

GHOST IN THE SHELL (2017)

- Released by March 31st, 2017
- 1 hour 47 minutes
- \$110,000,000 budget
- Rupert Sanders directed
- PG-13 for intense sequences of sci-fi violence, suggestive content and some disturbing images
- Arad Productions, DreamWorks, Grosvenor Park Productions
- Produced by Tetsuya Fujimura, Mitsuhsa Ishikawa, Yoshinobu Noma, Jeffrey Silver
- The film premiered in Tokyo on March 16, 2017, and was released in the United States on March 31, 2017

QUICK THOUGHTS:

- Marisa Serafini
- Demetri Panos
- Phil Svitek

DEVELOPMENT

- In 2008, DreamWorks (who handled U.S. theatrical distribution of *Ghost in the Shell 2: Innocence* through its Go Fish Pictures banner) and Steven Spielberg acquired the rights to produce a live-action film adaptation of the original manga. **(PIC GITS Anime)** **(PIC GITS Anime2)**
- On September 3, 2014, Margot Robbie was in early talks for the lead role. On October 16, it was announced that DreamWorks had made a \$10 million offer to Scarlett Johansson for the lead role after Robbie's talks for the role fell apart when she was cast as Harley Quinn in *Suicide Squad*
- In May 2015, Paramount Pictures agreed to co-produce and co-finance the film

WRITING (Shirow Masamune- Comic, Jamie Moss, William Wheeler, Ehren Kruger)

- *Ghost in the Shell* manga back in 1989, it stood out as much for its ambitious futuristic visuals as it did for its narrative, which explored technology, biopolitics, and philosophy, amongst other themes. The 1995 anime film adaptation, directed by Mamoru Oshii, was equally groundbreaking, throwing gender and sexual identity into the mix, and in the process becoming a major influence on *The Matrix* series.
- In October 2009, it was announced that Laeta Kalogridis had replaced Moss as writer.
- On January 24, 2014, it was reported that Rupert Sanders would direct the film, with a screenplay by William Wheeler.
- Wheeler worked on the script for approximately a year and a half, later saying, "It's a vast enterprise. I think I was second or third in the mix, and I know there have been at least six or seven writers."
- Jonathan Herman also worked on the screenplay. Ultimately, credit for the screenplay was given to Moss, William Wheeler and Ehren Kruger.

STORY/TOPICS

- Claustrophobia with the irony of being alone
- Comparison to other SciFi - Blade Runner, Matrix, Robo-Cop, Jason Bourne
- Philosophy - https://en.wikipedia.org/wiki/Philosophy_of_Ghost_in_the_Shell
 - Ghosts

- AI as a step in evolution
- Stand alone complex
- "What exactly is the definition of 'human' in a society where a mind can be copied and the body replaced with a synthetic form?"
- "What exactly is the 'ghost'—the human soul—in the cybernetic body, or 'shell'?"
- "Where is the boundary between human and machine when the differences between the two become more philosophical than physical?"
- Action sequences
- Villain
- Comparison to 1995 film
- Is Manga a tough sell - Warner Bros is doing it with Akira

CAST:

SCARLETT JOHANSSON (Major)

- *Lucy, Under the Skin, Marvel Movies, Her, He's Just Not That Into You, Prestige, Lost in Translation, Don Jon, The Spirit*
- Scarlett Ingrid Johansson was born in New York City. Her mother, Melanie Sloan, is from a Jewish family from the Bronx, and her father, Karsten Johansson, is a Danish-born architect, from Copenhagen. She has a sister, Vanessa Johansson, who is also an actress, a brother, Adrian, a twin brother, Hunter Johansson, born three minutes after her, and a paternal half-brother, Christian. Her grandfather was writer Ejner Johansson.
- Margot Robbie was in early talks for the lead role. On October 16, it was announced that DreamWorks had made a \$10 million offer to Scarlett Johansson for the lead role after Robbie's talks for the role fell apart when she was cast as Harley Quinn in *Suicide Squad*.
- After the backlash surrounding Johansson's role in the film, producers reportedly attempted to quell the controversy with an old standby Hollywood uses to fix a lot of problems: CGI.
- According to multiple independent sources close to the project, Paramount and DreamWorks commissioned visual effects tests that would've altered Scarlett Johansson in post-production to "shift her ethnicity" and make the Caucasian actress appear more Asian in the film. The *Ghost in the Shell* tests were conducted by Lola VFX, the same company that aged up (and down) Brad Pitt in *The Curious Case of Benjamin Button*.
- "I think one of the most important things about the Major is that she's got a lot of intention, everything she does is intentional and she's always like moving forward. Because she doesn't have those kind of mannerisms and tics that make us, when you see when we're impatient or nervous or decision making. All these things you don't really think about and things that you develop for characters to give them a lot of life. She doesn't have that stuff and I think maybe the absence of those mannerisms is what gives her her physical character. She's very efficient, I would say." - Johansson
- Mamoru Oshi, the original Japanese director of the 1995 *Ghost in the Shell* animation, has said "I believe having Scarlett play Motoko was the best possible casting for this movie."
- SANDERS: I think I was lucky that once I cast Scarlett, which was amazing because she doesn't chose lightly, she takes what she does seriously, and in that long a career she's done some incredibly seminal films. So when she was like, "I'm kind of interested, come meet with me in New York," I was like, "Yes! This is going to be amazing!" And then it was amazing when she ... Because you start doing wardrobe

fittings and the wig's not right, the clothes aren't quite right, and you're like, "Oh God, it's gonna be a disaster." I remember when it all kind of gelled: we were waiting for this wig to come from New York to Wellington, and before that we were using like stand-ins. But when it all came together and she walked out I was like, "Yes, that's The Major. She really nailed it and she really inhabited it."

PILOU ASBAEK (Batou)

- Pronounced Pe-lou As-beck
- *Lucy, Great Wall, Ben-Hur, Game of Thrones*
- Pilou Asbæk graduated from The Danish National School of Performing Arts in 2008. Same year he played the leading role in Niels Arden Oplev's drama *WORLDS APARTS*. In 2010 he had his breakthrough as the inmate Rune in Lindholm & Noer's prison drama *R* for which he won the prize for Best actor at The Danish Critic Association Award, Bodil, and at the Danish Film Academy Awards, Robert. Furthermore, he was pointed as Shooting Star at the Berlinale in 2011 for this performance; an honor that is given to ten European Actors
- "I did this film called "Woodshock" with [Kirsten Dunst](#), and one of the producers Michael Costigan saw my work and said, 'You know what? I think you should meet our director [for 'Ghost']. I'm not in a position where I can pick and choose. It's the other way around. The studios pick and choose. I had an audition but the studio said, 'We don't think this guy is Batou. He's not smiling enough.' So I thought, 'You know what? Beep you.' I'm going to fly to L.A. and I'm going to show you. I had a four hour meeting with Rupert [Sanders, the director]. I did the whole scene again, smiling the whole time. I can be charming if I want to. Look!"

TAKESHI KITANO (Aramaki)

- *Fireworks, Blind Swordsman, Brother*
- Takeshi Kitano originally studied to become an engineer, but was thrown out of school for rebellious behavior. He learned comedy, singing and dancing from famed comedian Senzaburô Fukami. Working as a lift boy on a nightclub with such features as comic sketches and striptease dancing, Kitano saw his chance when a comedian suddenly fell ill, and he went on stage in the man's place. With a friend he formed the comic duo "The Two Beat" (his artist's name, "Beat Takeshi", comes from this period), which became very popular on Japanese television.
- Kitano soon embarked on an acting career, and when the director of *Violent Cop* (1989) (aka "Violent Cop") fell ill, he took over that function as well. Immediately after that film was finished he set out to make a second gangster movie, *Boiling Point* (1990). Just after finishing *Getting Any?* (1994), Kitano was involved in a serious motorcycle accident that almost killed him. It changed his way of life, and he became an active painter. This change can be seen in his later films, which are characterized by his giving more importance to the aesthetics of the film, such as in *Fireworks* (1997) and *Kikujiro* (1999)

JULIETTE BINOCHE (Dr. Ouelet)

- *English Patient, Godzilla, The 33*
- Juliette Binoche was born in Paris, France, to Monique Yvette Stalens, a director, teacher, and actress, and Jean-Marie Binoche, a sculptor, director, and actor. Her mother was born in Czeszochowa, Poland, of French, Walloon Belgian, and Polish descent, while her father is French. Juliette was only 23 when she first attracted the

attention of international film critics with *The Unbearable Lightness of Being* (1988). Roger Ebert, Chicago Sun-Times film critic with an international following of his books on film and TV reviews, wrote that she was "almost ethereal in her beauty and innocence". That innocence was gone by the time Binoche completed Louis Malle's *Damage* (1992) (aka "Fatale"). In an interview after the film was released, Binoche said: "Malle was trying direct and wanted something more sophisticated". A year later, Krzysztof Kieslowski's *Three Colors: Blue* (1993) was added to her film credits. After a sabbatical from film-making to become a mother in 1994, Binoche was selected as the heroine of France's most expensive (\$35 million) movie ever: *The Horseman on the Roof* (1995). More recently, she has made *The English Patient* (1996), for which she won an Oscar for 'Best supporting actress' and *Chocolat* (2000).

MICHAEL PITT (Kuze)

- *Funny Games, Boardwalk Empire*
- Michael Carmen Pitt (born April 10, 1981) is an American actor, model and musician. A casting agent, whom Pitt mistook as a police officer attempting to arrest him, noticed him and recommended him for a guest role on the television series *Dawson's Creek* (1998) (he played Henry Parker in 15 episodes between 1999 and 2000).
- Sanders and the MPC team filmed Pitt as a motion capture performance. They kept Pitt's eyes and mouth as well as the outline of his face, but from the neck down he is completely digital.

Peter Ferdinando (Cutter)

- *King Arthur: Legend of the Sword, Starred Up, A Field In England*
- Peter Ferdinando is a British character actor, known for his varied, transformational performances. He has collaborated extensively with his cousin Gerard Johnson playing the title role in the critically acclaimed *Tony* (2009) and the lead role in their more recent film together, the award-winning *Hyena* (2014). He has also appeared in David Mackenzie's prison drama *Starred Up* (2013). He regularly collaborates with British filmmaker Ben Wheatley: *A Field in England* (2013), *High Rise* (2015) and *Doctor Who* (2014) where he played the Half Face Man.

SYMBOLISM/TRIVIA/EASTER EGGS

- *Public Security Section 9*, also referred to as *Public Safety Section 9* in some translations, is a fictional intelligence department under the Ministry of Home Affairs. It is an elite counter-terrorism unit specializing in cyber-warfare, as by the mid-21st century the line between the two has blurred, and most acts of terrorism involve cyber-fields to at least some degree. Section 9 is also often tasked with high-profile or politically sensitive responsibilities, such as guarding ambassadors (due to perceived threat of terrorism), etc. The public at large is unaware that Section 9 actually exists, though the Diet of Japan and other security sections are generally aware of them as a black ops unit. Section 9 is more of a police unit than a military one, though the overwhelming majority of its members have former military special ops backgrounds. In the original movie, it's known as the *Shell Squad* or *Security Police Section 9*. Its operatives are trained in various methods ranging from police investigations to cyber warfare, as their structure was based on the German GSG-9. They had cross-training exercises in the past with the British SAS's 22nd Regiment.

- Ghost in the Shell in real life - BCI - <https://www.inverse.com/article/29876-science-cyberbrain-ghost-in-the-shell-brain-implants>
- Three of the cast members have also taken part on Game of Thrones (2011). This includes Pilou Asbæk, Joseph Naufahu and Rila Fukushima. They respectively portrayed Euron Greyjoy, Khal Moro and a Red Priestess.
- This is Rila Fukushima's fourth comic-book feature, after The Wolverine (2013) (Yukio), Arrow (2012) (Katana) and Terra Formars (2016) (Sakakibara)
- Batou's car is a modified S3 Lotus Esprit. Aramaki's car is a modified Lotus Excel
- The scene at the yakuza bar where Batou drinks a beer that is served by a bartender with a mechanized arm is a direct hint to Neuromancer by William Gibson in which there is character named "Ratz" who is a bartender with a mechanized arm, this book is considered to be a heavy influence on cyberpunk

DIRECTING (Rupert Sanders)

- Rupert Sanders was born on March 16, 1971 in Westminster, London, England. He is a director and writer, known for Snow White and the Huntsman (2012), Ghost in the Shell (2017) and Black Hole (2010). He was previously married to Liberty Ross.
- His objective was to stay true, he says, to the "world of unbridled imagination and philosophical introspection" first established within "Ghost's" manga origins.
- The conversation hasn't been about the movie, it's been about the controversies. What has that been like, knowing you have this movie and you want to show it but all of the talk has been about the issues?
 - RUPERT SANDERS: Quite seductive, actually. We knew this time would come and I think we're proud of what we've done and how we've done it, so it wasn't like, "I've got to get it out there. I'm not gonna take any more flak." It was like, "It'll come out when it's ready." I feel even when we started putting out the little 10 second teasers, those little glitches –Because I really wanted the marketing campaign to kind of hack into the system. We're not one of the normal films, we're quite weird and out there, but I think we can also inhabit a much bigger. So for me, we started to see it when that stuff came out and people were like, "Oh, maybe there's something in this," and I hope that we see this week –and your reactions obviously count– what people do think and how it grows and how it finds its place, which is a hard thing to do, you never really know. You're kind of casting a fly out into the water and you just don't know whether it's gonna sink or swim.
- "When you take something from anime to cinema, there's a very different journey. The original is very cerebral. And its pace is not only very anime, it's Japanese. It has a kind of stillness and quietness to it, and it has space to it. In modern cinema, the expectations are different. The challenge was how much of the anime style can you introduce in cinema. You can't really shoot "Tom and Jerry" straight up, transpose it straight to live action. You have to find a way of translating it that feels both relevant and reverent of the original. I wanted to do it justice. It's a cherished part of my visual evolution growing up, and I really wanted to make sure that [the movie] could be the same. That it could be as remarkable now in the cinema as it was in the mid-'90s when it was first released upon the world."

PRODUCTION/CINEMATOGRAPHY (Jess Hall- DP)

- Jess Hall was born on March 16, 1971 in England. He is known for his work on *Hot Fuzz* (2007), *Grindhouse* (2007), *The Spectacular Now* (2014) and *Transcendence* (2014). He attended Saint Martins School of Art and New York University where he studied film and fine art.
- Principal photography on the film began on location in Wellington, New Zealand, on February 1, 2016. Filming wrapped up in New Zealand on June 3, 2016. Primarily a result of tax incentives
- Hall, who shot the film on an Arri Alexa 65 with customized lenses in collaboration with Dan Sasaki, VP of optical engineering at Panavision, says that he and Sanders have aimed for a “tactile” focus to their work. “We have always incorporated models, miniatures, and all sorts of [physical] elements,” Hall notes. “Our approach has always been to get as much ‘in camera’ as possible” to reduce the amount of CG needed in post.
- “Jess has a comfortable understanding of what it takes to put together the sort of complex imagery that Rupert requires for a VFX-heavy film such as ‘Ghost,” notes Taylor, “bringing a level of visual flair that complements the original source material.”
- MPC’s team’s in Montreal, London and Bangalore who developed new shooting techniques and software tools to create the live action adaptation of the original Manga.
- Sanders shot in Hong Kong to capture the sense of scale and grittiness that New Port City, set in the year 2035, demanded—a city that isn’t clean or polished, but dirty and lived-in.
- “The idea to shoot in Hong Kong was based on this idea of the old versus the new,” says Rocheron, mentioning how old skyscrapers stand by gleaming new ones. “If you look at the original anime there is always traditional markets and new buildings, or cyber-enhanced cops versus traditional cops. So, that’s why we wanted to use Hong Kong and blend futuristic development on top of it.”
- This was created using a blend of computer graphics and practical animatronics. MPC’s work was to create a detailed fully digital skeleton, the muscles of a skinned Major and as the scene was shot dry, the different types of fluid, which enwrap the body.
- Conceptual artist Maciej Kuciara was a part of Thorp’s design team and shared these ultra-cool images of a Gynoid head and suitcase gun to represent some of his creations on *Ghost in the Shell*: **(PIC Concept Art) (PIC Concept Art Gun Gase)**
- Weta Workshop created the geisha’s porcelain doll-like facial prosthetics worn by actors, but MPC enhanced Kuze
- **Flooded Sum Courtyard:** From a VFX standpoint, they shot the scene on a green screen stage where there was some water. MPC then digitally built up the scene around the balletic fight.
- The action sequences in *Ghost in the Shell* were designed by Guy Norris who previously worked on *Suicide Squad*, *Mad Max: Fury Road*, and dozens of other films.
- The geishas featured in many of the films trailers wore physical full-head masks, created by Weta Workshop, modeled after Japanese actress Rila Fukushima. Even the opening or ‘exploding’ of the geishas’ heads was handled mechanically rather than by using CGI
- For more amazing concept art, check out -
<http://kotaku.com/the-incredible-art-of-the-ghost-in-the-shell-movie-1794015446>

VFX/EDITING (Billy Rich & Neil Smith - Editors)

- *Black Hawk Down, American Gangster, Exodus, Snow White and the Huntsman*
- MPC, Atomic Fiction, Framestore, Method Studios, Raynault VFX, Territory Studio
- It was important to us all that the retro-'80s sci-fi aesthetic of Shirow's work was evoked through every element of the picture," says Taylor. "This visual creative styling shines throughout every shot thanks to the decisions made by Jess."
- VFX Supervisor's Arundi Asregadoo and Axel Bonami completed more than 1000 shots for *Ghost in the Shell*.
- The visual effects team created a library of futuristic buildings and vehicles, elevated highway systems and traffic and crowd simulations. To achieve the very particular vision of the movie, director Rupert Sanders tasked the team with building a city filled with gigantic holographic advertisements named "Solograms." MPC made a mixture of 372 Solograms and holograms in different forms to populate the city shots. To create these photoreal volumetric displays, the movie's motion photogrammetry camera system provider, Digital Air, designed a new custom-made rig of 80 2k cameras, running at 24fps, to capture volumetric footage of actors. Using photogrammetry on each frame, 32000 3d scans were solved. MPC's R&D team then developed new software and tools, which allowed them to reconstruct, process, manipulate and layout the volumetric data into the shots. The world is showcased in stunning full CG flyovers, dubbed "Ghost Cams."
- Created a palette of 32 colors for the city's lights and lighting. These colors were then used by Hall during the shoot, but also down the line in the VFX process. "We're doing a new process with LED lighting for the movie. Our cinematographer went through *Ghost in the Shell* and *Ghost in the Shell: Innocence* and picked out 28 color keys and those are programmed into our LED lighting board so that every lighting set up we have is an amalgamation of those 28 colors. So hopefully the palettes feel like the anime." - Sanders
- The character design required a seamless mix of the actor's face with digital parts as well as an entirely digital body.
- **DEEP DIVE:** MPC's artists rendered and simulated full CG characters decaying as time passes, varying the clarity of their representation based on the viewing angle. A 150 camera DSLR rig was used to capture a CG version of the actors frozen mid-movement, so they could be recreated digitally and deconstructed during the sequence. Data streams, transition effects and crowd simulation complete the scope of work for this ambitious sequence.
- For the courtyard fight sequence, the complexities lay in blending a 360 degree full CG environment, built to recreate the look and scale of the original manga, practical and CG water effects and the Thermoptic suit's invisibility effect.
- The final 'Spider Tank Battle' showcases an array of digital character animation, CG environments and explosive destruction simulations. The fully digital environment was partially re-created using 2D elements taken at a Hong Kong location mixed with other types of architecture in order to create a unique location.
- To pull it all off, MPC and the other VFX teams used Maya, Nuke, and Renderman as the base software package. They also used custom software to manage the volume and new type of images the team was generating. "VFX is a loose collaboration," Rocheron says. "I think there could be 800 to 900 artists that worked to create the visual effects of the movie. You need a tremendous amount of artists and computer power to do this."

WARDROBE/MAKEUP (Kurt and Bart - Costume Designer)

- Kurt and Bart is a costume designer, known for *Dallas Buyers Club* (2013), *Stoker* (2013) and *The Hunger Games: Mockingjay - Part 1*

SOUND/MUSIC (Lorne Balfe, Clint Mansell)

- Lorne Balfe was born on February 23, 1976 in Inverness, Scotland. He is known for his work on *Inception* (2010), *Iron Man* (2008) and *The Dark Knight* (2008)
- Clint Mansell was born on January 7, 1963 in Coventry, West Midlands, England. He is a composer, known for *Black Swan* (2010), *Requiem for a Dream* (2000) and *Moon* (2009)
- The film credits contain a remixed version of Kenji Kawai's soundtrack from the original film. It is not the first time the music has been remixed as *Beneath The Mask* by Kenji Kawai and Makai was a drum and bass version from 1998. Oddly the UK release of the original film had alternate music on the credits - *Three Minute Warning* by Brian Enough and *The Edge*.

PROMOTION

- *Ghost in the Shell* was originally scheduled by Walt Disney Studios Motion Pictures for an April 14, 2017, release through their Touchstone Pictures banner. The film was part of DreamWorks' distribution deal with Walt Disney Studios, which began in 2009. In April 2015, Disney moved the film's release date in North America to March 31, 2017, with Paramount Pictures handling international distribution. However, it was reported in September 2015 that DreamWorks and Disney would not renew their distribution deal, which was set to expire in August 2016. In January 2016, Disney dropped the film from its release slate after DreamWorks' distribution deal with Universal Pictures was finalized in December 2015. Disney's distribution rights for the film were transferred completely to Paramount instead of Universal, with Paramount retaining Disney's release date of March 31, 2017
- DreamWorks disagreed with the campaign that Paramount was executing, but at the end of the day it was the latter who was responsible for P&A oversight. In Johansson, Paramount had *Lucy* and *Marvel* together, and thus *Ghost* should have been a slam-dunk to sell. Sources have mentioned that the ad spots failed in being more style over substance; that *Ghost* should have been sold as a heroic tale given Johansson's Marvel pedigree versus a dark, revenge tale. The whole sci-fi flash dazzle should give Sony/WB/Alcon's *Blade Runner 2049* and Europa/STX's *Valerian* concern in their recent trailers: You need a story to sell well beyond the visual shock and awe.
- In the face of the whitewash controversy over Johansson's casting, it's been argued that Paramount wasn't doing enough to quell it, despite a global trailer drop in Tokyo back in November. One social meme that Paramount plowed ahead with to DreamWorks' dismay was the #IAmMajor, where moviegoers could share a graphic about what makes them unique. The meme blew up in the studios' face with social media users using it as a form of protest (see below). Social media monitor RelishMix questions whether #IAmMajor had any kind of negative impact as it only charted 480 occurrences compared to #ghostintheshell (65,4K) and #scarlettjohansson (5,8K) which were the biggest drivers.
 - Ironically, Screen Engine/ComScore's PostTrak audience polls show that Asian Americans bought tickets to watch *Ghost* and even enjoyed the film. They repped 13% of *Ghost*'s audience, on par with the demo's turnout for *Arrival* (14%, \$24M), *Passengers* (12%, \$14.9M opening) and *xXx: The Return Of Xander Cage*

(14%, \$20.1M FSS), the latter which featured several Asian stars including Donnie Yen and Wu Yifan. Zero percent gave *Ghost* a poor rating. Of the Asian Americans who watched *Ghost*, 93% gave it a good, very good or excellent rating, which isn't that far from Caucasians, Hispanics (both 97%) and African Americans (94%).

- The trailer shows Johansson engaging in a lesbian kiss with a female sex worker, and in the film the pair touch each other intimately. After Moviepilot's David Opie opened up a discussion on the trailer, some felt that the kiss amounted to queerbaiting as the characters never develop a same-sex relationship past that once short scene.
 - The scene as depicted in the trailer is part of a cyber sex work side-job. Opie says it could have been "refreshing" for filmmakers not to focus on the sexual orientation of Major, but goes on to say that other elements make that argument problematic. "However, [director Rupert] Sanders and his team did ultimately sexualize her character through numerous action scenes featuring Johansson in the nude, which arguably reinforces how the lack of bisexual representation here is even more of a missed opportunity," he adds. "Sure, Motoko's body may just be a 'shell', but if the remake had taken longer to explore the complexities of her "ghost" instead, then we could have finally seen the first openly bisexual action hero on our screens."
- Max Landis hit back saying that casting Scarlett Johansson is not whitewashing - <http://metro.co.uk/2016/04/17/max-landis-says-scarlett-johansson-taking-asian-ghost-in-the-shell-role-wasnt-whitewashing-5822174/>
 - The director took to YouTube to explain that the filmmakers cast the white actress in the role of Major Motoko Kusanagi because there are no 'marketable' Asian actresses who could take the lead in the movie based on the celebrated Japanese manga series.
 - In a video called 'If You're Mad About Ghost In The Shell You Don't Know How The Movie Industry Works' he blamed society for whitewashing in Hollywood.
 - '[Whitewashing] is not the fault of the movie industry, really,' he said. 'That's culture and movies getting more afraid because movies make less and less money.'
- Bae Doona (*Cloud Atlas*), Jamie Chung (*Once Upon A Time*), Elodie Yung (*Daredevil*), Karen Fukuhara (*Suicide Squad*) and Rinko Kikuchi (*Pacific Rim*) are just a few Asian actresses that many have suggested are welcome alternatives to Scarlett's casting.
- Freddie Wong parody video: <https://t.co/akLOOYckxL>
- Ming-Na Wen Tweet - Nothing against Scarlett Johansson. In fact, I'm a big fan. But everything against this Whitewashing of Asian role
- "Johansson even had the audacity to insist that her character was "identity-less," which the movie itself proves patently false." - <http://www.latimes.com/entertainment/movies/la-et-mn-ghost-in-the-shell-hollywood-whitewashing-justin-chang-jen-yamato-20170406-story.html>
 - "The Major also has a Westernized name, Mira Killian, to go with her new face and weird action-heroine strut and her reconfigured life's purpose as a hot and humorless terrorist-hunter. But the subtext is even more appalling — and as an Asian woman of Japanese descent, it feels like a direct slap in the face from Johansson, director Sanders and everyone involved in this mess. In the film, Johansson is constantly objectified and celebrated as an ideal of beauty and function in a selectively multicultural but predominantly Asian society. Her "shell,"

artificially designed and optimized by corporate scientists, is cooed over by the camera and by other characters as an upgrade from the one her “ghost” was born with. The implication is that her Western beauty is superior, an ignoble message hammered home by the fact that we never get a good look at the face of the Japanese actress, Kaori Yamamoto, who plays Major’s previous self. The same is also true of the cybernetic hacker villain Kuze played by Michael Pitt, an actor so Caucasian he basically played Kurt Cobain in a Gus Van Sant movie, who is revealed to have also once been ... *drum roll, please!* ... a man named Hideo. The end-movie reveal of their true identities and origins just adds insult to injury, particularly to the female Asian moviegoers who might at least see themselves represented on-screen in a rare lead role, in the heroine of the original anime.”

- A Care2 petition against the film's casting titled "DreamWorks: Stop Whitewashing Asian Characters!" received over 104,000 signatures

BOX OFFICE

- Total Lifetime Grosses (As of April 3rd): \$20,000,336
- Domestic: \$20,000,336
 - + Foreign: \$40,100,000
 - = Worldwide: \$60,100,336
- Domestic Summary
 - Opening Weekend: \$18,676,033
 - (#3 rank, 3,440 theaters, \$5,429 average)
 - 93.4% of Total Gross: %
- > View All Weekends
 - Widest Release: 3,440 theaters
 - In Release: 6 days / 0.9 weeks
- Expected to lose at least 60 million due to controversy - <http://www.ign.com/articles/2017/04/06/ghost-in-the-shell-projected-to-lose-at-least-60-million>
 - The bombing of *Ghost In The Shell* arrives at an awful time for Paramount in the wake of its [\\$1 billion slate financing deal with Shanghai Film Group and Huahua Media going south](#), coupled with the fact that most of the studio’s 2016 slate outside of *Arrival* and *Fences* has tanked. *Ghost* was originally part of the Shanghai/Huahua deal, with both companies supposedly vested in director Rupert Sanders’ movie alongside DreamWorks and Paramount; each studio maintained 30% exposure. While DreamWorks reportedly stands to lose as much as \$20M, Paramount could incur a bigger black eye sans the Chinese funds. Paramount provided no comment.

RECEPTION

- IMDB: 6.9
- Cinemascore: B
- RT: 45% Tatometer, 63% Audience
- On CinemaScore, 39% came out to *Ghost* because of Johansson with 61% males attending, 76% over 25. Meanwhile, Screen Engine/ComScore's Posttrak showed 62% males buying tickets with the pic's largest demo being guys over 25 at 42%.

SEQUEL/LEGACY

- More than likely, we won't see this become a franchise, however, we are getting a new anime film -
<http://www.hollywoodreporter.com/behind-screen/new-animated-ghost-shell-production-91877>
 - Publisher Kodansha and Japan-headquartered animation company Production I.G are working on a new animated production based on the classic *Ghost in the Shell* manga. It will be co-directed by Kenji Kamiyama (*Ghost in the Shell: Stand Alone Complex* series) and Shinji Aramaki (*Appleseed*). Also this week, Production I.G — whose animation credits includes *Ghost in the Shell*, *Miss Hokusai* and *A Letter to Momo* — announced the promotion of Maki Terashima-Furuta to the role of president of Production I.G. USA.

FINAL THOUGHTS