



FESTIVAL DE CANNES

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PRODUCTION **I.G**  
presents

## **GHOST IN THE SHELL 2: INNOCENCE**

a Mamoru Oshii Film



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### **INTRODUCTION**

After nine years, acclaimed writer/director **MAMORU OSHII** follows up his cult hit, "Ghost in the Shell" – one of the biggest anime successes of all time – with the long-awaited sequel, "Ghost in the Shell 2: Innocence."

### **STORY**

It is the year 2032 and the line between humans and machines has been blurred almost beyond distinction. Humans have forgotten that they are human and those that are left coexist with cyborgs (human spirits inhabiting entirely mechanized bodies) and dolls (robots with no human elements at all). Batou is a cyborg. His body is artificial: the only remnants left of his humanity, are traces of his brain... and the memories of a woman called The Major. "Ghost in the Shell 2: Innocence" is the story of a solitary cyborg who desperately wants to hold on to what's left of his humanity in a world where the worth of the human soul is fading almost into obscurity.

### **PRODUCTION I.G**

Founded in 1987 by Mitsuhiisa **I**shikawa and Takayuki **G**oto. In the past 15 years, Production I.G has produced a number of acclaimed feature films, OVA (original video animation), TV shows, and videogames. For their storytelling and quality of animation, *Ghost in the Shell* (1995, directed by Mamoru Oshii), *Jin-Roh: The Wolf Brigade* (2000, directed by Hiroyuki Okiura, written by Mamoru Oshii), and *Blood: The Last Vampire* (2000, directed by Hiroyuki Kitakubo), have earned critical accolades not just in Japan, but all around the world. Production I.G's other credits include *Neon Genesis Evangelion: Death & Rebirth* (1997, directed by Hideaki Anno), *Sakura Wars: The Movie* (2001, directed by Mitsuru Hongo), *Ghost in the Shell: Stand Alone Complex* (TV series, debuted in January 2004 on Nippon TV), and *Ghost in the Shell: S.A.C. 2nd GIG* (TV series, debuted in January 2004 on Sky Perfect TV! PPV Channel), and Quentin Tarantino's most recent movie, *Kill Bill*.



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## STAFF

ORIGINAL STORY: Shirow Masamune /  
"Ghost in the Shell" (Kodansha)

SCRIPT: Mamoru Oshii

MUSIC BY: Kenji Kawai  
THEME SONG: Kimiko Itoh / "Follow Me" (VideoArts Music)  
- Original Version (SMJI)

PRODUCERS: Mitsuhsa Ishikawa, Toshio Suzuki  
DIRECTOR: Mamoru Oshii  
ANIMATION DIRECTORS: Toshihiko Nishikubo, Naoko Kusumi  
CHARACTER DESIGNER: Hiroyuki Okiura  
MACHINE AND VEHICLE DESIGNER: Atsushi Takeuchi  
PRODUCTION DESIGNER: Yohei Taneda  
SUPERVISING LAYOUT ARTIST: Takashi Watabe  
KEY ANIMATION SUPERVISORS: Kazuchika Kise Tetsuya Nishio  
ART DIRECTOR: Shuichi Hirata  
COLOR SUPERVISOR: Kumiko Yusa  
DIGITAL EFFECTS SUPERVISOR: Hiroyuki Hayashi  
VISUAL EFFECTS: Hisashi Ezura  
LINE PRODUCERS: Ryuji Mitsumoto, Masatoshi Nishizawa  
RECORDING DIRECTOR: Kazuhiro Wakabayashi  
SOUND MIXER: Shuji Inoue  
SOUND DESIGNER: Randy Thom  
PRODUCED BY: Production I.G  
CO-PRODUCED BY: Studio Ghibli  
IN COOPERATION WITH: Lawson / Yomiuri Shinbunsha  
THEATRICAL DISTRIBUTION (Japan): Toho

## CAST

BATOU: Akio Ohtsuka  
MOTOKO KUSANAGI: Atsuko Tanaka  
TOGUSA: Kohichi Yamadera  
ARAMAKI: Tamio Ohki  
ISHIKAWA: Yutaka Nakano  
KIM: Naoto Takenaka

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**ASIA DISTRIBUTION:** DENTSU, Inc.

**INTERNATIONAL DISTRIBUTION:** DREAMWORKS SKG

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## MESSAGE FROM DIRECTOR/WRITER MAMORU OSHII

*“Why are humans so obsessed with recreating themselves?”*

*Economic recession... corporate downsizing... violent crime... We live in a cruel and frightening world. For some time now, I've been working in the animation industry – a sinful world unto itself – and frankly, have gotten tired of dealing with people in general. Sometimes, I imagine eliminating all human interaction and spending the rest of my life at home in Atami, relaxing and soaking in a hot spring. I feel old – every day, I have to force myself to go to work. It is this culture of fear and anxiety that I want to depict cinematically. This film is about the future of humanity, which I'm very much interested in.*

*There are no human beings in [Innocence](#). The characters are all human-shaped dolls, i.e., robots. For some reason, people have always created robots in their own image. I wonder why? I don't suppose that the human figure is the most practical shape for industrial robots. What is it about people that make them do such illogical things? I thought that exploring this question from the doll's point of view would help me better understand human nature.*

*[Batou](#), the main character of [Innocence](#), is our guide throughout the film. While investigating a case involving malfunctioning androids that went berserk, [Batou](#) encounters various types of dolls: a broken android who has gone mute, a female robot who looks exactly like a human, a group of dolls burned in effigy by a mob of humans, and a man who willingly transforms himself into a corpse and flatters himself that he has transcended human limitations. Through this experience and a series of battles, [Batou](#) is wounded and further mechanizes his body – gradually becoming more and more like an inorganic doll. The dolls that [Batou](#) meets have their own outlook on humanity. Each doll, from their non-human point of view, examines such human traits as arrogance and deceitfulness. [Batou](#) and his partner [Togusa](#) (who is mostly human and thus representing the viewer) embark on a journey through hell that forces them to ponder the meaning of human existence. [Batou](#)'s function is to drive the narrative forward, leading the audience vicariously through [Togusa](#).*

*This movie does not hold the view that the world revolves around the human race. Instead, it concludes that all forms of life – humans, animals, and robots – are equal. In this day and age when everything is uncertain, we should all think about what to value in life and how to coexist with others.*

*We all need friends, family, and lovers. We can't live alone. In the year 2032, when this movie takes place, robots and electronic beings have become necessary companions to people. Actually, that time has come already. What we need today is not some kind of anthropocentric humanism. Humanity has reached its limits. I believe that we must now broaden our horizons and philosophize about life from a larger perspective. With this film, I hope to reflect upon the uneasiness that pervades the world today. Under such conditions, what is the meaning of human existence?*