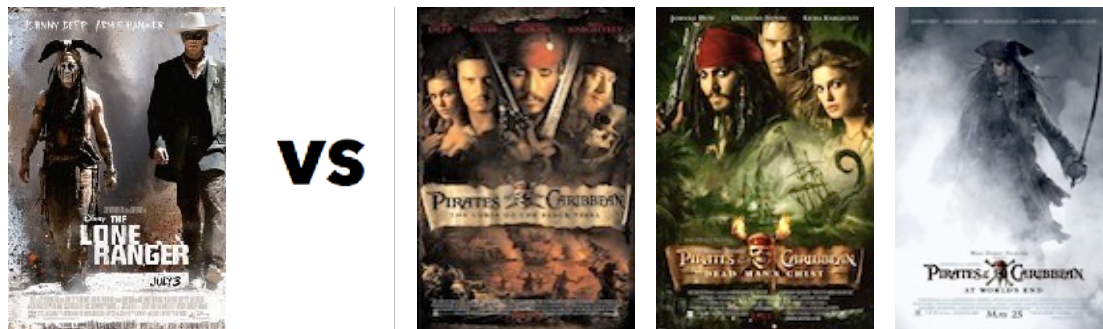


LONE RANGER ANALYSIS

Lone Ranger versus Pirates of the Caribbean

This document is a simple analysis of The Lone Ranger movie compared to the second and third movies of the Pirates of the Caribbean franchise. This analysis looks at key story elements in these movies that come from my movie profitability research.

This analysis is significant because The Lone Ranger lost Disney around \$250m in the box office, while the second and third Pirates of the Caribbean movies made Disney around \$250m each in the box office. This \$500m difference in profit is significant, as these four movies had the exact same creative team. This is the A-List star (Johnny Depp), the movie director (Gore Verbinski), the movie producer (Jerry Bruckheimer), and the screenwriters (Ted Elliot & Terry Rossio). They also had the same approximate budget (\$200m to \$300m), and used the same marketing and distribution department (Disney).



From the creative side the only element that changed between these movies was the story. Every other key factor was the same. Therefore it is easy to see the effect that story has on a movie's box office outcomes, when isolated from all the other creative factors. A \$250m profit versus a \$250m loss is a difference of half a billion dollars. That is due to the differences in the stories of these movies. In this document I discuss some of these story differences. When you see those story differences and how obvious they are, you will know that story caused a \$500m difference in financial outcomes for Disney. When you see that, you will be clear about the enormous financial value of my work.

The differences in these stories that caused a \$500m variation in the financial outcome are not complicated. While this analysis only reveals 5% of my understanding, it shows that just 5% of my work has huge value. It also reveals the lack of understanding by some of the top players in Hollywood of the true causes of box office success. A movie producer as successful as Jerry Bruckheimer, who is one of the most revered Hollywood movie producer, does not understand even 5% of my work. This caused him to make The Lone Ranger and lose Disney \$250m. He also made several other movies that cost Disney a few hundred million dollars per movie, with the exact same story errors.

Background To This Analysis

During my time spent dealing with Hollywood movie producers, I was told repeatedly that no one knows what makes a movie make money. I was told that movie investing is a high risk activity. (Then I saw the same producers telling investors that their next movie would certainly be a huge financial success). After 9 years of detailed scientific research into the cause of billion dollar grossing movie profitability I discovered that movie profitability is a highly predictable outcome, and that most Hollywood producers know nothing about it.

I originally studied 18 billion dollar grossing movies. I chose to focus on these movies as they are the most popular movies of all time. I initially found 800 creative factors common to billion dollar grossing movies. These factors were less common in movies that earned less than a billion dollars in the box office, and most common in movies that grossed over \$2 billion in the box office. I used these 800 factors to discover the single underlying rule that causes all movie popularity. I used this rule to find a further 500 common creative factors. I used these 1,300 factors to build a billion dollar grossing movie creation model.

By assessing movies that made over a billion dollars I looked only at the end product that the audience watch, not at the individuals that created these movies. I did not study the screenplays for these movies, as screenwriting gurus do. I only saw these movies from the point of view of the audience, who are the ones paying to see these movies. From this research I determined that the audience only cares about the content of the movies they see and not who creates a movie or who stars in a movie. A-List movie stars often make box office failures. Great directors and successful producers regularly make movies that lose movie studios hundreds of millions of dollars. There is no "movie magic" that these individuals possess. Rather there are common creative factors in billion dollar grossing movies that these individuals sometimes stumble upon, but do not fully understand.

I did not use an external factor regression analysis method (Monte Carlo analysis) as some people have done. That technique looks for a median line of best fit for a total population of data. The median outcome of Hollywood is a loss making outcome, as Hollywood movies on average lose money. That is why all movie investments based on regression analysis have failed to make a significant profit. I focus on only billion dollar grossing movies, giving me a small population of movies to study. I focus on the creative factors within the movies and not external factors. This approach gave my analysis great success.

I started my analysis with Star Wars Episode 4 (the original Star Wars movie) as I see this as the "perfect" movie in terms of box office success. While Titanic and Gone With The Wind made more money (in terms of inflation adjusted world wide gross) those movies did not create sequels or generate significant merchandizing revenue. The Star Wars franchise generated \$9 billion in theatrical revenue, \$8 billion in merchandizing revenue, was sold to Disney for \$4 billion; then the 3 new Star Wars movies made over \$4 billion in revenue, with many movies to come. Even the James Bond franchise can't match this total revenue.

Pirates Creative Factors - Disney Analysis

When The Lone Ranger trailers were released I knew this movie would lose Disney a small fortune. I saw that the studio and producers were trying to recreate the financial success of the Pirates of the Caribbean movies by using the same creative team, but they had got it wrong. Disney and Jerry Bruckheimer took the wrong story elements from the Pirates of the Caribbean movies and made The Lone Ranger using those wrong story elements. Here are some of those story elements that I believe Disney focused on:

- Mystical element.
- Quirky Johnny Depp character.
- Older male villain.
- Big action scenes with the heroes on moving objects.
- Good looking male hero.
- Good looking female love interest.
- Wide open filming locations.

The mystical element in the first three Pirates movies is the curse of the Aztec gold that creates undead pirate villains. In The Lone Ranger the mystical element is that John Reid (The Lone Ranger) comes to life after being killed, and therefore cannot be killed in battle. The quirky Johnny Depp character in Pirates is Captain Jack Sparrow. In The Lone Ranger it is the American indian Tonto. The older male villain in the first Pirates of the Caribbean movie is Captain Barbossa. In the next movie it is captain Davy Jones. In the third movie the villain is Lord Beckett. In The Lone Ranger it is railroad tycoon Latham Cole.

In the Pirates movies there are moving ships where a lot of the action happens. In The Lone Ranger there are moving trains and horses. The Pirates movies have Orlando Bloom playing the hero Will Turner, and The Lone Ranger has Armie Hammer playing John Reid (The Lone Ranger). The love interest in the Pirates movies is Elizabeth Swan, played by Keira Knightley. In The Lone Ranger the love interest (sort of) is Rebecca Reid, played by Ruth Wilson. The Pirates movies are set in the outdoors with the panorama of the ocean, and ports and tropical islands that look out to sea. The Lone Ranger set in the outdoors and frontier towns of the wild west with the panorama of the desert.

Pirates Creative Factors - My Analysis

The following analysis uses 5% of the creative factors from my research. There are so many other important creative factors not listed here that caused The Lone Ranger's box office failure. Yet if Disney and Jerry Bruckheimer had created a story for The Lone Ranger with just the factors listed here, then The Lone Ranger would have made between \$600m and \$800m in the box office, compared to the paltry \$260m that it earned. That increased revenue would have allowed The Lone Ranger to recoup its \$225m production budget, after the theater share, marketing and distribution costs, and distribution fees.

Here is my assessment of some key common creative factors in the first three Pirates of the Caribbean movies that contributed to their box office success:

- Mystical element that makes the villains more powerful than the heroes.
- Quirky Johnny Depp character that is intelligent despite his idiotic persona, who has a master plan that he is always working on fulfilling. He is the mentor of the hero, and he has past success and experience in achieving the goals of the hero.
- An older villain that has the life that the hero wants, who is significantly more powerful than the hero, and more powerful than those that help the hero.
- A younger hero and heroine that a teenage audience can identify with.
- A colorful, detailed and panoramic world that is strange and unknown to the hero, that is full of danger, risk and adventure compared to the regular world of the hero.
- A hero who is weak and inexperienced, who journeys into this strange unknown world, where the villain and the mentor have experience of how to thrive in this world.
- An ensemble cast of highly defined characters that support the hero in their journey, that spend time throughout the movie helping the hero.
- An ensemble cast of highly defined characters that support the villain in their journey, that spend time throughout the movie helping the villain.

Below is a discussion of these creative elements, and how the differences between these elements caused a \$500m difference in the financial outcome of these movies.

Mystical Element

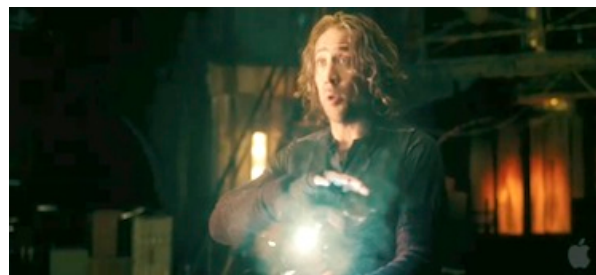
When a movie's hero is significantly more powerful than the villain, the movie's box office is always weak. One of the key elements in billion dollar grossing movies is that the hero is weaker than the villain. The Pirates movies have a mystical element that makes the villains more powerful than the heroes which is that the villains cannot die. The Lone Ranger has a mystical element which gives the hero an enormous power, as the hero cannot be killed in battle. This makes the hero powerful and the villains weak. That is the opposite situation to the Pirates movies, and that changes the message of The Lone Ranger. Billion dollar grossing movies always show a weak hero and their journey to defeat a far more powerful villain. The Lone Ranger shows a powerful hero and his journey to defeat a weaker villain.

People remember their favorite hero at the end of a movie, when the hero has learned how to defeat the villain. They recall the hero in that final moment of strength and forget that the hero spent almost the whole movie weak, and growing in power to achieve that victory. For example, Harry Potter starts the first movie in the franchise as a kid living under a staircase, who does not even know that magic exists. Harry Potter only develops the power to defeat Lord Voldemort at the end of the eighth Harry Potter movie. Luke Skywalker at the start of Star Wars is a simple farm hand on an unimportant planet. Only after three movies Luke has the full power and understanding of a Jedi Knight needed to resist the dark side of the force and defeat the evil Emperor.

Jake Sully in Avatar goes to the planet Pandora as a man in a wheelchair. He ends the movie with his consciousness transplanted into a powerful new body, he understands the ways of the forest, controls powerful animals with his mind, and talks to the mystical life force of the planet. In Titanic, the hero Rose DeWitt Bukater starts as a naive girl about to marry a man that she does not love, to save the financial position of her family. Only at the end of the movie does she have the confidence to hide from the villain Cal (her fiancé) and live a life of adventure without his wealth. Each hero in these billion dollar grossing movies starts weak and ends strong.

What the creators of The Lone Ranger failed to understand about the mystical element of the Pirates of the Caribbean movies is that the mysticism gave power to the villains, not to the hero. Captain Barbossa and his crew were unable to be killed due to the curse of the Aztec gold. That ability to not die is the same power that John Reid (The Lone Ranger) has. For greater box office success, John Reid should have been a normal person without mystical powers fighting villains that could not be killed. Then The Lone Ranger would have correctly repeated the creative element of mysticism from the Pirates movies.

Added to John Reid's super power of not being able to die, he is shown in the movie's trailers as an amazing horse rider and expert marksman. This made it clear to the potential audience that the hero was more powerful than the villains. That caused a reduction in the movie's box office outcome. This situation of a powerful hero fighting a weaker villain was shown in the trailers for three other failed Disney movies, two of which were produced by Jerry Bruckheimer. These are The Prince of Persia, The Sorcerer's Apprentice and John Carter. These three movies lost Disney half a billion dollars in total, and should have made Disney over a billion dollars. The failure of these movies was obvious from their trailers as each trailer showed a weak villain fighting a powerful hero.



The Prince of Persia trailer shows a man that is able to do death defying arial acrobatics. He wins battles by skill and by luck. He is fighting against assassins who have snakes in their sleeves and arrows that shoot from their wrists. Hardly scary for a man that can leap off a hundred foot high up wooden beam with a rope tied to his ankles and swing into a window below without any fear (as shown in the top left image on the previous page).

The Sorcerer's Apprentice seems to have a weak hero so it should have done well in the box office. The problem is the trailers show the Sorcerer doing most of the fighting, while the Apprentice is a fool doing very little. The hero of this movie is shown as the powerful Sorcerer and not the weak Apprentice, regardless of what the movie makers intended. The villain in the trailers is less powerful than the Sorcerer, and that shows a movie with a powerful hero fighting against a weaker villain. These two movies were expected to create an enduring billion dollar grossing movie franchise, like the Pirates of the Caribbean. Both movies failed to understand one of the keys to box office success being that a movie must always show a weak hero fighting against a far more powerful villain.

John Carter was a massive budget Disney fantasy adventure movie that was expected to create a major new franchise for the studio. The financial failure of John Carter caused the resignation of Rich Ross, the Chairman of Disney Studios at that time. The movie's trailers show a good looking and physically fit man who has arrived in a violent fantasy world. This world is not the colorful, exciting and dangerous world of Avatar where anything in the forest could kill Jake Sully. Rather it is a bleak desert world where the enemy is clear and the battles are obvious, as John Carter knows who he must fight and why he must fight.

John Carter immediately wins the interest of a beautiful girl who knows his name and desires him without any effort. When he fights he has the mystical power to fly through the air and the skill to kill huge monsters with one blow of a sword. He shows no fear, exhibits super powers and has a huge army working with him. The villain is a man with no super powers, who has an army and a few flying ships which shoot out electric beams. The villain is hardly a match for the powerful John Carter. Once again, a weak villain against a powerful hero causes a big budget movie to fail in the box office. This movie lost Disney \$200m, and cost the studio head his job. If Rich Ross had understood only that a movie's hero has to be weaker than the villain, then he would have kept his job.



On paper the Last Airbender should have made a fortune. It had all the key story elements to appealing to a youth audience. Fantasy, adventure, magic, a child hero and an adult villain. A movie with these qualities should have made \$600m to \$800m in the box office. Instead the worldwide gross was \$319m. What went wrong? The hero is powerful and amazing when he is introduced to the potential audience in the movies' trailers. The hero is shown as a child who is the "only one of his kind", the only one who can control all the elements, and it is already foretold that he will save humanity. He must fight against a villain who does not have any of these mystical powers. Thus the movie has a powerful hero against a weaker villain and predictably failed in the box office.

Here are examples of billion dollar grossing movies that have a weak hero and a powerful villain. In The Exorcist the hero Father Karras is a priest in doubt of his faith, with no special powers, fighting a real life demon. Nemo from Finding Nemo is a tiny fish with a damaged flipper fighting against humans and the many dangers of the ocean. In Jaws, Martin Brody is a man who fears the sea, fighting against a giant man eating shark. In The Lord of the Rings, the hero Frodo is a hobbit, smaller than normal humans, with no great powers. He is fighting against Sauron, the most powerful wizard in the land, who controls an army of monsters. In The Lion King, Simba is a lion cub who has to survive without his family or friends in the jungle, who fights against his evil uncle who is physically more powerful than him. These heroes are all weaker than the villains they battle against, and all these movies made over a billion dollars in the box office.

Quirky Johnny Depp Character

The Lone Ranger has a quirky Johnny Depp character assisting the hero to achieve the victory. At a basic level of understanding this is the same situation as in the Pirates of the Caribbean movies. On closer inspection with a deeper understanding this is the opposite situation. In the Pirates of the Caribbean movies, the quirky Johnny Depp character is Captain Jack Sparrow. He is highly intelligent, despite his idiotic persona, as he uses his idiotic mannerisms to fool people into dismissing him as a threat. He always has a master plan that he is working on to achieve his goals. Jack Sparrow reveals his true nature rarely, but these moments show that his quirky nature is not his true self. As his plans unfold his secret genius is revealed, much to the surprise of his enemies. His quirkiness is a facade to allow him to achieve his victories, and is not the core nature of his character.

In The Lone Ranger, Johnny Depp plays the quirky American indian called Tonto. He is knowledgeable but not intelligent. Tonto does not have any great master plan to achieve his goals, and he does not use his idiotic mannerisms to fool the villains in order to beat them. Rather the white horse Silver saves Tonto and John when they are in danger. There is no genius, intelligence, experience or planning in Tonto. He is just quirky. Tonto shows that the movie makers didn't understand why Captain Jack Sparrow behaved in a quirky way. They turned the Johnny Depp character from the secret genius Jack Sparrow into the fool Tonto, making him uninteresting to the target audience.

Captain Jack Sparrow teaches the hero Will Turner the talent of forward planning. While Will has some sword fighting skills, he does not know how to fight like a pirate, which involves cunning thinking and planning ahead in the fight. Will does not think far enough ahead to defeat the more powerful undead villains that he faces. Jack Sparrow mentors Will Turner into becoming a true pirate (just like his father). This mentoring process is the same thing that Obi Wan Kenobi does with Luke Skywalker in Star Wars, teaching Luke to become a Jedi Knight (just like his father). Both Will Turner and Luke Skywalker are naive young heroes who find a mentor to teach them to use their minds to win their battle with the villain. In The Lone Ranger, Tonto doesn't teach John Reid anything.



Jack Sparrow is one of the best pirates in the world, and he teaches Will Turner how to be a pirate. This is the mentor teaching the hero based on their own experience. In Star Wars, Obi Wan Kenobi is a Jedi Knight, and he teaches Luke to be a Jedi Knight. In Titanic, Jack Dawson is an adventurous artist who traveled the world without money, living his dream. He teaches Rose to become an adventurous artist who travels the world without money, living her dream. In The Exorcist, the priest Father Karras learns to truly believe in God, to undertake an exorcism, and to defeat the demon Pazuzu. He learns this from the priest Father Merrin, who knows that God exists, has undertaken a successful exorcism, and has previously defeated Pazuzu.

In The Dark Knight movies, Bruce Wayne learns from his butler Alfred Pennyworth. While Alfred appears to be just a butler it is revealed that he was previously in the SAS, the elite British commando unit. In Avatar, Jake Sully wants to be a warrior in the Na'vi tribe, to find something worth fighting for, and get back the use of his legs. His mentor Neytiri is a warrior in the Na'vi tribe who has something worth fighting for. Neytiri shows Jake how to move his mind from his human body into his Na'vi body and regain the use of his legs.

In Jaws, the hero Martin Brody is a retired cop. He is mentored in how to defeat sharks by Matt Hooper, a shark expert. In The Godfather, Michael Corleone is mentored in how to become a mobster by his father, Vito Corleone, the top mobster in the USA. In the original Harry Potter movie, Harry is mentored in magic by Hagrid, who is a powerful wizard. In Finding Nemo, the little fish Nemo is mentored in how to escape the fish tank by the wise old fish Gill. In ET the Extra-Terrestrial, the hero ET is mentored in how to be a human, by the mentor, Elliot, who is a human.

In all billion dollar grossing movies the mentor guides the hero to their goal, as they have experience in achieving that goal. In *The Lone Ranger* the hero doesn't learn anything from his quirky companion Tonto. John wants to be a sheriff like his brother, and to seek revenge for his brother's death. Tonto has no experience in being a sheriff. He is a failed indian, rejected by his tribe for a stupid mistake that he made as a kid. Tonto supports John in his battles, but he does not mentor John. Tonto has the same goal as John, to seek revenge for the death of people he loved, but he has never achieved this goal. Tonto does not even have a plan for how to seek revenge on the men who killed his tribe. He is a loser, not a wise and experienced mentor. Tonto is not a role model for John and has no relevant wisdom to pass on to John. He is nothing like Captain Jack Sparrow.

Older Villain

In the first three *Pirates of the Caribbean* movies, there is always an older male villain that causes problems for the hero, Will Turner. This villain has the knowledge, powers and life experience that the hero wants. This villain is always more powerful than the hero. In the original *Pirates of the Caribbean* movie this is Captain Barbossa, who is a highly skilled and experienced pirate that cannot be killed, who controls a ship full of undead pirates. While Will Turner doesn't know that he wants to be a pirate at the start of the movie, he is aware of this at the end of the third *Pirates of the Caribbean* movie.

In the second *Pirates* movie the villain is the undead pirate captain Davy Jones who again cannot be killed, and controls a ship full of undead pirates. In the third movie the villain is Lord Cutler Beckett. While he is not officially a pirate, he effectively is a pirate based on his behavior. He hides behind his title and his position in the East India Trading Company to give respectability to his evil pirate like actions. He engages in naval conflict in order to increase his personal wealth and power. While Lord Cutler Beckett can be killed, he controls the heart of Davy Jones, so he has an undead army at his disposal. That makes him almost as powerful as Captain Barbossa and Davy Jones, both undead pirates.

Each of these older villains is skilled in the chosen profession of the hero, being a pirate. This is identical to how the mentor Jack Sparrow is a skilled pirate. This matching of the powers of the mentor and the villain happens in all billion dollar grossing movies. In *Star Wars*, Darth Vader is a Jedi Knight, Luke wants to be a Jedi Knight, and he is mentored by Obi Wan Kenobi who is a Jedi Knight. In *Avatar*, Colonel Quaritch a skilled warrior who is able to survive the dangers of the planet Pandora. Jake wants to become a skilled warrior who is able to survive the dangers of the planet Pandora. Neytiri is a skilled warrior who is able to survive the dangers of the planet Pandora. In *Titanic*, Cal (the villain) has the ability to offer Rose a life of adventure (based on his massive wealth), which is a life that Rose wants (Rose is the hero). Jack Dawson (the mentor) also has the ability to offer Rose a life of adventure (based on his fearlessness). Jack teaches Rose that his path to adventure is the true path, and she chooses his path over that of Cal. This is much like Luke Skywalker choosing Obi Wan's version of The Force, over Darth Vader's Dark Side of the Force.

In The Lone Ranger, the villain is a railway tycoon called Latham Cole. He wants to mine indian silver, buy a railway and use that to control the USA. John wants to get revenge for the death of his brother, and be a lawman, bringing villains to justice. Latham Cole does not represent a future life that John wants. He is a bad person that the hero defeats who has totally different goals and skills. In the Pirates movies, the goal of the hero is mirrored in both the villain and the mentor. In The Lone Ranger there is no connection between the hero and the villain, or the hero and the mentor. They are three totally different people. It is clear that the creative team that made the Pirates movies did not understanding one of the core creative factors that made the Pirates movies so financially successful.



Younger Hero

Having a naive young hero is important for generating billion dollar box office revenues. Such a hero is physically weaker and less experienced than an older experienced villain. A weak hero versus a powerful villain is one of the keys to box office success. A young hero is someone that teenage audiences can identify with. Teenagers are one of the largest movie going audiences and achieving a billion dollar box office outcome needs them to see the movie in the theaters. Daniel Radcliffe played Harry Potter at the age of 11, with his costars being 10 and 11 years old. Those three actors were the nucleus of a \$9 billion movie franchise. Luke Skywalker was played by the 24 year old Mark Hamill. Kate Winslet was 21 when she played Rose DeWitt Bukater in Titanic.

In the first three Pirates of the Caribbean movies, the hero is Will Turner, played by Orlando Bloom. Orlando turned 26 years old during filming of the first Pirates movie, but he looked younger than this age. Orlando's young looks allowed him to play the never aging elf Legolas in 2001 in the first Lord of the Rings movie and in 2014 in the final Hobbit movie. Despite 13 years, he had more or less the same youthful appearance. The teenage audience can relate to Orlando Bloom, as the girls can imagine being with him in an romantic sense, and the boys can imagine becoming like him within a few years time.

The Lone Ranger has Armie Hammer playing the hero. He also turned 26 during filming but he looked older than his age in that movie. Armie is a "man's man." He is tall and powerful. He is 16 cm or 6 inches taller than Orlando Bloom. This gives John Reid a more physically developed and mature persona than Will Turner. That makes The Lone Ranger a less appealing movie to teenage audiences as the hero seems like an adult.

While James Bond is historically played by an actor in their 30's or 40's, his behavior is that of a certain type of teenage boy, known as a "bad boy". He drinks too much, he flirts with attractive women that he often sleeps with, he gets into fights, and he drives fast cars. He also stands up for his country, like the teenage boys that proudly sign up to fight in wars. Teenage audiences see these actions as being teenage actions, rather than the actions of an older actor. Having said that, only 3 of the 26 James Bond movies earned more than a billion dollars in the box office (inflation adjusted) despite a very large fan base for these movies built up over many years. This is because James Bond isn't a teenage hero.

In *The Lone Ranger*, the hero shows no teenage male characteristics. He acts like an adult, focused on getting revenge for the death of his father. He is not motivated by teenage romance or a desire to take risks. He is therefore a hero from an adult drama style movie. Quentin Tarantino typically makes movies based on the theme of an adult taking revenge for a past wrong. His movies usually make between \$200m to \$500m in the box office, when adjusted for inflation. That is because these movies appeal to adult audiences, not a wide audience of adults, teenagers and kids. No matter how good Tarantino's movies are, they will never make more than \$500m in the box office when they have an adult focus. As *The Lone Ranger* has an adult looking hero, focused on adult issues, it was never going to make more than \$500m, even if they got everything else right. Instead it had many other creative story errors and predictably only made \$260m.

In contrast to John Reid, Will Turner is a headstrong and foolish teenage boy, in love with Elizabeth Swann and willing to take huge risks to prove that love. While he doesn't have the "bad boy" persona of James Bond, he has the "hopeless romantic" persona. This is a common behavior of teenage boys and teenage boys can imagine being like Will Turner. Teenage girls can imagine being with Will Turner. Adult men and women can remember when they were in love and did crazy things due to that love, so they can relate to the life choices of Will Turner. Young boys can imagine growing up to be Will Turner. Young girls can imagine falling in love with Will Turner. For every age group Will Turner's behavior is appealing, giving the *Pirates* movies the widest potential audience. That wide audience appeal is needed for a billion dollar box office outcome.

Younger Heroine

In the *Pirates* movies, the love interest of Will Turner is Elizabeth Swann. She is played by Keira Knightly, who turned 18 during filming of the first *Pirates* movie. The romancing of a young woman who is coming of age, by a slightly older man, is the most popular romance structure in movies. While other structures can work, there are specific reasons why this is the most appealing structure to teenage audiences. Teenage romance is such a powerful box office tool that movie franchises like the *Twilight* Saga and the *Hunger Games* series are based on this one concept. While those movies earned less than a billion dollars each, their teenage romance focus allowed them to earned around \$700m per movie, without much else in their stories to appeal to their target audience.

In *The Lone Ranger*, the love interest of John Reid is Rebecca Reid. She is played by Ruth Wilson, who turned 30 before filming started. She was 12 years older than Keira Knightly when she played Elizabeth Swann in the pirates movie. This isn't the younger girl with the slightly older man in a romance situation. This is two adults in a romance situation. That is not as appealing to teenage audiences as the situation in Pirates movies. Rebecca Reid is a widow with a son. She is focused on being a mother, not on being a teenage girl in search of love. This character is not someone that a teenage audience can identify with due to the age of the actress, and due to the character's focus on being a mother.

The failure of the romance in *The Lone Ranger* is compounded by Rebecca Reid being the widow of John's dead brother. This means that John either has platonic love for his dead brother's wife, or has romantic love for her, which he is expressing after his brother's death. The feelings that John Reid has for Rebecca Reid are never made clear, so I assume that they were meant to be platonic. Therefore there is no romance in *The Lone Ranger*. If I am wrong and he is in love with his brother's wife, this is a nasty selfish romance, and not the kind of romance teenagers want to see expressed by the hero of a movie.

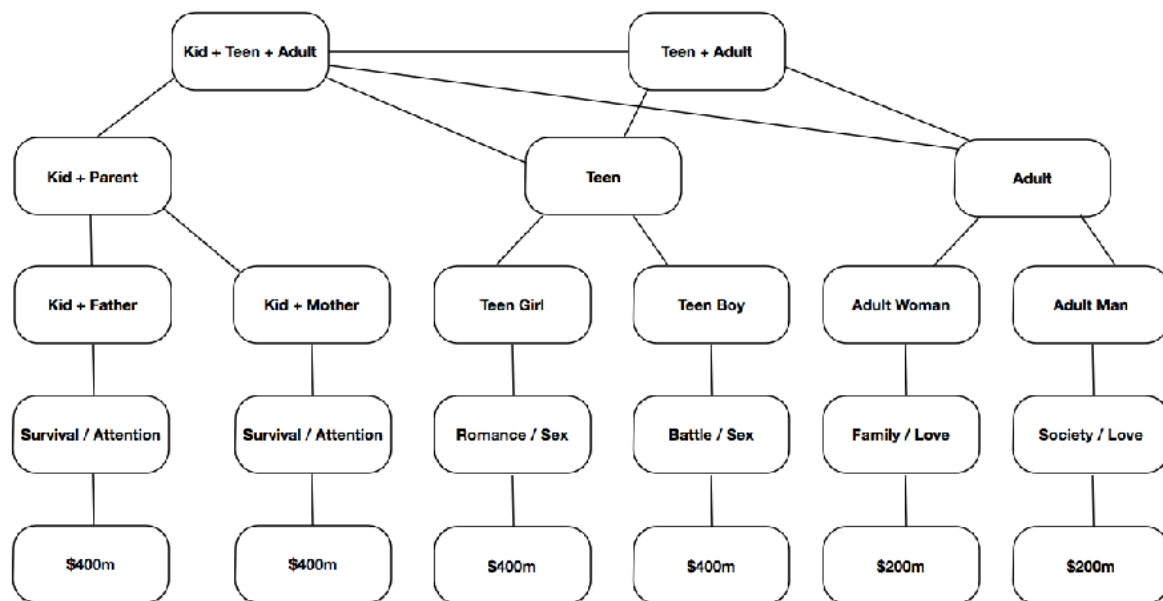
The first three Pirates of the Caribbean movies have a love triangle situation at their core, where the young heroine is romantically desired by two older men. The two love interests in Elizabeth Swann's life are Will Turner and Commodore James Norrington, who is her fiancé in the first Pirates movie. The theme of the love triangle is common in billion dollar grossing movies, and financially successful teenage focused movies. The Twilight Saga has both Edward Cullen and Jacob Black interested in Bella Swan. The Hunger Games has Katniss Everdeen being romanced by Peeta Mellark and Gale Hawthorne. In Star Wars both Luke Skywalker and Han Solo are interested in Princess Leia. In Avatar Jake Sully and Tsu'tey are interested in marrying Neytiri. In The Exorcist both Father Karras and Burke Dennings are interested in Chris MacNeil. In Raiders of the Lost Ark, both Indiana Jones and Doctor René Belloq are interested in Marion Ravenwood. In Titanic both Jack Dawson and Cal Hockley are interested in Rose DeWitt Bukater.

In *The Lone Ranger* there is no clear love triangle. It could be argued that both Latham Cole and John Reid are interested in Rebecca Reid, but neither of them shows any great interest in her. The audience would not say that *The Lone Ranger* was based on a teenage romantic love triangle. They would be hard pressed to identify any romance in *The Lone Ranger*. So while *The Lone Ranger* has a male hero and a female heroine, it misses the key element of the teenage love triangle that made the Pirates movies so popular.

When I see this lack of any strong romance theme in *The Lone Ranger*, I am shocked that the movie's creators didn't see this problem. Romantic love is one of the core themes in all billion dollar grossing movies, and is clearly in the Pirates of the Caribbean movies as a major motivator for the hero. To not have this romantic motivation in *The Lone Ranger* is a huge story mistake, and a major contributor to its poor box office revenues.

Audience Identification

Below is a chart showing a rough guide to how much each movie can earn based on the specific audience it speaks to. Given the characteristics of the story in *The Lone Ranger*, it appeals to adult men and to some male teenagers. I assume that it appeals to 50% of the potential audience of teenage boys. From my calculations *The Lone Ranger* can make a maximum box office revenue of: \$200m + (50% of \$400m) = \$400m.



From my calculations \$400m is the maximum box office result that *The Lone Ranger* can make if it is made in the best possible way. If there are errors in the movie then it will make less than this. Yet \$400m in revenue would not have been enough to repay the \$225m that was spent making the movie, let alone repay its additional marketing costs of maybe \$150m. The key story elements in *The Lone Ranger* do not justify its \$225m budget.

Many movie investors that I have spoken to do not understand the relationship between a movie's revenue and its costs (which create its profits). Approximately 60% of the box office revenue of a movie goes to the theaters and to international distribution costs. \$400m in box office revenue gives the studio about \$160m in revenue. TV and DVD sales (and all the other non theatrical revenues) will give the studio about 15% of the total theatrical revenue. This ancillary revenue calculation varies, but 15% is a reasonable approximation of the rather complex reality. That is another \$60m, giving a total revenue to the studio of \$220m. In the case of *The Lone Ranger* that revenue would not have covered the movie's \$225m production budget. But that is not the total situation. There are marketing costs of perhaps \$150m for *The Lone Ranger*. This marketing cost varies greatly depending on the movie, but for a movie with a \$225m budget it is likely that the studio would spend between \$150m and \$200m in marketing.

Based on the key story elements of The Lone Ranger, it's maximum revenue is \$400m. The production budget of \$225m and an estimated marketing budget of \$150m means that the movie can expect to lose the studio \$150m, even if the creative team do the very best job possible making the movie. On that basis the movie should not have been made. Yet I see movies like The Lone Ranger being made many times each year. After five minutes of watching their trailers I know the movie will cost their studio \$100m or more in losses.

My simple analysis of audience identification is not rocket science. Teenagers are focused on characters in movies that behave like teenagers, and they are the biggest movie going audience. So why do most movie studios fail to understand that simple rule? It is because most movies are being written by people in their 30's and 40's, and put into production by studio executives who are in their 50's and 60's. These movies are being produced by creative managers who are usually in their 30's, 40's and 50's. Therefore the people who are making the major decisions in movie making are not teenagers. They are adults who think about movies with adult minds. They don't see a problem with a hero who looks like he is 30 where his love interest is his brother's 30 year old widow.

A few years ago Tim Cook of Apple gave all of Apple's customers a free U2 album. Not everyone was happy with this gift, to the point that Bono publicly apologized for Apple forcing his album onto people. U2 formed in 1976 when Tim Cook was 16. They are a band from his youth. The video of U2's latest song has 3 million views on their Youtube Vevo page. Their most popular video has around 150 million views. Justin Beiber's most popular video on his Vevo page has over 1.3 billion views. That is 9 times as many views as the top U2 video. Justin Beiber's second most popular video has over a billion views. Justin Beiber's videos in total have well over 10 billion views, the most of any music artist.

A lot of people in the press make fun of Justin Beiber. They are typically people in their 30's or 40's who probably love rock and roll bands like U2 and The Rolling Stones. The millions of Beiber fans don't care what the press say about him. They buy his albums and see him in concert, and watch his videos. They recently put his songs simultaneously at #1, #2 and #3 on billboard charts around the world. They spend their money on their idol, who is someone their age that they relate to. Tim Cook didn't understand this reality when he decided to give away U2's latest album. He thought that everyone would want it, since he was a fan. This is exactly the same problem with Hollywood, and why The Lone Ranger lost Disney so much money. Old people are not the biggest target audience for movies.

Making a movie with a production budge of \$225m needs these Justin Beiber fans to buy a ticket to see that movie to repay that \$225m expenditure. Anyone in Hollywood who is not 100% interested in what those Justin Beiber fans are focused on should not be in the position of making big budget movies. If the movie makers don't care about Justin Beiber fans and want to make movies with adult characters and adult themes, they should spend a maximum budget of \$50m for each of their movies, not \$225m.

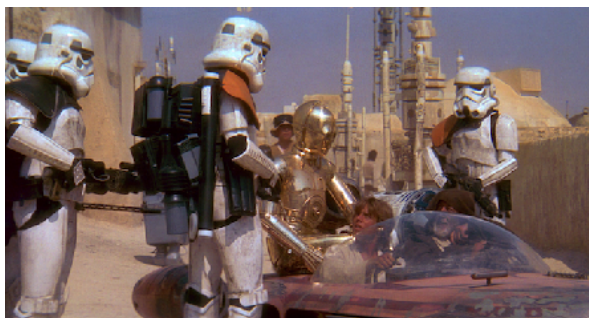
World of Adventure

Billion dollar grossing movies take the audience into a world that they don't already know. Most importantly, this is a world that the hero does not already know. This puts the hero into a situation of risk and uncertainty, which is how Justin Bieber loving teenagers see the world. For them the world is scary and dangerous. The hero is their age, and undertakes a journey into the unknown. This is the key fear for most teenager, for most children, and for most adults. The Pirates of the Caribbean movies take Will Turner from his home in a port town, where he is a blacksmith, and place him on a pirate ship on the high seas. He goes from a safe world into a lawless world full of natural danger and undead pirates that want to kill him. This is a teenage hero entering an unknown world of adventure.

The world of the Pirates of the Caribbean is a colorful, detailed and panoramic world full of movement. The panorama and detail of the world overwhelms the mind with complex images, making the movie visually interesting. This colorful detailed movement is exciting for young children and captivates their attention. This captivation allows parents to take their children to a Pirates of the Caribbean movie knowing that for 2 hours those children will not get bored. That attracts the "child with parent" audience, which is critical to achieving a billion dollar the box office outcome. Any movie that entertains children and their parents for a few hours will earn \$800m when everything else is done right. A movie with teenage stars in a panoramic adventurous world of color and movement will appeal to both a child (with their parents) plus a teenage audience. That is what the Pirates of the Caribbean movies have, which explains their billion dollar box office outcomes.

In contrast, The Lone Ranger is set in the bleak setting of the wild west. Everything is dark brown. There is panorama, but very little detail. There are no bright colors or movement other than the brown horses and brown trains against the brown desert background. The people dress in dark muted colors. Everything in The Lone Ranger is bleak. Contrast this to the rich colors of the jungle of Pandora in Avatar. James Cameron could have easily made Pandora a desert planet. Given the enormous financial success of his movie Titanic, no one would have questioned this decision. Fortunately James is a creative genius. He made the world of Avatar as colorful, vibrant and exciting as possible. The only monotone images in the movie are of the human base when Jake first arrives on Pandora. This is done to contrast the dull sterile life of humanity with the exciting life of the Na'vi. James Cameron understands his target audience so well that he made the forest of Pandora bioluminescent, so it would glow at nighttime. This meant that even his nighttime forest scenes were filled with bright vibrant colors, appealing to a child audience.

Below are three images from The Lone Ranger on the left, and three images from the Pirates of the Caribbean on the right. Following those are two images from Star Wars and Avatar. This shows the brown monotony of The Lone Ranger compared to the color of the other movies. For Star Wars I use two images of Tatooine, a desert planet. George Lucas added color in each scene, and the desert is only shown in part of the movie.



In The Lone Ranger the world is well known to the hero John Reid, as he is the district attorney for that area. He has lived there for some time. He knows how to ride horses and shoot guns. There is little in this world that surprises the hero. He is not shown being transported into a new and dangerous world. Rather he is on a train going to a known destination when he gets into a fight. Then he remains close to that known destination. In the world of the movie there are no surprising monsters lurking under every rock. Most of the nature in the desert poses no danger to John. Only a few cliffs can be dangerous if he fell off them. There are just a few villains in this world, that is otherwise neutral towards the hero. Most people do not want to kill him. John Reid's greatest danger is being shot by one of a few humans in this otherwise relatively safe, boring, known world. Worse than this, the world of The Lone Ranger is already known to the audience. It is just a typical wild west desert location, seen in real life by those people who have been in the desert in the western part of the USA, and seen by millions in many movies and TV shows.

Contrast this to the dangers of the planet Pandora as seen in Avatar. The audience are told early on in the movie that everything on that planet wants to kill Jake. They are then shown Jake being attacked by a Thanator, a giant monster around 20 feet (6 meters) long. This is the first of several unexpected attacks on Jake by the animals of Pandora. As the movie progresses, some of the Na'vi want to kill Jake. Near the end of Avatar most of the human soldiers want too kill Jake. His world becomes progressively more dangerous.

Consider the world of Star Wars. Luke starts in the safety of his desert home. Yet even in that world there are dangers as Luke is told that he must not be out after dark. Soon he is being attacked by a Sand Person and almost dies. Then Luke travels to a space port filled with unexpected dangers where he is almost killed because of a causal chat in a bar. Then Luke leaves his planet on a spaceship as Stormtroopers shoot at him, trying to kill him. He arrives on the Death Star where everyone wants to capture or kill him. Luke has to fight his way off the Death Star to get to the rebel base. Here he is not safe for long as the Death Star approaches to destroy the planet. Luke joins a fighter attack on the Death Star that is a suicide mission. At each stage of the Star Wars story, Luke travels to a new unknown location that increases the danger that he is in.

Consider the progressive dangers in the world of Titanic. Rose DeWitt Bukater leaves her home country of England with her fiancé. She boards a ship that is supposedly the safest ship in the world, heading for a new country to marry a man that she does not love. She soon leaves the safety of the elite section of the ship to join the poorest class in a less safe environment. The ship hits an iceberg and starts to sink. Rose goes into the lower levels of the ship that are water filled to save her lover Jack Dawson. Her fiancé tries to shoot her when he realizes that she does not love him. Rose almost drowns as the ship sinks. She almost dies in the freezing cold water. After Rose is saved, she avoids her fiancé which leaves her in a new country with no money and no family. At every step in the movie her world becomes more dangerous and more unknown to her.

In The Lone Ranger, John Reid's world remains unchanged. It is the same place from the start of the movie to the end, being the western deserts of the USA in 1869. The world of the movie becomes no more dangerous towards John throughout the movie. At the start of the movie some men with guns want to kill John. At the end of the movie the same men with guns want to kill John. During the movie some indians shoot arrows at John. That is less dangerous than being shot at, which is how John started the movie. The same indians bury John in the ground up to his head. John was buried alive at the start of the movie, so being buried up to his head is no greater danger than he has already faced. John rides his horse on trains during the movie, while people try to kill him. Yet John starts the movie on a train where people are trying to kill him. Barely anything changes. The Lone Ranger is a stagnant movie where the world is known to the hero and never increases in danger.

This simple analysis isn't rocket science. It is simply looking at what happens creatively in all of the billion dollar grossing movies. The world becomes more unknown to the hero and more dangerous as these movies progress. That happens in each of the Pirates of the Caribbean movies, and does not happen in The Lone Ranger movie. To maximize the box office outcome, a movie should creatively do what all of the billion dollar grossing movies do. It should lead the hero in a new and more dangerous world at every step. If the film makers don't want to follow that formula, they should not spend \$225m of someone else's money making a movie that few people will pay to see, and will therefore lose millions.

Ensemble Hero Team

The first three Pirates of the Caribbean movies have an ensemble cast of highly defined characters that help the hero Will Turner in his journey from blacksmith to pirate captain. These supporting characters vary somewhat over the first three Pirates movies. In the first movie Commodore Norrington is against Will Turner, but in the next two movies he helps Will in his victories. Captain Barbossa starts as the villain and returns in the third movie as an ally of Will. This creates a richer and more interesting experience. In all of the first three Pirates movies, Jack Sparrow is the mentor, and Elizabeth Swann is the love interest. There are recurring supporting hero pirates like Joshamee Gibbs, Anamaria, Cotton, Marty and Scrum. Villains like Pintel and Ragetti end up becoming allies. An ally in the second movie is the witch Tia Dalma who becomes the villainous Calypso in the third movie.

While these supporting characters are not all good people, they are usually relatively good compared to the villains in the movies. (In multi billion dollar grossing movies like Star Wars and Avatar, the heroes and villains are more clearly defined as good or bad). The supporting heroes in the Pirates movies spend a lot of the time helping Will, rather than just passing through. These supporting heroes have different personalities, and each one contributes at least one necessary action towards the victory. This story structure of a supporting team for the hero exists in all billion dollar grossing movies. It gives these movies a wide range of sub-heroes for the audience to connect with. The more that an audience connect with someone on the hero team, the more they enjoy the movie.

In Avatar, Jake fights Colonel Quaritch. Helping Jake are Neytiri, Dr Grace Augustine, Trudy Chacón, Dr Max Patel, Dr Norm Spellman, and to a lesser extent, Mo'at and Eytukan. In Titanic Rose DeWitt Bukater fights against her fiancé Cal Hockley. Helping Rose in this battle are Jack Dawson, Fabrizio De Rossi, Tommy Ryan, Molly Brown, and also Thomas Andrews. In Star Wars Luke Skywalker fights Darth Vader. He is helped in this battle by R2D2, C3P0, Obi Wan Kenobi, Han Solo, Chewbacca, and Princess Leia. In Marvel's The Avengers, Tony Stark as Iron Man (the hero of the first two Avenger movies for reasons I won't explain here) battles against The Other. Supporting Iron Man are Captain America, the Hulk, Thor, Black Widow, Hawkeye, Phil Coulson, Maria Hill, Dr Erik Selvig, Nick Fury and his computer JARVIS. In the next Avengers movie, Tony Stark battles Ultron, and has help from Captain America, the Hulk, Thor, Black Widow, Hawkeye, Maria Hill, Dr Erik Selvig, Nick Fury, James Rhodes, JARVIS, Quicksilver, Scarlet Witch, Falcon and Heimdall.

The personality of these many supporting hero characters fall into a predictable pattern in billion dollar grossing movies, where each character type represents a different part of the human psyche. This story structure gives movies a rich texture, and creates conflict among the hero team, adding to the drama. Guardians of the Galaxy did "unexpectedly well" in the box office (according to the movie press), grossing \$773m. While this movie had reasons why it did not gross over a billion dollars, it's ensemble cast of physically and emotionally different hero characters helped create a good profit for the studio. The main hero Star Lord (a human) is helped in his battle by Gamora (a humanoid alien), Drax the Destroyer (a large humanoid alien), Groot (a walking tree) and Rocket (a talking raccoon). The movie's marketing program cleverly focused on this ensemble cast of varied heroes and the conflict within this team, caused by their very different personalities.

Now consider the hero team structure in The Lone Ranger. John Reid is fighting against the villain Latham Cole. He is aided in this by Tonto, his horse Silver and Red Harrington. John is also aided briefly by Danny Cole. Rebecca Cole does little to help him. John essentially spends most of the movie with Tonto and no one else. This is a huge problem for the movie's box office success. People want to see a team of heroes engaged in a battle against a more powerful team of villains. This allows them to find one person in that hero team who they relate to. The scared reluctant hero, the headstrong confident hero, the intelligent nerdy hero, or perhaps the moody mysterious hero. The Lone Ranger gave the audience John Reid, Tonto and the horse Silver to connect to, and no one else.

Armie Hammer as John Reid is not someone teenage boys can connect to physically, or through his age, his confidence and his amazing skills. Adult men might connect to this character but adult men are not a large enough audience to repay the \$225m production budget. Tonto lacks the "bad boy" teenage qualities of Captain Jack Sparrow that appeal to teenage boys and to teenage girls. Few people will connect with the horse Silver. Red, Rebecca and Danny do too little in the movie for the audience to connect with them. The Lone Ranger therefore fails to connect with any key movie going audience.

Some people might think of the character Rambo from First Blood, or John McClane in the Die Hard movies as two lone heroes in financially successful movies. This is not the true situation. The original Rambo movie made \$307m in the box office when adjusted for inflation. The first Die Hard movie made \$282m when adjusted for inflation. These two revenues are not much better than the \$260m that The Lone Ranger made. Later movies in these two franchises added supporting heroes to help Rambo and John McClane, and performed much better in the box office. For example, Danny Glover played Zeus Carver, the reluctant side kick to John McClane in Die Hard with a Vengeance. That movie made \$569m in the worldwide box office in 2016 terms. That is almost double the box office of the original Die Hard movie in inflation adjusted terms. That is the power of an ensemble cast of heroes. The lone movie hero does not create a billion dollar box office outcome.

[As a side note, many movies the general public consider as having been successful in the box office, such as Rambo and Die Hard, did not make a large profit. Other movies that the critics love to hate, such as the Transformers movies, earn their studios hundreds of millions of dollars in profits every movie. Frozen and Alice in Wonderland both earned over a billion dollars in the box office, yet few people in the general public realize how successful these two movies were. My focus is the reality of the box office, not the opinion of the public about what movies were successful, or what movies the critics think are "good". Since most movie critics are in their 30's and 40's, they typically like adult dramas, which is one of the lowest grossing movie genres. It is kids and teenagers that create billion dollar box office outcomes, not movie critics, so I don't listen to what they say.]

Ensemble Villain Team

Just as a movie needs an ensemble cast of heroes with varied personalities to generate a billion dollars in the box office, it also needs an ensemble cast of villains that support the main villain. The more complex the villain team, the better the financial outcome. A great example of this is The Dark Knight. While The Joker was an amazing villain, he was not the only villain. Working with The Joker is Sai Maroni, an Italian mobster; the Chechen who is an Eastern European drug trafficker; Gambol, a Nigerian mafia boss; Lau, a Hong Kong money launderer; Harvey Dent (known as Two Face), and the corrupt cops Anna Ramirez and Michael Wuertz. A series of well constructed henchmen help the Joker and they each have their own moments of significance in The Dark Knight. This is unlike the henchmen in poorer performing movies, who express no personality of their own and act in a robotic and predictable manner. In The Dark Knight there is also the accountant Coleman Reese, who does not directly help the Joker, but does make problems for the hero team by his attempt to blackmail Bruce Wayne.

In the Pirates of the Caribbean movies, there is a rich tapestry of villains. The first Pirates movie has Will Turner battling the Royal Navy officers Commodore James Norrington and Lieutenant Gillette, and Elizabeth Swann's father Governor Weatherby Swann. There is the incompetent but well meaning Royal marines Murtogg and Mullroy. Will also fights the

undead Captain Barbossa, and his undead pirates, including Pintel, Ragetti, Bo'sun, Koehler, Clubba, Grapple, Jacoby, Mallot, Scratch and Twigg. Each of these pirates has a distinctive look and a strong personality. The second Pirates movie introduces a whole new range of diverse villain characters, including a new crew of undead pirates who sail with Captain Davy Jones. It also keeps the original villains in the story. The third Pirates movie adds even more exotic and interesting villains while keeping most of the previous ones involved in the story. This hoard of villains gives the audience the feeling that danger lurks for Will Turner in every direction, which makes these movies exciting to watch.

In The Lone Ranger there are several different villains. John Reid battles with Latham Cole, Butch Cavendish, Chief Big Bear and Captain Jay Fuller. Collins is a villain at first, and then he becomes good. Butch has a gang of men but they all have the same personality and appearance (except Frank who wears women's clothing for no explained reason). Captain Fuller commands his soldiers who are all similar in their appearance and personality.

Just as the varied cast of heroes gives the audience someone to identify with, the varied cast of villains gives the audience someone to fear. If all of the villains are the same, when one of them is defeated the audience feel that all of them can be defeated. By having a team of varied villains, the dangers facing the hero are varied. This reduces the hero's chance of succeeding and that makes the movie more interesting. The best combination for a billion dollar box office outcome is a team of diverse yet weak heroes fighting a team of diverse yet powerful villains. That is what exists in the Pirates of the Caribbean movies and that is not what exists in The Lone Ranger, causing its failed box office outcome.

The Avengers

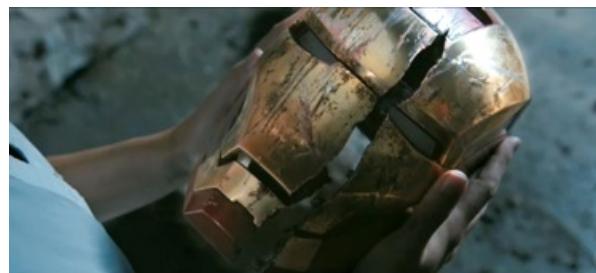
Marvel's superhero movies have powerful heroes. Four of these movies have earned over a billion dollars in the box office. That fact seems to disprove the factor discussed above about having weak heroes against strong villains. An analysis of these movies shows that the rule remains true, as the heroes are always far weaker than the villains. The writers of these movies use their creativity (and Marvel comics) to create new and more powerful villains. For example, Ultron is a super intelligent self aware robot, who builds an army of Iron Man style robots, making him more powerful than Iron Man. The Winter Soldier is an old friend of Captain America who had the same medical treatment, and therefore has the same powers as Captain America. Thor is a god, making him almost invincible. Then the Dark Elf Malekith arrives with a weapon called the Aether, which can kill Thor, along with everyone else in the universe.

While the Avengers are all powerful heroes, they are always less powerful than the villains that they face. The writing team for the Avengers movies clearly understands this element in financially successful movies. Given that they base all of their movies on the successful stories from comic books they have an advantage. The comic books test which stories are the most popular. They are a real world popularity filter that guides the story creation of

the Avengers movies in the right direction. My guess is that the screenwriters of the many Avengers movies do not have a specific movie creation model that tells them what to put in each movie. I have seen many examples of them getting their stories wrong. But they do have the comic books as a story guide, and therefore will get it right more than those screenwriters that don't have any existing popular story as their guide.

Iron Man 3 is the first Iron Man movie to generate over a billion dollars in the box office. Trailers for the movie show Tony Stark weak and confused, fighting a confident, powerful villain, and his hyper-intelligent partner. Below are images from the trailers. They show: Tony Stark in his Iron Man suit in the snow, clearly injured; his backup robot suits being destroyed; a robot suit in Tony's bedroom threatening him and Pepper Potts while he is without his own Iron Man suit; the Iron Man mask broken in Pepper Potts' hands, Tony's house being destroyed, and Tony dragging his lifeless Iron Man suit through the snow. All of these images show a weak hero fighting against powerful villains.

The first two Iron Man movies didn't express any physical or emotional weakness in Tony Stark and unsurprising (to me) they didn't earn a billion dollars in the box office. The way that Iron Man 3 presented Tony Stark is so different to the previous two Iron Man movies that it really shows the power of a weak hero versus a powerful villain. I hope that the key people at Marvel realize this situation and build it into all of their future movies.



Lone Ranger Story Outline

Criticizing a movie or a movie franchise is easy. Creating a movie is much harder. Below is a short outline for a Lone Ranger movie, using the story concepts presented above. This outline was not created using my movie profitability model. It is based only on the story in The Lone Ranger movie, and the creative elements mentioned in this document, from the first three Pirates of the Caribbean movies. It took me one hour to write the outline for the story below and three hours to fill in the details. A movie based on this story, if produced in the right way, would make well over \$600m in the box office. \$600m is about the box office revenue needed for a movie with a budget of \$225m to break even.

Here is my Lone Ranger story: John Reid is a teenager living in New York city in 1869. His parents die and leave him land in the wild west, near San Francisco. John travels across America by train to claim this land and to start a new life without his parents. The journey is hard, with the train being attacked by bandits and indians on separate occasions, and John witnesses people riding horses and being shot. This exposes John to the reality of life in the wild west. On the way at one of the stations when the train is stopped, John saves a young indian boy called Tonto from harassment by cowboys. John and Tonto become friends, and Tonto agrees to travel with John to his farmland, as Tonto's family were killed and he has no home. John and Tonto arrive at the town near John's farmland and find a harsh welcome. No one wants to help them, or guide them to his land.

John sees a beautiful young woman crossing the street and asks her if she knows where his parent's farm would be. She spits at him and walks away. An old man sitting outside the local bar calls John over to him. He is called Walter, and he tells John and Tonto where to find John's farm. He tells them they will need horses to get there. John says that he does not know how to ride a horse. Walter laughs and lends John and Tonto a horse they can ride together, since he is sure Tonto will know how to ride. Walter gives John his horse called Silver, which is a majestic and intelligent white horse.

John and Tonto ride on Silver to the farm and find a farmhouse that contains possessions from John's parents. These include photos of John's parents young and in love. In a chest John finds an old pistol in a belt holster that belonged to his father. John has never shot a gun and goes outside to try it. John shoots an old metal sign on the door of an old barn. His aim is terrible and John and Tonto laugh at how bad he is. They inspect the sign to see if John hit it. On the sign is a verse from a poem that John recalls his parents teaching him. John remembers the poem and recounts it to Tonto, who says it is a riddle, not a nursery rhyme. Following clues from the poem, Tonto and John go into the hills and find a hidden entrance to a secret cave.

In the cave Tonto finds cave paintings that prove this cave was a sacred indian burial site. There are strange images painted onto the wall at the back of the cave surrounding a painting of a tall forest. John uses clues from the poem to open a magical doorway in the

wall of the cave. John and Tonto go through the doorway into a stone shaft that angles downward. John realizes that his parents prepared him to find this room by telling him the poem as a child. Tonto and John walk forward and the doorway behind them closes. The tunnel is lit up by the glowing floating spirits of the indians that were buried in the cave. John and Tonto run down the tunnel in fear and arrive in a large hall. Piled up against the walls are hundreds of dusty ingots of silver.

The indian spirits fly through John's body, causing him great pain, but float around Tonto. Realizing this Tonto stands in front of John, and speaks to the spirits in his native tongue. The spirits pass around Tonto and thus avoid John, saving him from their attack. The spirits stop moving and the wisest spirit talks to Tonto in his native tongue. John asks Tonto what it said, and Tonto says that he doesn't speak that language. Pale light comes down the shaft in the the hall. John and Tonto run up the shaft, and see that the magical doorway is open. They run into the cave and the magical doorway behind them closes.

In the cave is the town sheriff called Carmichael, and his deputies. They have their pistols drawn. With them is an indian elder. Carmichael says he knows about the silver that John's parents have beyond the magical doorway. With the indian elder he formed a pact with the indian spirits to let him take the silver, if he returns John's land to their descendants. Carmichael doesn't know how to open the magical doorway. Carmichael threatens to torture Tonto if John does not show him how to do this. John shows Carmichael how to open the doorway. Suddenly a large explosion rocks the cave and Carmichael and his men run in fear through the magical doorway. John and Tonto see Walter at the door to the cave with a stick of dynamite. John closes the door and he and Tonto flee the cave. Outside Walter has Silver and another horse. Walter throws a lit stick of dynamite into the cave. John and Tonto jump on Silver and they all ride away.

At Walter's farm, John and Tonto are hiding from Carmichael. Walter mentors John so that he can beat Carmichael. Walter helps John ride a horse and shoot a gun. John uses his father's gun that he found in the farmhouse. After some training John decides that he is ready to confront Carmichael. Despite Walter telling him he is not ready, John rides Silver to the nearby military fort and meets with Captain Roberts, the fort leader. John tells Captain Roberts about the silver, and the evil plans of sheriff Carmichael, and the indian spirits. John convinces Captain Roberts to confront Carmichael. John, Captain Roberts and his soldiers ride into town to meet Carmichael and his men at the sheriff's office.

John publicly announces what Carmichael and his men did at the cave. Captain Roberts tells the townspeople that he will deal with Carmichael. He orders John to go home to his farm. As John rides off sees the same beautiful woman in the crowd of townspeople. She looks at him angrily. As John rides off he sees Roberts put his hand on Carmichael's shoulder as he leads him into the sheriff's office. In that moment John realizes that Roberts is on Carmichael's side, and he lied to John.

John returns to Walter's farm and asks about the beautiful girl who hates him. Walter says that a farmer had land near the cave with a river flowing through it. Carmichael killed the farmer and took his land. Walter guesses that Carmichael wanted to use this river to transport the silver from the cave to San Francisco for sale. Walter says that it was the farmer's daughter Jane that spat at John, as she probably blames John's parents for the death of her father. Walter says that she is trying to bring Carmichael to justice and is in danger of being killed. Walter tells John that the local indian tribe are angry with John because they believe his parents stole their sacred land from them in a shady deal. He says that they will summon the spirit forces in the cave to fight against John, to get the land back in their name. Walter says that Captain Roberts is married to Carmichael's sister, and he is probably part of Carmichael's plan to get the silver.

John rides into town and visits Jane at her home, a room above a store that she shares with her mother. Jane confirms that she hates John as she blames his parents' greed for the death of her father. To make amends, John agrees to help Jane defeat Carmichael. John enlists Tonto and Walter. Jane brings her mother, her younger sister and her best friend to the mission. As a team they meet at Walter's farm and agree to defeat Carmichael. They decide to wear black masks to hide their identity so that they will not be punished by Carmichael if the plan fails.

The team of heroes go to the cave and hide for when Carmichael and his men return. That night Carmichael and his men go into the cave. With them is the indian elder and four young indian warriors. Also there is Captain Roberts and six of his soldiers, who wait outside the cave. Walter distracts Captain Roberts so that John and the others can sneak into the cave. The heroes open the secret doorway, sneak down the shaft and come to the hall. Carmichael and the indian elder are talking to the indian spirits. While the others hide, John steps forward and tells the spirits that the land with the cave is his, and he will give it to their descendants if they let him have the silver. The spirits attack John and his companions, who run through the hall and down another downward sloping passage.



John and his team run out of the passage and into the supernatural forest world of the indian spirits. This is a forest filled with giant redwood trees. The indian spirits are not ghosts here, but rather are real warriors, with supernatural powers. Monsters of all sizes and types live in the forest. Being here is dangerous for John Reid and his companions. In the forest are plants with precious jewels on them, growing like berries. A river of pure molten silver flows through the middle of the forest.

In this supernatural forest, the heroes fight against the monsters, Carmichael and his men, and the indian warriors. To defeat these villains, John and his team use clues left by John's parents, lessons learned on their journey, their brains, their courage and teamwork. John convinces the indian warrior spirits that Carmichael is evil, and with their help, he traps Carmichael and his men in that world. The indian spirits come through the magical doorway with John and his team. They attack Captain Roberts and his soldiers, who flee the magical forest, and survive to remain a threat in the future.

John gives the land around the mine back to the living descendants of the indian spirits. This makes Tonto an important member of this tribe, giving him a family again. John takes the silver from the mine before handing over the land to the indian tribe. Due to his courageous actions, John wins the heart of Jane. John and Jane get married and live with Walter on his farm. Also there is Jane's mother and younger sister, and her best friend. John hides the silver in a cellar in the stables, hidden under the hay in the stall where his horse Silver sleeps.

One day in the future, John and his wife Jane are relaxing on their verandah of the farm, with Walter and some of the other hero team, when Tonto rides up. He says that Captain Roberts and his men have attacked an innocent indian tribe when their warriors were out hunting, killing the women and children. Tonto says he needs John's help to stop a war between the soldiers and the indians. Jane walks off angrily into the house and Tonto, Walter and John are concerned. Jane returns with John's black mask and hands it to him. John smiles at her, then gets his horse Silver. John says "Hi ho Silver, away." Tonto and John ride off to complete this mission.

That is the end of my movie outline. I would never base a movie on the Lone Ranger TV show, which was successful in the 1950's. TV shows have a very different goal than movies, as they need to constantly keep the audience's interest, as when the TV audience gets bored they change the channel. A movie has people sitting in a theater who are going to watch to the end of the movie regardless (unless it is really terrible). They are looking for an experience from the movie, not a constant grasping for their attention. People travel in groups from their home to see a movie, and pay in advance, without seeing what they are paying for. People click on the TV and watch a show while doing other things. They usually know the show in advance, so they know what they are getting. They don't have to pay for clicking onto a TV show. Therefore TV and movies each have a totally different focus.

If I had been paid to write the opening movie for the Lone Ranger franchise, it might have been something like the outline above. You can imagine the trailers for this movie with the magical forest, the spirit villains, the adult villains, the forest monsters, and a hero team of inexperienced teenagers. It would be something like Avatar meets Harry Potter, but set in the wild west. This type of movie appeals to parents (who can take their children to see it) and to teenagers (given the age of the heroes). With those key audience demographics interested in this movie, it would have made over \$800m in the box office, if the director, the studio executives and the movie stars involved did not screw it up.

Conclusion

Some people might think "I know a movie that didn't have all the factors mentioned here and it was successful." In my analysis a movie has to gross over a billion dollars in the box office for it to be a success. When Disney spent \$225m making The Lone Ranger, and I am guessing \$150m or more on the marketing, they clearly wanted that movie to generate over a billion dollars in the box office. They did not want it to make \$600m, as that would have only just paid back their investment. They wanted a big win, like they had with the Pirates of the Caribbean movies. The focus of my work is movies that made over \$1 billion in the box office. Most of my focus is on movies that made over \$2 billion in the box office, being Gone with the Wind, Titanic, Star Wars, Avatar, The Exorcist, Jaws, The Sound of Music, ET, and The Force Awakens. My life's goal is to create many movies that earn over \$2 billion or more in the box office, to be the next George Lucas and James Cameron.

Every movie that made over a billion dollars in the box office had the creative factors that I have discussed above. Considering just these creative factors (5% of my work) the box office failure of The Lone Ranger was 100% predictable. Using my research, Disney could have changed the Lone Ranger story and created a movie as financially successful as the Pirates of the Caribbean movies. That would have given the studio a \$250m profit, instead a \$250m loss. This \$500m turnaround in the financial outcome would have been available to Disney from doing an analysis of the key creative elements in all billion dollar grossing movies. Neither Disney, nor Jerry Bruckheimer, have done this analysis. If they had, then they would never have created The Lone Ranger using the story they chose. (They would also never have created The Prince of Persia or The Sorcerer's Apprentice with the stories they had for those movies, which were two other financial failures from the same team.)

Years ago I contacted Jerry Bruckheimer about my work and I offered to help him make more financially successful movies. I sent Jerry my book about the Jason Bourne movies to show the power of my work. I received a reply from Jerry's team two and a half years later! They sent my Bourne book back "unread" as they were worried that I would accuse them of plagiarism if they read it. His team did not have any interest in my analysis of his failed movies versus his successful movies. This is something that I have learned about Hollywood. There are few people interested in the financial outcomes of the movies they make, as they all get paid up front, so they don't care if a movie fails in the box office.