us, mate.

Jack drops the stones back into the chest.

JACK (CONT'D)

I'll have a look at that map. If it's what I fear ...

Jack and Barbossa move to either side of the bed, lean in, next to the skeleton.

BARBOSSA

The Fountain.

JACK

Aye. The Spanish know the path. I wonder why they left this behind --

Jack reaches for the map --

And the SKELETON HEAD TURNS, pointedly looking at Jack. Intensely creepy. Jack pulls his hand back ... and Ponce turns back to examining the map for all eternity.

BARBOSSA

They know the path ... but I also see where they'll likely make camp.

142 CONTINUED: (3)

142

CLOSE ON: THE MAP, and PUSH IN on it; we see a river, and a trail marked to a Fountain; in the lower corner, the archaic symbol; also indicated a Spanish Fort with the legend SAN MIGUEL -- PUSH IN on the drawing of the Fort ...

DISSOLVE TO:

143 EXT. RIDGE - NIGHT

143

The ruins of the Fort can be seen below, in the jungle, the glow of a fire marking the location of the Spanish camp. PULL BACK to find Jack and Barbossa, on the ridge looking down.

Gibbs and the rest of Barbossa's party appear.

GIBBS

Jack!

JACK

Gibbs! I was just on my way to come  
break you out of jail!

(realizes)

You stole my map.

Gibbs shrugs; 'yeah, true'; Barbossa stands.

BARBOSSA

Best we be starting, now.

144 EXT. JUNGLE - RAVINE - NIGHT

144

ON PHILIP, as he opens his eyes. Sits up. He puts a hand to his neck, checks it. There is no cut at his throat. Pulls open his shirt --

A long, deep, still-bleeding gash across his chest. Painful, but not deadly. Strange -- why wasn't he killed?

145 EXT. JUNGLE - POOLS - NIGHT

145

ON SYRENA, as she lies tied to the stakes, half immersed in the water. She looks, sees a SHADOW among shadows. Philip steps forward.

PHILIP

Syrena. I am sorry, Syrena.

He falls to her side. Begins to untie her bonds. She is amazed, moved.

SYRENA

You came for me.

PHILIP

Yes.



145 CONTINUED:

145

SYRENA

Why?

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PHILIP

You are different, are you not?

(she smiles)

Do you know not of kindness? Compassion?

SYRENA

And that is all?

PHILIP

A debt repaid, then.

She gazes at him, the moon reflected in those deep blue eyes.

PHILIP (CONT'D)

No. That is not all. Moonlight. In a mermaid's eyes. The mystery of the depths. You are lovely beyond measure.

He offers a smile. She smiles back. Blinks, tears of gratitude welling up in her eyes --

BLACKBEARD (O.S.)

Now! Quick-like!

Suddenly Blackbeard is there. Pirates swoop in. Angelica shoves Syrena's head down. Holds the vial under her face --

CLOSE ON: A SINGLE TEAR, the shining crescent moon captured inside, as it drops into the vial.

BLACKBEARD (CONT'D)

No tears of sorrow! Never, Mermaids be too tough for that. But, tears of joy, they say these be the more potent anyway.

Angelica hands the vial to Scrum, who corks it, places it carefully in its leather pouch.

PHILIP

On my word, I had no part in this --

(to Blackbeard)

Let her go. You don't need her now.

BLACKBEARD

Let her go? Let her go? Let her go? Would I be Blackbeard if did such a thing as let her go? And have her bring her kind down upon us? No, I would not.

(beat)

Secure her bonds. We shall leave her with her own.

146 EXT. BAMBOO GROVE - NIGHT

146

Barbossa's group shoves their way through, trying to stay quiet.  
Jack and Gibbs hang behind, whisper.

GIBBS

What's your play, Jack? Throwing in with  
Barbossa.

Jack hates to admit it -- but does.

JACK

There's a girl.

GIBBS

When is there not?

JACK

I should say ... a damsel.

GIBBS

What? No.

JACK

Aye.

GIBBS

You're rescuing a damsel? That's a  
first.

JACK

Aye. It's just .... I may have ... done  
the lady some manner of harm, back in  
the day.

GIBBS

Pray tell.

JACK

Gibbs. This is the woman from Seville.

GIBBS

Ah. You pretended to love her. Left her.  
And broke her heart.

JACK

Worse. I may have had, briefly mind you  
... stirrings.

GIBBS

Stirrings?

JACK

Aye.

GIBBS

Feelings, you mean.

146 CONTINUED:

146

JACK

No, not quite all the way to feelings.  
All right, feelings then, damn you!

GIBBS

And left her still. That's worse.

JACK

Thank you.

Suddenly Barbossa turns -- slashes a hand across his throat, telling them to be quiet. Points ahead, to --

In the distance, ruins of the long-ago fort, nearly covered by jungle. The Spanish have made camp.

JACK (CONT'D)

Stealth over force. I'll take it from here, on account of your condition.

(low)

You don't get termites, do you?

BARBOSSA

Appreciate your concern, Jack, I'll be keeping you company, all the same.

(to Groves)

Hold here. Wait for my signal.

147 EXT. JUNGLE - SPANISH CAMP - NIGHT

147

Barbossa and Jack move into position behind some palms. Barbossa searches, sees --

BARBOSSA

There. That one.

Jack looks. Standing beneath a canopy is The Spaniard.

BARBOSSA (CONT'D)

That be the leader. Make note of his tent, that's where -- no, wait! By God, that must be them, right there!

The Spaniard has moved aside, and there on a wooden table sit the two silver Chalice. The Spanish Officer writes as he examines them.

Barbossa draws his sword, crawls forward, Jack next to him. Jack sniffs.

JACK

Your sword smells funny.

BARBOSSA

Aye. Poison. From the innards of poisonous toads. Just a scratch, and you'd be dead within minutes.

147 CONTINUED:

147

JACK

Point that thing the other way, will  
you?

They reach the two palm trees. Barbossa stares, calculating.

JACK (CONT'D)

What are you doing?

BARBOSSA

Planning an escape route. Isn't that how  
you do it?

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147 CONTINUED: (2)

147

JACK  
(he never thought of  
that)  
Yes. Or. Sometimes, I just, improvise.

They reach the ruins of a wall.

BARBOSSA  
All right, then. Now we need to --

JACK  
They're beautiful. I've got to have  
them.

Jack takes off --

148 OMITTED

148

149 OMITTED

149

150 EXT. RUINS - SPANISH CAMP - NIGHT

150

CLOSE ON: the silver Chalices. The Spanish Officer polishes one of them. We see the elaborate carving on their side: tree roots that entwine upwards, enveloping the engraved words, *Aqua de Vida*.

Jack's eyes appear at the edge of the table. When the Officer is working on one Chalice, Jack's hand takes the other.

Barbossa's crutch appears at the edge of the table on the other side. The Officer puts one Chalice down, reaches for the other -- now gone. While he is distracted --

Barbossa's crutch drags away the other Chalice.

UNDER THE TABLE, the Officer's head appears. Jack and Barbossa are not there -- and he gets clonked on the head.

151 EXT. RUINS - SPANISH CAMP - NIGHT

151

Jack and Barbossa shove the Officer under the table.

BARBOSSA  
Now what?

151 CONTINUED:

151

JACK

We stroll out. Slow and steady. Like you belong.

Jack and Barbossa stroll, confident, like they have every reason to be there. Jack waves at a passing Spaniard, who goes by, does a double take -- draws his sword. Two other Spaniards join him; Jack and Barbossa working together, make quick work of them. Round a corner --

Find themselves face-to-face with three dozen Soldiers.

152 EXT. PALM TREE GROVE - NIGHT

152

Jack and Barbossa sit facing each other, stripped of their possessions, tied around the waist to a palm tree.

JACK

How's that escape route working?

BARBOSSA

Here's you a chance to improvise.

JACK

Working on it. Might be able to get a hand loose ...

Barbossa reaches forward awkwardly, hands still tied. Lifts his wooden leg, works hard to unscrew it.

JACK (CONT'D)

You've a knife. Good.

BARBOSSA

Better.

Jack watches as Barbossa removes a cup, built into the leg. He tips the leg, pouring out rum.

JACK

I want one of those!

Barbossa scoots the cup over to Jack. Jack gets a hand loose, drinks. Barbossa drinks from his wooden leg.

JACK (CONT'D)

Here's to revenge, sweet and clear.

BARBOSSA

Revenge?

JACK

Come clean with it, Hector. If you'd wanted the Chalice, you'd have seen they were missing and gone. You were lying in wait. For Blackbeard.

BARBOSSA

Oh?

JACK

King George, Privateer, the wig. Cheap theatrical facade. Not buying it.

Barbossa bristles. Then --

BARBOSSA

You weren't there that night.

JACK

When the Pearl was lost.

BARBOSSA

Taken, not lost. We were off the coast of Hispaniola when we came under attack. No provocation nor warning nor offer of parley. We were peppered with cannon fire. And then the sea beneath the Pearl began to roil.

(beat)

The Pearl was pitching and yawing violently. So violently we could not maneuver ... could not man the cannons ... so violently it actually came to my mind to give ... the order.

(off Jack's look)

THE order! THE order! The order no man who calls himself captain ever dreams he'll be givin'!

(beat)

Abandon ship.

Jack has been there; he understands.

BARBOSSA (CONT'D)

But too late. The Pearl began to creak, every plank, every rail, every spar all at once, making a hellish noise like none I have ever heard ... and I have heard my share of hellish noises.

JACK

Aye. As have I.

BARBOSSA

The rigging had come to life. Our own ship, turned against us. Tangling my crew, wrapping around them like snakes ... wrapping around ... my leg.

Jack looks down, sympathetic.



152 CONTINUED: (2)

152

BARBOSSA (CONT'D)

But my arms were free. My sword was at hand. I am the master of my ship, not Blackbeard! I am the master of my fate, not Blackbeard! And so I did ... what needed done. I ... survived.

Barbossa screws his leg back into place on its harness.

JACK

So. You're not after the Fountain?

BARBOSSA

I care not for King George, or tavern yarns that give hope for a healed limb. But I'd give my left arm for a chance a Blackbeard.

JACK

Not your right?

BARBOSSA

Need my good arm to run this poisoned blade through his heart --

JACK

I'll see you get the chance.

Using the rope wrapped around the tree as leverage, he schootches up the trunk, to a crouched position, then standing, then OUT OF FRAME.

The Guards notice what is happening --

153 EXT. PALM TREE GROVE - NIGHT

153

Tree top level. Jack pushes aside the fronds, peeks out, swaying back and forth at this great height.

Jack pulls free a coconut. With the frayed rope, he creates a kind of net, securing the coconut to the end, making a bolo.

Jack spies the next palm tree over. Swings his bolo, flings the rope. The coconut CATCHES on the palm tree, wraps around. He winds the rope around his wrist, starts to PULL --

The palm tree BENDS, coming closer. Jack PULLS harder.

154 BELOW, Barbossa and the Guards watch, incredulous.

154

155 Jack PULLS hard as he can --

155

The two palm trees inch CLOSER to each other --

Jack suddenly LEAPS off his perch -- the force of the released tension SLINGSHOTS Jack onto a third palm tree --

155 CONTINUED:

155

-- Jack rocks backwards once on the third palm tree, directing it toward a fourth palm tree --

156 BELOW Soldiers spread out, disappear in tall ferns, avoiding COCONUTS that rain down -- one Soldiers is taken out --

156

SOLDIER

Fan out! Find him! Don't let him escape!

Soldiers spread out, searching, climb up the trunks --

157 ON BARBOSSA, as he struggles. Suddenly Groves is there with Barbossa's and Jack's swords.

157

GROVES

I'm guessing that was the signal --

158 ABOVE, Jack flies from one tree to another, SCREAMING --

158

159 Groves hands Barbossa his sword. They run for it.

159

160 ABOVE, Jack appears through the fronds of the tree, ties his rope around the trunk, pushes off --

160

SOLDIER

There! Over there! That tree, that one!  
There he is!

Jack swoops down, knocking away the soldier, then swings back up, out of sight --

Guards gather at the tree trunk, looking up, following --

ON JACK as his momentum spins him around the tree trunk, trees flashing by behind him --

Jack nears the ground, and on the run, keeps running around the tree, catching the Soldiers, tying them to the trunk; he gives a final, satisfying tug --

Jack races away --

161 EXT. JUNGLE - BAMBOO GROVE - NIGHT

161

Barbossa and Groves join up with Gibbs and the rest of Barbossa's crew.

GROVES

Prepare to move out!

BARBOSSA

They'll be upon us soon --

161 CONTINUED:

161

Suddenly Jack joins them.

BARBOSSA (CONT'D)

Sorry, Jack, we lost the Chalice. I've  
an appointment to keep. There'll be no  
going back.

Barbossa steps away --

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161 CONTINUED: (2)

161

JACK

No need. Anyone care for a drink?

Jack produces the two silver Chalice. Barbossa keeps moving, the others following --

BARBOSSA

Bravo, Jack --

162 EXT. JUNGLE - WILD BOAR AREA - DAY

162

Angelica, holding Jack's Compass, winds her way through a forest of Banyon trees, her group following behind. She pauses to wipe sweat from her brow. Ducks under a branch --

-- to find Jack's sword inches from her face.

ANGELICA

How is it we can never meet without you pointing something at me?

Blackbeard appears, with the rest of the landing party.

BLACKBEARD

You brought them?

JACK

Aye.

Jack steps aside. Behind him, a good twenty feet away, Gibbs holds down a WILD BOAR, squealing and struggling.

Tied to the back of the boar are the silver Chalice.

ANGELICA

You've found an accomplice.

BLACKBEARD

And the one-legged man. He is near, aye?

JACK

Aye. Now, before I go just handing them over, I've one or two conditions.

BLACKBEARD

Name your terms.

JACK

Firstly, I'll be having my Compass back. No, that's secondly. Firstly, upon your word, you will bring no harm to Angelica.

BLACKBEARD

I'll make no vow to the likes of you, Sparrow.

(MORE)

162 CONTINUED:

162

BLACKBEARD (CONT'D)

But it cost me nothing to admit she was never in harm's way, and I'd give the last ragged shred of my soul for her.

Angelica can't help but be moved at his words.

JACK

Secondly, then, priorly firstly. I'll be having my Compass back.

(beat)

Come now. I deserve it. You have no idea how hard it was to catch that pig.

Blackbeard nods. Angelica tosses Jack the Compass.

JACK (CONT'D)

Fine, then, and thirdly. Mister Teach more famously known as Blackbeard, you are not the only man in possession of a tattered soul. As I reflect on my misdeeds, chief among them, I note how poorly I have treated my loyal First Mate there, Mister Gibbs.

GIBBS

Aye, now that you bring it up --

JACK

Left him to rot in jail, I did, without a second thought or remorseful tingle. Point being, I'll not subject him to the horrors to come. You'll let him go free.

BLACKBEARD

That be all?

JACK

Aye. Quick, or the pig runs. And good luck getting those Chalices.

GIBBS

Jack, if it's all the same to you, I'm just as happy to --

BLACKBEARD

Done.

Gibbs lets the Boar go free, stands, holding the silver Chalices. Carries them past Jack, hands them to Blackbeard.

GIBBS

P'raps, for the moment, I could tag along with you folk for a bit --

162 CONTINUED: (2)

162

Jack tosses Gibbs the Compass.

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162 CONTINUED: (3)

162

JACK

That'll lead you to freedom, 'mate.

They exchange a look. Gibbs regards the Compass, as Blackbeard and Jack and the rest of the group move away.

GIBBS

(frowns)

Much obliged, Jack Sparrow.

163 EXT. JUNGLE - CAVE APPROACH - DAY

163

An absolutely huge palm frond is pushed aside, revealing Jack's entire body. He looks this way and that.

JACK

I swear, it was somewhere right around here.

Jack steps forward, followed by Angelica, Blackbeard, Blackbeard's entourage, and a bound Philip.

CLOSE ON: a second frond is pushed aside; behind it is only Jack's face. The frond is small. Jack examines it, notes a drop of water on its edge. He shakes the drop onto his hand --

The drop dances through Jack's fingers, moving in and around, seeming at times to defy gravity, dripping upwards, and bending forward --

Jack follows the angle of the drop, looks THROUGH THE WATER DROP, and sees, carved in the rock wall, the precise archaic symbol that was on Ponce de Leon's map and in the ship's log book. When the drop flies upwards off Jack's finger, the distortion is gone, and the symbol is gone as well.

Beneath the rock wall is REVEALED: a cave entrance, darkness arching over deep still waters.

Jack smiles. He knows he's close.

164 INT. BLUE CAVE - ENTRANCE - DAY

164

Torches in hand, the Landing Party climbs down a steep incline to the cave mouth, silhouettes against the sunlit opening behind --

165 INT. BLUE CAVE - DAY

165

The group sloshes through. A blue tint to the light reflected off the water. Stalactites hang from the darkness above.

Ahead of the group, a Pirate reaches out, touches one of the stalactites. Next to him, a huge stalactite crashes down, impaling a Second Pirate beneath it.

The group climbs over and around the dead Pirate --

165 CONTINUED:

165

Jack moves cautiously ahead -- until they reach a blank wall.

JACK

Ah! Dead end.

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BLACKBEARD

Dead end?

JACK

Yep.

ANGELICA

Jack, I'm starting to think you don't know where you're going.

JACK

It's not the destination so much as the journey, they say. The Chalice, if you please.

Blackbeard indicates Jack be given the Chalice. The Quartermaster steps forward, pulls the Chalice from a pouch. He is protective of them, mistrustful, and reluctantly hands them over.

Jack takes them, holds one in each hand, spreads his arms, then with a flourish, brings them together -- they CHIME.

All wait. The chime FADES. Jack's confident look falters. He CHIMES them again. Nothing.

Angelica moves toward Jack, stalking him.

ANGELICA

Jack. Have you ever in fact seen with your own eyes, heard with your own ears, or stood with those clumsy smelly feet at the Fountain of Youth?

JACK

You know, I never actually said that I had.

Blackbeard cries out in anger, outrage. He pulls one of his pistols, FIRES at Jack --

-- in reflex, Jack raises a Chalice to his face; the bullet ricochets off. Jack gazes at the dent in wonder.

Blackbeard aims another pistol -- Jack raises his hand.

JACK (CONT'D)

Wait.

Jack stares at the Chalice. CLOSE ON: the inscribed words: 'Aqua' on one Chalice, and 'de Vida' on the other.

JACK (CONT'D)

Aqua de Vida.

165 CONTINUED: (3)

165

There is the immediate SOUND of water. All look, see ... along the sides of the cave, the odd sight of water RISING. Just a trickle at first --

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165 CONTINUED: (4)

165

More and more WATER appears, moving upwards. Rivulets turn to streams, collecting upwards into a pool above their heads.

They stare, not sure what to do -- and then a bird flies into the cave, a colorful TOH with distinctive tail -- and INTO the rising water. The bird SHOOTs upwards --

JACK (CONT'D)

Interesting.

166 INT. CAVE - DAY

166

Jack gestures for Scrum, who steps over. Jack shoves the Chalice at him as he unceremoniously climbs onto Scrum's back. He pulls his sword, pushes it up into the pool -- the sword is wrenched from his hand, a strong current carrying it UPWARDS --

It disappears. Jack shrugs, pushes upwards INTO THE WATER -- suddenly SHOOTs UPWARDS --

167 CLOSE ON: Jack's sword lies on the rocks. Jack grabs it, raises his eyes -- Angelica and Blackbeard climb out of a pool behind him, all look out at -- 167

## THE FOUNTAIN OF YOUTH

Before them a natural basin, filled with water; the base of a tall crevice, sunlight beams down from above. Lush, covered with vines.

In the center, a raised mound with stone steps littered with ancient, human skeletons; all is covered with moss. On top of the mound is a large, natural open stone formation in the form of a circle. A delicate stream of water pours from a crack in its middle.

Around the stone are huge carved structures, artifacts of some civilization long past. Scattered about are skeletons, victims of previous expeditions.

The group moves across the cavern, through the water, onto the wide stepping stones, taking in the scene with awe.

ANGELICA

So beautiful.

Jack is entranced. He comes up to the central stone. As he approaches, some of the vines move, growing backwards, withdrawing from the central stone. Jack reaches to touch the water --

BLACKBEARD

Stand back! I'll be the first to drink those waters!

167 CONTINUED:

167

Blackbeard strides up the steps. Angelica turns to Scrum, but then looks past him --

ANGELICA

Father.

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Behind them -- surprise! -- Barbossa is there; he steps forward leaning on his crutch, stops. Behind him, his entire party, including Groves and Gillette, emerge, rising up from the pool. Blackbeard doesn't even need to look.

BLACKBEARD

Ah. The one-legged man.

BARBOSSA

Aye.

Blackbeard glances at the Quartermaster, who nods.

BLACKBEARD

You came. As you must. The instrument of my demise.

ANGELICA

You brought him here.

JACK

As I musted.

Barbossa strides forward, speaking for all to hear --

BARBOSSA

Edward Teach. For crimes committed on the high seas, by the authority granted me by His Majesty the King, and with a goodly amount of personal satisfaction, I hereby place you in the custody of the court and declare you my prisoner.

Blackbeard removes his coat, readying to battle.

BLACKBEARD

My trick's over, is that it?

BARBOSSA

Such crimes do include but are not limited to, piracy, treason, murder, torture of a most heinous sorts, including the brutal theft of one used, twisted, hairy, right leg, including foot and five toes!

Blackbeard draws his sword.

BLACKBEARD

You dare face this sword?

BARBOSSA

*This far away from your ship, aye.*

\*

Barbossa draws his own sword. Behind him, Groves and the others draw as well. Blackbeard closes his eyes, nods.

BLACKBEARD

Aye, that be the cold breath of fate I  
feel down my nape. But one last fight  
I'll have, by God!

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167 CONTINUED: (4)

167

Blackbeard calls over his shoulder to his crew --

BLACKBEARD (CONT'D)

Kill them all --

BARBOSSA

Aye!

The two sides race forward. Suddenly Jack is between them.

JACK

Hold.

Everyone actually stops. Jack is surprised, but goes with it. He counts each side, bobbing his finger.

JACK (CONT'D)

We look to be evenly matched. So you'll -

-

(points)

-- fight against them --

(points over)

-- and they'll --

(points back)

-- fight against you. All on account of just him --

(points at Barbossa)

-- wanting to kill him.

(points at Blackbeard)

Where's the sense?

He looks at Scrum, who shrugs, he doesn't know.

JACK (CONT'D)

Exactly. I say let 'em fight each other, while we lay back, watch, and place wagers. Aye?

For a moment it seems they all might go for it. Then --

BARBOSSA

Kill them!

BLACKBEARD

No quarter!

168 The two sides rush each other, swords clashing --

168

169 Barbossa takes on Blackbeard. Two expert swordsmen, fearless, crafty, fighting over the slippery stones --

169

Jack darts away from the fight, back around the Fountain.

Barbossa loses his sword, knocks Blackbeard away with his crutch. Blackbeard spins, thrusts his sword, a killing blow, just as Gillette is knocked into the sword's path.

Gillette gets run through, and falls back, dead, into Barbossa's arms. Barbossa stares a moment, then tosses him aside --

-- Barbossa retrieves his sword as Blackbeard pulls his sword out of Gillette, the two re-engage --

-- elsewhere, Salaman turns towards the a British soldier, who pulls back his sword, and slashes hard -- but Salaman drops into a deep hole, and so avoids losing his head --

The British Soldier staggers forward, having missed, Garheng helps pull Salaman out of the hole, and they race away --



170 Angelica fights off a British soldier, gestures -- 170

ANGELICA  
Scrum! The Chalice!  
(she takes them)  
And the tear! Follow!

171 Scrum nods, clutches the pouch with the Mermaid's tear. A 171  
British Soldier cuts him off, so he takes another route -- but  
then Jack appears, cutting him off.

JACK  
Hand it over. The tear. There's a good  
lad.

SCRUM  
I'm more afraid of her than you.

Scrum draws his sword --

172 ELSEWHERE, the Quartermaster drives a British soldier back and 172  
slays him. He turns away. Philip slides his bound wrists onto  
the fallen soldier's blade, trying to cut his bonds --

Suddenly the Cabin Boy is there; he quickly cuts the rope.

CABIN BOY  
Now we're square.

PHILIP  
Square.

173 The Cabin boy takes off as Philip stands, and turns -- and 173  
unexpectedly takes a sword thrust into his side from a passing  
British SOLDIER. Philip spins, falls against a stone. He presses  
his hand to the wound, turns and slips off, back the direction  
they came --

174 Jack faces off against Scrum, moves his sword to his other hand, 174  
and back again; Scrum puts the pouch in his mouth, and does the  
same, mirroring Jack. Jack slams his foot into Scrum's stomach;  
the pouch pops out, Jack catches it.

JACK  
Hah.

Jack turns -- and Angelica is there, sword leveled. Two Chalice  
in her other hand. Beside him, Scrum pushes his sword into  
Jack's neck.

ANGELICA  
Hand it over, there's a good lad.

JACK

The Chalice, if you please.

ANGELICA

I'm sorry, Jack. I told you, I need years. Yours will have to do.

JACK

What of the clergyman? You're wasting a perfectly good sap.

ANGELICA

I could not steal the years of an innocent man.

174 CONTINUED: (2)

174

JACK

You will need this, then.

(holds up the pouch)

And soon, by the looks of it.

Angelica glances over, sees Barbossa fighting Blackbeard.

ANGELICA

Don't test me, Jack.

Jack nods. Suddenly tosses the pouch toward her --

Angelica has no free hand to catch it, so she tosses both Chalice to Scrum, and she catches the pouch --

Scrum catches both Chalice, but only by dropping the sword to Jack's neck --

JACK

Hah!

Jack picks up Scrum's sword, tosses it hilt first at Angelica. She has to throw the pouch to Scrum to catch the sword.

Jack snags the pouch out of the air. Jack now has the pouch back, with his sword, and Scrum is standing there, holding the Chalice in each hand. Angelica has two swords. Jack kicks the Chalice away --

Angelica and Jack look at each other, dive for them --

175 EXT. JUNGLE - POOLS - DAY

175

The weak sun gives the mist and fog an otherworldly glow.

Syrena, still half in the water, tied at the wrists, shuts her eyes, giving up. A SHADOW falls across her --

ABOVE HER, shading her from the sun, is Philip. Bloody, dirty, one hand is pressed to his side, trying to stem the blood from his wound.

PHILIP

Syrena. My God.

He drops to her side, checks for a pulse. Checks her eyes. He kneels, slashes away at her bonds.

PHILIP (CONT'D)

Blackbeard was right. We pray only for what chance may provide, so as to not test our faith.

(beat)

On this, I do not pray.

(a glance upwards)

(MORE)

175 CONTINUED:

175

PHILIP (CONT'D)

You will not take her. If you have taken  
her, you will give her back.

He glances up --

PHILIP (CONT'D)

You will give -- her -- back.

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175 CONTINUED: (2)

175

Philip looks down -- Syrena's eyes are open, staring at him.

PHILIP (CONT'D)

Syrena ...

Syrena gazes at him, her expression unreadable. Suddenly, with a violent twist, she turns, and splashes back, into the water. Philip searches --

176 UNDERWATER, one strong flip of her tail, and she is gone.

176

Philip stares, crumples to the ground.

177 EXT. FOUNTAIN OF YOUTH - DAY

177

-- Blackbeard slashes at Barbossa, who wears a satisfied smile on his face. Blackbeard drives him back --

BLACKBEARD

Strange. I expected Fate ... to put up more ... of a fight.

Blackbeard gets the upper hand. Drives Barbossa to the ground. Lifts his sword, for the killing blow --

BLACKBEARD (CONT'D)

Blast you. I will not have that smile on your face as I strike you down.

Barbossa's smile grows wider. He shifts his eyes.

BARBOSSA

Take a gander, Edward Teach.

Blackbeard looks up --

The fighting comes to a stop as all look around, notice --

178 THEY ARE SURROUNDED BY SPANISH SOLDIERS. Dozens of them, standing silent as sentries.

178

Blackbeard spins. More Spanish soldiers step forth from hiding places; others can be seen emerging from the pool.

Jack emerges from the struggle with Angelica with the dropped Chalice. Turns, sees the Spanish. Lots of them.

Uh-oh. Jack realizes he doesn't want to be caught holding the Chalice, shoves them at Angelica.

Out of the fog appears --

The Spaniard. Silent, calm, and commanding. He is backed by soldiers carrying tall banners of the Spanish Monarchy.

178 CONTINUED:

178

Groves sees the Spanish flags. He crouches to his pack, pulls out a huge BRITISH FLAG. Clambers onto a flat boulder --

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GROVES

This land, and all its attendant  
mystical properties, is hereby forever  
claimed in the glorious name of his  
Majesty King George the second --

Groves unfurls the flag -- and is cut down, the flag slashed as  
well. Groves crumples to the ground.

SPANIARD

Someone make a note of that man's  
bravery.

(to Angelica)

Senorita. The Chalices. If you please.

Angelica hesitates. Soldiers push her to her knees, take the two  
silver Chalices. Jack looks on, hand on the pouch.

The Chalices are given to the Spaniard. He takes them gingerly,  
looks upon them with great satisfaction.

Blackbeard stares, livid. Angelica watches with cold fury.  
Barbossa looks on, satisfied. Jack takes in the scene,  
calculating.

The Spaniard turns toward the Fountain. Raises the Chalices to  
the sky. He proclaims:

SPANIARD (CONT'D)

There is but One Source of life eternal,  
and it is not these pagan waters.

Behind him, all the Catholic Soldiers make the sign of the  
cross. Suddenly -- surprisingly -- the Spaniard throws the  
Chalices to the ground. Stomps on them --

Angelica gasps -- even Jack is surprised --

The Spaniard takes the bent Chalices and flings them far into  
the water. The silver glints as they sink into oblivion --

SPANIARD (CONT'D)

Men. Destroy this profane temple. Crush  
that stone.

179 His men set quickly to work. Boulders are toppled. Ropes are  
tossed and pulled, the statues begin to tilt over. British  
soldiers, seeing they are outnumbered, flee.

179

The Spaniard comes opposite Blackbeard. He levels his sword.

SPANIARD

You are a fool. You seek in this place  
what only faith can provide.

Blackbeard stares back. His last hope gone.

179 CONTINUED:

179

BLACKBEARD

Faith. In faith there is light enough to  
see ... but darkness enough to blind.

Blackbeard raises his sword --

Blackbeard cries out, and looks over. The back of his arm has  
been slashed.

BLACKBEARD (CONT'D)

What devilry is this?

He turns -- Barbossa runs his sword into Blackbeard's gut,  
driving him to the ground.

BARBOSSA

For the Pearl.

The Spaniard lowers his sword.

SPANIARD

Savages.

He turns away to oversee the destruction. Blackbeard tries to  
rise, cannot. He begins to convulse, sweat.

Angelica stares at Blackbeard, looks to Barbossa.

ANGELICA

What have you done?

Angelica races to her father. His hands are on the hilt of  
Barbossa's sword, so she grabs it by the blade --

JACK

Angelica, no --

Angelica pulls the sword out and lets it drop, her hands slashed  
and bleeding.

JACK (CONT'D)

No.

BARBOSSA

I'm not such the fool as to take on  
Blackbeard without a little ... venomous  
advantage.

She realizes what she has done. Stares at her hands --

Barbossa lifts Blackbeard's broken sword.

BARBOSSA (CONT'D)

I claim Blackbeard's ship and crew. And  
this sword, wergild for me missing limb.



179 CONTINUED: (2)

179

Barbossa turns away. The pirates of Blackbeard's crew make their choice, join him. They disappear, as the Spanish continue the destruction of the Fountain --

Jack leans down near the surface of the water, searches desperately for the Chalice. Angelica collapses.

ANGELICA

Jack. Help me.

ON JACK, as he searches the waters. Angelica and Blackbeard lay still, near death.

One of the tall columns is tilted over, SMASHING onto the Fountain, the final destructive blow.

The Spaniard surveys his work.

SPANIARD

Thy will be done.

Nods ... gestures for his men to withdraw.

180 Only Jack is left, still searching. He sees something. Something180 rising toward him, out of the depths --

It is Syrena.

Jack watches as she emerges from the water. The silver Chalice - - battered and twisted -- sparkle in her hands. Syrena holds them out. He looks at her in wonder ... takes them, and nods his thanks.

Syrena lowers her head ... suddenly twists, and disappears back into the water.

Jack climbs quickly to the fallen, cracked basin. Very little water left. He fills one Chalice. The water is running out; he fills the other ... getting the very last drop.

The Fountain is now dry. Jack removes the vial from the pouch, uncorks, pours. Jack rouses Angelica. She sits up, barely conscious.

ANGELICA

I am going to die.

JACK

No. You're not. Well, yes. But even so, you will be all right.

Jack holds the two Chalice. Raises the right Chalice.

JACK (CONT'D)

Drink this. This one has the tear.

Angelica considers the Chalice.

JACK (CONT'D)  
(to Blackbeard)  
You drink the other.

ANGELICA  
No.

JACK  
I cannot save you both! One of you must  
sacrifice for the other.

ANGELICA  
Father. Your soul. You must have time.

JACK  
Edward. She's dying. Save your daughter.

Blackbeard takes one Chalice, then the other.

BLACKBEARD  
This one has the tear, and gives life.  
This one takes life.

JACK  
Aye. Hurry.

Blackbeard turns to Angelica -- and quickly drinks the cup with  
the tear.

BLACKBEARD  
I am sorry. Angelica. I am a bad man.  
Save me, my daughter.

She looks at him, shocked; deep in her eyes, we see a familiar  
hurt. A glance at Jack -- who takes no joy in the fact that he  
was right.

Angelica takes the second cup. Looks up at Blackbeard.

ANGELICA  
I love you, father.

-- and drinks. Jack frowns. Looks again at the two cups.

JACK  
Or ... wait ... was it the other way  
around? This cup had the tear, that cup -  
- hmmm.

BLACKBEARD  
Devil. Trickster --

Blackbeard leaps for Jack, but staggers. Crumples down, falls  
onto the side of the carved pedestal.

180 CONTINUED: (2)

180

ANGELICA

No. Father ...

Blackbeard stands ... and suddenly the flowing waters of the Fountain seem to find him. Circle him. Entwine him. He is covered in water, chokes, unable to breathe --

Angelica stands, reaches for him -- his eyes bulge, he is drowning on dry land. Angelica glances down. The bleeding on her hands has stopped. Her skin closes over the wound, smooth, not even a scar. She whirls.

ANGELICA (CONT'D)

No! Jack, you bastard --

She sweeps up Barbossa's sword, faces Jack.

ANGELICA (CONT'D)

How could you?

JACK

He saved you. Maybe his soul is, now,  
redeemed.

Angelica curses, raises the sword. Hears a sound. Looks --

181 Blackbeard's body has already completely rotted away, like a 181  
corpse many months under the water. His skin dissolves, leaving  
nothing but bones --

Jack looks, sees -- the Zombies, looking on, collapse, begin to  
decompose.

The water around Blackbeard suddenly drops. Nothing is left,  
now, but a standing skeleton.

And yet Blackbeard's will is so strong, one last, sad, reach for  
her hand ... and then his BONES loosen and FALL, his skeleton  
joining the others, a few bones separating and clattering away.

ANGELICA's will is gone; she crumples to the ground.

182 EXT. JUNGLE - POOLS - DAY

182

ON PHILIP, as he drags himself painfully, using one arm, to the  
edge of one of the pools. He dips his palm into the water,  
raises his hand for a drink.

As the ripples in the water clear, EYES gaze up at him. It is  
Syrena, her face just below the surface.

Syrena rises, her face emerging, TRANSFORMING into human at the  
water line. She hangs onto the edge of the pool.

SYRENA

You are hurt.

PHILIP

In body only. My mind is at peace.  
Because of you.

SYRENA

Me?

PHILIP

Yes. I was lost. The wind, the tides,  
ought renew a man's faith.

(beat)

But for me ... only you.

Philip nods -- then winces in pain.

SYRENA

We say the One pours death into life,  
and life into death, without a drop  
spilt.

PHILIP

I like that.

SYRENA

I can save you. You need only ask.

PHILIP

I seek but one thing.

SYRENA

What is that?

PHILIP

Forgiveness. If not for me, you would  
never have been captured.

Syrena leans close to him. There is heat between them.

SYRENA

Ask.

PHILIP

Forgive me.

Syrena smiles. Moves closer. Very close.

They kiss.

Philip takes her in his arms. She pulls him into the water --

FOLLOW the pair, still locked in a kiss, watching as Syrena  
TRANSFORMS at the water line --

183 EXT. POOL - UNDERWATER - DAY

183

FOLLOW as the pair continue down, still entwined, Philip not resisting in any way.

Leaving the light of the surface behind, gradually the PAIR FADE, amid a trail of bubbles that climb upwards --

And then the pair are softly GONE, just a few sparkling bubbles to mark their passage --

184 EXT. ROCKY SHORE - DAY

184

Barbossa makes his way across the huge barren rocks, backed by what is left of the pirate crew, including Ezekiel, Salaman, Garheng, Scrum, and the Cabin Boy. Anchored in the bay, before him lies the *Queen Anne's Revenge*.

BARBOSSA

Revenge ... is mine.

185 EXT. QUEEN ANNE'S REVENGE - POOP DECK - DAY

185

Barbossa is discovered at the wheel of the ship, now in his full pirate regalia. The Cabin Boy approaches him --

CABIN BOY

Sir. We found this, belowdecks.

The Cabin Boy holds Barbossa's old wide-brimmed black hat. Barbossa sheathes the sword. Takes the hat. Flips it as he places it on his head.

He throws back his long coat, and draws Blackbeard's heavy sword --

Barbossa regards the sword, its jeweled handle.

186 ABOVE HIM, of their own accord, lines whip through the air. Sails unfurl. Beams adjust --

186

187 BEFORE HIM. The anchor raises. Ropes tie themselves off, as the crew (including Scrum, Ezekiel, Salaman, Garheng) look on in wonder.

187

188 Barbossa laughs, as the sails fill with wind, the ship creaks and leaps forward --

188

BARBOSSA

All hands! Ply to windward! Get cracking, ye bloomin' cockroaches!

The old Barbossa is back. He reaches into his coat, pulls out his privateer papers -- we see the Royal seal -- and rips them in two, rips them again --

188 CONTINUED:

188

BARBOSSA (CONT'D)  
The Crown served me well. Now.  
(flings the papers into  
the wind)  
By the Gods of sea and sky! Make way --  
for Tortuga!

The crew CHEERS; Barbossa grins, Scrum strums a jaunty tune --

189 EXT. CARIBBEAN SEA - DAY

189

The *Queen Anne's Revenge* turns gloriously over sparkling waters,  
out toward a deep blue sea --

190 EXT. OCEAN - LONGBOAT - DAY

190

Jack rows the longboat. Angelica sits opposite, hands tied  
behind her back.

ANGELICA  
I hate you.

JACK  
The bloke who saved your life.

ANGELICA  
And how can I enjoy a moment of it? The  
years I now possess stolen from my own  
father.

JACK  
I only helped Blackbeard do what any  
father should have done.

ANGELICA  
You are cruel.

JACK  
But fair, and fair is not the same as  
favorable.

She looks past him, sees the small island ahead --

191 EXT. SOLA FIDE BEACH - DAY

191

Angelica is flung down onto the sand. Jack drops a pistol beside  
her.

JACK  
A pistol. One shot.

ANGELICA  
To kill myself before I starve?

JACK  
This is a well-travelled trade route.  
You could signal a passing ship.  
(MORE)

191 CONTINUED:

191

JACK (CONT'D)

Or you could sing, and lure some other sailor to his doom.

ANGELICA

How am I to get free of these bonds?

Jack heads off, readies the longboat for launch.

JACK

You worked free of your bonds about a half hour ago, and you've been waiting for a chance to jump me ever since.

Jack whirls back -- and Angelica is RIGHT THERE, her hands free, a piece of driftwood raised to club him.

ANGELICA

Admit it. You love me still.

JACK

If you had a sister, and a dog ... I'd choose the dog.

Jack pushes the boat to the water. Angelica drops the driftwood, wades out from the shore.

ANGELICA

Jack. I am with child. Yours.

JACK

Funny. I don't recall that we --

ANGELICA

You were drunk.

JACK

There is not enough rum in the seven seas.

ANGELICA

Jack.

(he stops)

Treasure. There is a chest. You close the lid, and when you open it, whatever you most desire, is inside.

Jack laughs again, pushes the boat into the water.

ANGELICA (CONT'D)

Jewels. Jewels with the power to rule the wind and tide.

JACK

You're making that up.

191 CONTINUED: (2)

191

ANGELICA

Don't go. There's ... something I have to tell you.

(turns him to her)

Words I have yearned to say from the moment we first met, and every moment since.

JACK

Oh?

ANGELICA

I love you.

JACK

As do I. And so, as an act of reverence and ardor for us both --

Jack looks very pleased with himself --

JACK (CONT'D)

We're through.

Angelica expected a kiss, gets only empty air. Turns to see: Jack has pushed the longboat well out into the waves.

ANGELICA

THIS IS NOT OVER!

Angelica races back up the sand --

ON JACK, as he rows away, through the surf. The SOUND of a single SHOT; he ducks. Behind him, water plumes.

JACK

Missed!

192 EXT. COASTLINE - BEACH - SUNSET

192

The longboat, mast in place but sail furled, is beached on a sandy shore. A trail of footsteps leads to Jack as he walks away from it, to where --

Gibbs, perched on gnarly driftwood roots, waits for him.

JACK

Gibbs, you ugly besotted shellback, you made it!

GIBBS

Aye!

JACK

And I trust we managed a profit from our joint enterprise?



192 CONTINUED:

192

GIBBS

Feast your eyes.

Gibbs hops down, points: on one of the roots is the BLACK PEARL, encased in its glass bottle. Jack stoops, gazes at it.

GIBBS (CONT'D)

The Compass led me straight and true.

JACK

What of Blackbeard's men, guarding the ship?

GIBBS

Jack. I'm Joshamee Gibbs!

Jack notes a gunny sack on the sand. Gibbs follow his gaze.

GIBBS (CONT'D)

Seemed a shame to leave an entire Armada behind.

JACK

Shame indeed.

Jack picks up the bottle. He holds it eye level, lining the Black Pearl up with the horizon --

GIBBS

So. Any idea how to get it out?

193 INSIDE, Jack's face looms huge and distorted in the sky. Cotton's Parrot SQUAWKS from the helmsman's wheel. Jack the Monkey climbs to the crow's nest, SCREECHES out at them --

193

JACK

We will need a crossbow, an hourglass, three goats, and one of us must learn to play the trumpet.

GIBBS

I know a man with a goat!

JACK

There's a start!

194 LATER, ON THE BEACH, Gibbs stoops, hefts the sack, bottles inside clanking. He looks like some Caribbean Santa Claus.

194

GIBBS

Jack, I have to ask. There you were, you had the Chalice, the water, the tear. You could have lived, well, maybe forever.

Jack tucks the bottle under his arm.

194 CONTINUED:

194

JACK

The Fountain tests you, Gibbs. But ...  
not my style, play it safe. Better to  
not know which moment may be your last,  
alive to the mystery of it all -- and  
who's to say I won't live on? Jack  
Sparrow, finder of the Fountain of  
Youth. I've no choice, Gibbs --

Jack and Gibbs walk, their footsteps in the sand stretch on to  
forever, ahead a spectacular crimson Caribbean sunset.

JACK (CONT'D)

It's a pirate's life for me.

CUT TO BLACK

THE END

ROLL CREDITS

CREDITS END

FADE UP

195 EXT. SOLA FIDE BEACH - DAY

195

Angelica sits alone on the rocks, gazing at the waves. Notices  
something, sits up.

Bobbing toward her, as if delivered by fate, is the Jack Sparrow  
Voodoo doll.

Angelica picks it up. And smiles.

CUT TO BLACK \*