

THOR: RAGNAROK (2017)

- Released on October 13th, 2017
- 1 hour 54 minutes
- \$180,000,000 (estimated)
- \$121M domestic opening weekend
- Directed by Taika Waititi
- Marvel Entertainment, Marvel Studios, Walt Disney Pictures
- Rated PG-13 for intense sequences of sci-fi violence and action, and brief suggestive material

QUICK THOUGHTS

- Demetri Panos
- Marisa Serafini
- Phil Svitek

DEVELOPMENT

- In 2013 when promoting Age of Ultron, Chris Hemsworth mentioned he was contracted for another Thor film
- January 2014, Marvel announced that Craig Kyle and Christopher Yost would write the screenplay for a third film, with Feige again producing
- December 2015: Stephany Folsom has been tapped to work on the script; Taika Waititi will direct.
- Taika Waititi was chosen after presenting a sizzle reel with clips from other films like “Big Trouble in Little China” and was scored by Led Zeppelin’s The Immigrant Song
- July 2016: Film is expected to start production at the end of July.
- November 2016: Principal photography wrapped on October 28, 2016.

WRITING (Eric Pearson, Craig Kyle)

- *Pearson: Marvel One Shots Agent Carter, Item 47, A Funny Thing Happened on the Way to Thor's Hammer, The Consultant. Agent Carter*
- *Kyle: X-Men Evolution, Ultimate Avengers, Wolverine and the X-Men, Iron Man Armored Adventures*

STORY/TOPICS

- Family relations
- New beginnings - Ragnarok brings a new start to extremes by letting Anthony Hopkins’s Odin die and Asgard crumble to bits
- New take on the Thor/Fantasy movie
- Growing/changing
- Migration/refugees?
- Link between Cosmic and Earthly MCU
- Hinting Infinity War?

CAST:

CHRIS HEMSWORTH (Thor)

- *Star Trek, Thor, Cabin in the Woods, In the Heart of the Sea*
- “It has to be funnier; it has to be unpredictable,” Hemsworth remembers saying. “Tonally, we’ve just got to wipe the table again.”
- Feige said: , “he has blond hair; he has a hammer; he has a cape. These are the things that make Thor. He has now appeared as that character so many times [that] Chris Hemsworth is Thor. So we cut his hair, we got rid of his hammer, and it’s still him.”
- Hemsworth said, “I thought maybe I might be in the first Avengers,” he explains. “But I never thought there’d be a second one. I didn’t look that comfortable on my first three films. I gotta say, recently, it felt more concrete. But before, it always felt like any minute, it all might be pulled out from under me.”

TOM HIDDLESTON (Loki)

- Thor, *Midnight in Paris*, *Only Lovers Left Alive*, *Crimson Peak*, *Kong*, *Skull Island*
- “The opposite of love is not hate but indifference, That’s a defining feature of his character. I don’t belong in the family; I hate my brother. And the idea his brother’s like, yeah, whatever, it’s an interesting development.”, said Hiddleston on his character’s relationship with Thor
- “The two of them are placed in such an extraordinary situation where everything is unfamiliar; that their familiarity, literally, as family members becomes important.”
- Hiddleston said about his character’s dynamic with new villain Hela “It’s about them recognizing each other; recognizing that we prefer anarchy to order; recognizing that chaos is more fun, if a little exhausting; recognizing the aesthetic value of green capes. The inimitable elegances of a headdress—if you’re gonna be bad, you might as well be bad with style.”

CATE BLANCHETT (Hela)

- *Elizabeth*, *The Lord of the Rings*, *The Life Aquatic with Steve Zissou*,
- Blanchett noted the difficulty of playing the role in a motion capture suit rather than costume, mentioning how important she felt the headdress was to her powers
- First female villain of this cinematic universe
- Hela's design was taken from *Thor: God of Thunder* by Jason Aaron
- Blanchett has said that she expected much of the Marvel movie to be carved in stone, so she especially relished how much creative freedom she had to play with the role physically, from stunts to the movement of her costume.
- LYCRA: “It was hugely enjoyable for me,” Blanchett told reporters recently in Los Angeles. “And apart from working with these guys [her cast members and director Taika Waititi], the chance to finally, in my deep middle age, to get fit and to wear that much lycra was really exciting for me.”

IDRIS ELBA (Heimdall)

- *Beasts of No Nation*, *Thor*, *Prometheus*, *Zootopia*
- Elba has expressed an interest in playing a larger role in the Marvel Cinematic Universe
- “The last one [Ragnarok] was fun,” he said. “The others weren’t fun. They’re work. But on this one, Taika was great.”
- “It’s been great, but I kinda think I need a bit more. I want to be a superhero. I like the idea of that.”

JEFF GOLDBLUM (Grandmaster)

- *Jurassic Park*, *Independence Day*, *The Fly*,
- Goldblum said that Waititi encouraged improvisation in order for him to make the character his own
- Waititi explained that Grandmaster does not have blue skin in the film as the character does in the comics because he did not want to detract from Goldblum's personality by concealing his appearance
- His character is brother to Benicio Del Toro’s Collector, and Kevin Feige expressed interest in getting both characters together

TESSA THOMPSON (Valkyrie)

- *When a Stranger Calls*, *Selma*, *Creed*
- Thompson was inspired by pictures of Linda Hamilton as Sarah Connor in *Terminator 2: Judgment Day* while training for the role
- Director Taika Waititi has described the role as the “the female Han Solo” of the film
- The character was meant to be portrayed as bisexual, but a scene that showed a woman walking out of Valkyrie’s bedroom was cut from the film because “it distracted from the scene’s vital exposition.”

MARK RUFFALO (Bruce Banner / Hulk)

- 13 going on 30, *Eternal Sunshine of the Spotless Mind*, *Zodiac*, *Now You See Me*,
- Ragnarok begins an arc for the character that continues in *Avengers: Infinity War* and its untitled sequel, stemming from discussions Ruffalo had with Feige.
- Ruffalo felt Hulk was "much more of a character than the green rage machine you've seen in the *Avengers* movies. He's got a swagger."
- His character has spent years in perma-Hulk mode, which is why he is more developed and intelligent than in previous film. He has the vocabulary of a toddler
- Thanks to motion capture technology, Ruffalo can pull off an emotive, funny, and, now, verbal version of the green monster—even outside of marquee action sequences.

ANTHONY HOPKINS (Odin)

- *Silence of the Lambs*, *Bram Stoker's Dracula*, *The Elephant Man*, *Hitchcock*
- Incredibly committed to roles, reads script as many times as needed for the lines to become natural to him, likes to deliver them naturally
- Waititi was surprised by the improvisational ability of Hopkins after he was told "to be funny and to really destroy what's come before [with the role] and recreate it."

SYMBOLISM/TRIVIA/EASTER EGGS

- MATT DAMON: Observers will note that fake Loki is being played by Matt Damon in a particularly bad wig, a meta cameo.
- "Sun's getting real low, sun's going down." - Natasha/Black Widow has done in the past to try and get Hulk to calm down and turn back into Bruce, which happened in *Avengers: Age of Ultron*.
- Callbacks to previous Marvel movies, especially *Thor* and *The Incredible Hulk*.
 - Thor calling the Hammer is lampooned when visiting Doctor Strange
 - Bruce Banner falling from the ship without turning into the Hulk is a callback to a similar situation in the *Incredible Hulk* movie where the same happens and he crashes on the street
- Hela calls the Infinity Gauntlet in Odin's vault 'fake'
- Valkyrie is referred to as Scrapper 142, and funnily enough she made her character debut in *The Incredible Hulk #142*
- The team Thor names, "The Revengers" have existed in Marvel Comics in several incarnations
- Jeff Goldblum's character calls his contest the "Contest of Champions", also the name of a Marvel Comics event where the Grandmaster makes different heroes fight each other
- One of the guards in the Grandmaster's room is dressed as a Celestial, beings we first saw in *Guardians of the Galaxy 1*
- The art direction was heavily inspired by Jack Kirby's style

DIRECTING (Taika Waititi/ Korg)

- *Flight of the Concords*, *What We Do in the Shadows*, *Hunt for the Wilderpeople*
- He was convinced Marvel would get fed up with his unconventional style
- "I came in knowing I'd bring character, tone, and dialogue — those are my strengths."
- "I remember after a couple of days working with Chris [Hemsworth] and Mark [Ruffalo], Mark came up to me and said, "I'll be surprised if you and I are back here on Monday. I have a feeling like we're breaking this. They are going to get rid of us."
- **KORG:**
 - "There were many other story points we had to worry about, we knew this character was going to be in at least one or two scenes as a kind of information giver.
 - "I knew I was going to play something in the film because I always put myself in my films but I didn't know what.
 - **VOICE:** "I would play with the voice and we thought wouldn't it be funny if this big hulking rock guy had this very delicate voice. The more I found the voice through the read-through the more funny we found it. The more jokes came out of those reads."

PRODUCTION/CINEMATOGRAPHY (Javier Aguirresarobe, Dan Hennah- Production Designer)

- **ASGARD:**
 - “We sort of tried to give it more of a humanity, tried to come down to the world of real gods and demigods.” Hennah revealed.
 - The team was initially inspired by the comic-book imagery of Jack Kirby—what Morrison describes as “the Kirby crackle” of lightning that illuminates a darkened Asgardian sky
 - “Taika actually took all us heads of the departments into a screening room, and sat us all down, and had us watch *Flash Gordon* at one point,” Morrison says. Luckily, Kirby also dabbled in sci-fi stories like *Amazing Adventures* and *World of Fantasy*—so the team turned to those for inspiration as well.” - Morrison
- Asgardian architecture into smaller buildings.
 - “It’s home to gods, the previous incarnation was stone and gold.” Hennah explained. “So we stayed with those elements and we’ve stayed with the champions of the architecture to a degree, but also we had this sort of human level of single story, two stories, three stories.”
 - “Every set has practical elements to it, but it was like fifty-fifty.” Hennah added. “In terms of standing here—if they were sitting on the ground level—the wall is real, everything up there is. Inside buildings, ceilings will be digital. But in directive, elements may be practical.

EDITING/VFX (Zene Baker, Joel Negrón, Jake Morrison- VFX Supervisor)

- “It’s literally one of the most involved pictures I have ever been on. It’s visual effects heavy. All Marvel pictures do rely on visual effects to help tell the stories. But this one is absolutely enormous. The scope of the picture and the amount of elements in it is incredible.” - Morrison
- **MOTION CAPTURE (HULK):**
 - What that does is that allows us to frame the shots more accurately, so we know that what it will do at the end of the day.” Seeing as how Hulk is massive—as is his stride, “Where Mark Ruffalo takes 4 or 5 steps, those steps when they’re Hulk-size steps are actually like 3 times as far.”
 - “The operator actually will make the center point of the move—the end of it. So the operator, the camera approach, actually sees the Hulk 10-feet over that way and as Mark walks—we go through—we actually catch up with Mark and then we land at the final moment where we see him on mark, as Hulk. It’s pretty cool.”
 - “It’s amazing watching the transformation as he does each circuit of the room—gradually you see him loosen up and then he goes into a slight pose—and then he hunkers down and you can see him just watching the mirror as he’s going past. The character gets more and more Hulk and then after that—after you know a half an hour—he’s found the Hulk again.” - Morrison
- **HELA’S HEADGEAR:**
 - “The key is we base it upon Cate’s physical performance. The reason we got the motion capture stuff on her is we’re now recording literally like 120 samples per second of where her body is.” - Morrison
 - “How her wrist moves or elbow moves or whatever. That’s all captured in the system. So if she does a pirouette or a turn or anything, actually the stuff you see her do here—we then have the option to make her costume behave in symphony with her action.”
 - Complex CGI outfit worn by Cate Blanchett & Zoe Bell (Stunt Double). Zoe Bell elaborated further and explained that there was a lack of “hard and fast” preconceptions about what Hela’s costume or weapons would look like, thus allowing them to tinker and try specific movements that might not be possible if she had been handed a practical prop. Bell and Blanchett had to keep the basic dimensions of the costume and headdress in the back of their minds, but they also had more free reign to experiment with weapons and objects that the character can summon at will.

- Additional filming took place in [Atlanta](#) in July 2017, over three weeks, including filming the film's [post-credit scenes](#)
 - One scene, shown during the credits, introduces the spaceship *Sanctuary II* that belongs to [Thanos](#), the villain of *Avengers: Infinity War*
 - Another scene shown at the end of the credits, features the Grandmaster. Goldblum and Waititi improvised multiple different versions of the scene, including one that was not used but involved the singing of the Sakaarian national anthem, which was "made up on the spot"
- changed during reshoots was the location of the sequence where Thor and Loki find Odin on Earth, and Hela subsequently destroys Thor's hammer. Originally intended to take place in a New York City alley, Waititi decided that the environment was distracting from the emotions of the sequence, and so the scene was changed to take place in Norway. He felt this gave more weight to the scenes, made Odin's storyline more "authentic", and also allowed the characters and the audience to "chill out for a second, and have that moment, because the rest of the film basically just runs at a clip"
- By the time the reshoots for the film were completed, the film had been cut down from Waititi's initial version of two-hours-and-forty-minutes to around ninety minutes, with that expected to increase slightly with the newly filmed scenes. However, after the film's 2017 Comic Con panel, it was decided to add back a lot of the jokes that had been removed, with the final runtime being two-hours-and-ten-minutes
- Waititi described the process of deciding exactly what jokes to keep as "very tricky ... sometimes it would be funny in the beginning of the film and then not funny at all [or] it was funny in the wrong places and in the end, we had to just keep testing jokes and testing parts of the film"

SOUND/MUSIC (Mark Mothersbaugh)

- *The Lego Movie*, *21 Jump Street*, *Alvin and the Chipmunks* movies, *the Hotel Transylvania* movies, *Vacation*
- From the early 1970s to early 1990s, he was the lead singer, keyboardist and co-founder of Devo, the band best known for their hit song, "Whip It."
- Watched a viral video critical of the MCU's music as he began work on 'Ragnarok.'
- Taika Waititi & Mothersbaugh spoke about pushing the boundaries a bit, and the result is an '80s-tinged score with melodies worthy of Norse gods, as well as superheroes.
- "The composer has been getting squeezed over the last few decades. I guess sometimes maybe it works. A lot of times, and especially in the cases of the films they were pointing to in this YouTube thing, it started sounding like musical wallpaper," says Mothersbaugh. "I think that's what people were reacting to. It didn't sound like the music was written for that scene in particular. It sounded like somebody was just spraying the wall with some color. It was the right color for a specific moment but had no nuances to it."

PROMOTION

- First popped up on the TV airwaves on August 21 – more than two months before the release of the film.
- Week of September 4, approximately eight weeks ahead of the US premiere, the studio then dropped \$1 million on national TV advertising – perhaps hoping to build on interest from Labor Day moviegoers who may have seen trailers for *Thor: Ragnarok* in theaters.
- Ad spend for the film peaked at \$3.7 million the week of October 9 three weeks before the US premiere date. Through October 22, the studio has spent an estimated \$11.5 million overall on *Thor: Ragnarok* promotion on national TV.

BOX OFFICE

- Total Lifetime Grosses (As of November 7th): \$141,817,093
- Domestic: \$141,817,093
 - + Foreign: \$308,384,671
 - = Worldwide: \$450,201,764

- Domestic Summary
 - Opening Weekend: \$122,744,989
 - (#1 rank, 4,080 theaters, \$30,085 average)
 - % of Total Gross:
- > View All Weekends
 - Widest Release: 4,080 theaters
 - In Release: 6 days / 0.9 weeks
 - Numbers projected to hit \$100-\$110 million
- For the weekend of November 3, 2017, the film earned \$25.4 million from IMAX showings, which was the largest November opening weekend record, surpassing [Doctor Strange](#) (2016), and the third largest for an MCU film
- By November 7, 2017, just fourteen days into its release, *Ragnarok* surpassed [Thor](#) (2011) with \$450.2 million
- Box office projections for the film had it grossing \$100–125 million in its opening weekend
- Outside the United States and Canada, the film opened in 36 markets in its first weekend, ranking first in all, and earning \$109.1 million, \$6 million of which came from 189 IMAX screens. The United Kingdom opening (\$16.2 million) was the best October opening for any non-James Bond film. South Korea (\$15.7 million), Australia (\$8.4 million), Brazil (\$8.1 million), Indonesia (\$5.5M), Taiwan (\$5.4M), the Philippines (\$3.8M), Malaysia (\$3.5M), New Zealand, Vietnam, Argentina, Colombia, Chile, Bosnia, Bulgaria, Croatia, and South Africa had the best October opening weekend ever, while France (\$7.7 million) had the second-best October opening weekend. Brazil also had the third best debut for an MCU film, while New Zealand's opening was the biggest of 2017 overall

RECEPTION

- IMDB: 8.2/ 10
- Cinemascore: A
- RT: Tatometer 93% Audience 90%
- The website's critical consensus reads, "Exciting, funny, and above all fun, *Thor: Ragnarok* is a colorful cosmic adventure that sets a new standard for its franchise – and the rest of the Marvel Cinematic Universe."
- Sheri Linden of [The Hollywood Reporter](#) said, "With Taika Waititi at the helm, the clash-of-worlds CGI extravaganza blasts free of the previous installment's leaden *Dark World*. Giant fire monsters in stygian underworlds notwithstanding, even the story's central bad guys are silly fun, hammed to the hilt by Cate Blanchett and Jeff Goldblum."
- [Alonso Duralde](#) of [TheWrap](#) wrote, "Both the banter and the fighting, it should be noted, are excellent, so whether you go to superhero movies for the glossy escapism or the pulse-pounding action, you'll get your large soda's worth."
- Peter Travers of Rolling Stone rated the film three stars out of four, described the film as "the most fun you'll ever have at a Marvel movie" while praising the film's changing tone and direction as well drawing a similarity on its tone and humor to the *Guardians of the Galaxy*"

SEQUEL/LEGACY

- There had been discussions between Waititi and Marvel to create a spin-off [Marvel One-Shot](#) short film following the characters Korg and Miek, but it was not feasible due to Marvel's commitments producing three feature films a year. Feige did say that Marvel has plans for those characters, but would not say when they would next be seen