

## SUMMARY OF REASONS FOR DECISION

Under the Films, Videos, and Publications Classification Act 1993 (FVPC Act)

### HEADNOTE

<b>Title of publication:</b>	Overlord
<b>Other known title(s):</b>	Not stated
<b>OFLC ref:</b>	1800390.000
<b>Medium:</b>	Film
<b>Classification:</b>	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.
<b>Descriptive note:</b>	Graphic violence, horror, offensive language & content that may disturb
<b>Display conditions:</b>	None

*Overlord* is an American film that melds the war and fantasy horror genres together. It is approximately 110 minutes in duration, and the dialogue is primarily in English, but French and German are also spoken on occasion.

The film is set in Normandy, France on the eve of the D-Day landings – also known as Operation Overlord. A band of American paratroopers led by Corporal Ford parachute behind enemy lines. Their mission is to take out a German radio tower in a small town by the coast. Only four soldiers (Ford plus Privates Boyce, Tibbert and Chase) make it to the town but Ford is determined to make the mission a success. A young French woman (Chloe) helps the paratroopers by hiding them in her attic but the German commander of the tower (Wafner) gets in the way. Corporal Boyce (who happens to be the group's moral compass and audience surrogate) discovers that the basement of the tower also houses a secret Nazi lab that has been experimenting on the townspeople. A lake under the town contains a serum that transforms the dead into horrifying super creatures. He advocates that the group destroy the lab making the mission all the more dangerous.

The film deals with matters of violence, horror, cruelty and sex.

The film begins with an intense sequence that highlights the horrors of war. The transport plane the paratroopers are on comes under heavy fire. Boyce is thrust out of the plane just as it explodes and freefalls through the sky as it is lit up by anti-aircraft fire and explosions. He lands in a river and has to fight the ropes of his parachute to get to the surface. Boyce comes across his sergeant who is executed by a group of Nazi soldiers by the river bank. Ford stops him from intervening as it would have inevitably led to Boyce's death as well.

The film slowly transitions into a violent survival horror once the soldiers reach the village. A strange animal carcass and the grotesque appearance of Chloe's aunt signal the horrors that await. The pacing of the film ratchets up the tension as Boyce and the audience gradually become aware

of what it is going on in the tower. The underground bunker setting of the lab and the score add to the unsettling atmosphere of the film. Some of this tension is relieved through effective jump scares.

A Nazi doctor is experimenting on the townspeople to perfect the serum in order to create Nazi super soldiers. Boyce comes across several of the doctor's experiments when he gets trapped in the lab. These include the decapitated head of a woman that still has her vertebral column attached. The head is conscious and asks for help. Suspended bags contain bodies that are presumably bathed in lake water. Boyce unzips one bag and a head pops out and pleads for help. He also comes across an allied soldier who has a gigantic needle inserted into his abdomen presumably to pump the lake water into him. Boyce tortuously removes the needle and helps the soldier escape. Screaming and wailing voices in the lab allude to psychological and physical torture. A chase sequence in the lab involving Chloe effectively combines action, violence and horror elements as she escapes the clutches of a grotesque reanimated human creature.

The film deals with torture, the infliction of serious physical harm and acts of significant cruelty to a high extent and degree.

Cruelty is inherent in the actions of the Germans who abduct townspeople for their experiments. For example, a man is taken at night and a woman (presumably his wife) who is hysterical is executed. Townspeople who have had experiments conducted on them are burnt to death (off screen) by flamethrowers. Chloe's aunt has escaped death but is now a grotesquely disfigured and sickly woman following her time at the lab. She is later killed by German soldiers. The conduct of the Germans toward the townspeople is certainly degrading and dehumanising but is well contextualised within a fantasy action horror set in World War II. The German characters in the film are one dimensional villains.

Gun violence is a regular feature in the film with people being shot and killed with handguns or machine gun fire. In the majority of instances bullet strikes are seen as brief sprays of blood and the victim falls down. The strongest depiction of gun violence involves Wafner shooting Chase. The other soldiers expose his chest and try to put pressure on the actively bleeding wounds to no avail. He dies with his chest smeared in blood. Other forms of violence include Chloe torching one of the reanimated humans with a flame thrower, and a grenade exploding in the mouth of German soldier.

Physical violence is also a regular feature in the second half of the film and is far more impactful than the gun violence. It is associated with a high level of cruelty, and is graphic and gratuitous at times.

Ford repeatedly punches Wafner in the face with a knuckle duster after he is strung up by his arms. Most of the blows occur off screen and Wafner's face is only seen briefly but the assault is clearly vicious and extremely cruel. Ford's motivation is to get Wafner to divulge information about the lab so his conduct is morally ambiguous. Boyce tries to intervene and states Ford's actions make him no different to the Nazis but he is considered naïve and ordered to leave. Ford's conduct is consistent with his characterisation which emphasises his 'complete the mission at any cost' attitude. Boyce's attempted intervention distances the viewer from being complicit in Ford's questionable conduct mitigating some of the harm. However, Boyce also ends up resorting to graphic violence later in the film but we are clearly in the realm of a fantasy movie at this stage and Boyce's actions are justified.

Boyce reanimates Chase after he is killed by Wafner by injecting him with the serum. Chase undergoes a monstrous transformation as his skeleton contorts. He is filled with rage and attacks Boyce and the others. Boyce has no option but to stop him by repeatedly crushing his skull with the butt of a rifle. The head ends up being a gruesome bloody pulp.

Wafner manages to escape the soldiers and a shootout takes place. He manages to get back to the lab and injects himself with two syringes of serum. He slowly reveals that he has been shot in the face. Half his lower face is missing with his jaw and teeth exposed giving him a gruesome and sinister appearance. He becomes impervious to pain and gains super strength. The film culminates with a lengthy fight scene between Ford and Wafner in the lab. Ford is initially outmatched by the transformed Wafner and ends up being suspended through his upper abdomen with a large meat hook. Boyce intervenes and shoots at Wafner with no discernible effect. Ford manages to excruciatingly unhook himself and then injects himself with the serum as a means of staying alive to defeat Wafner. They manage to halt Wafner by exploding a gas cylinder next to him which throws him into the lake. Having injected himself with the serum, Ford decides to sacrifice himself and destroy the lab along with the remaining experimental subjects that include Wafner and several other German super soldiers.

Sexual violence is depicted to a limited extent in the film. Wafner gets Chloe to submit to his sexual advances by threatening to take her young brother to the lab. It is clear that this is not the first time he has used his position to take advantage of her. Chloe is clearly disgusted by the situation but has no option but to acquiesce. Wafner kisses her aggressively and sits her on a table. He has his head in between her legs when Boyce stops him from proceeding by holding a rifle to his head. In a later scene, Chloe lures a German soldier from his unit by running away. He wrestles her to the ground and is about to sexually assault her when he is stopped by Ford and Boyce. This was part of their plan to separate him so that they could get him and his motorbike alone.

The film contains regular use of highly offensive language, in particular use of the word “fuck” and its derivatives. The language is occasionally used in an aggressive context such the phrase “Fuck you”. Such language is likely to have an inuring effect on young impressionable viewers who are likely to emulate the language and be at risk of harms such as social alienation.

The dominant effect of *Overlord* is an entertaining genre film that combines war action and fantasy horror. Fans of both genres are likely to enjoy the film. The high extent and degree of graphic bloody violence and associated cruelty means the unrestricted availability of the film is likely to be injurious to the public good. The violence overshadows the elements of horror with regards to the classification. The gratuitous and graphic detail is likely to be shocking and disturbing to children and young teens. It is also presented in an exciting and entertaining manner which is likely to desensitise impressionable younger viewers to such conduct. Furthermore, the morally ambiguous nature of the cruel and violent conduct carried out by Ford, which is largely presented as being justifiable, means a high level of maturity and experience is required to be able to properly contextualise it. Older teens and adults are likely to have the maturity to contextualise all the elements in this film as a fantastical horror in a real world setting. Taking into account these considerations and the right to freedom of expression as stated in the New Zealand Bill of Rights Act, the least restrictive classification that will prevent injury to the public good is R16.

**Note:**

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## CONSIDERATION SHEET

<b>OFLC ref:</b>	1800390.000
<b>Submission channel:</b>	s12(1)

<b>Title of publication:</b>	Overlord
<b>Other known title:</b>	Not stated
<b>Medium:</b>	Film
<b>Distributor:</b>	Paramount Pictures International New Zealand
<b>Director:</b>	Julius Avery
<b>Producer:</b>	J.J. Abrams Lindsey Weber
<b>Country of origin:</b>	United States
<b>Language:</b>	English, German, French
<b>Applicant:</b>	Film & Video Labelling Body

<b>Examination transcript No:</b>	734
<b>Examination date:</b>	30 August 2018
<b>Other identifying information:</b>	

## COMPONENTS OF FILM

Components of film originally examined:

	Components	Running time
Feature(s):	Overlord	109:39
Total running time:		109:39

Components of film excised:

**CONSIDERATION OF THE PUBLICATION UNDER THE FILMS,  
VIDEOS, AND PUBLICATIONS CLASSIFICATION ACT 1994 (FVPC ACT)**

<b>Description</b>
<p><i>Overlord</i> is an American film that melds the war and fantasy horror genres together. It is approximately 110 minutes in duration, and the dialogue is primarily in English, but French and German are also spoken on occasion.</p> <p>The film is set in Normandy, France on the eve of the D-Day landings – also known as Operation Overlord. A band of American paratroopers led by Corporal Ford parachute behind enemy lines. Their mission is to take out a German radio tower in a small town by the coast. Only four soldiers (Ford plus Privates Boyce, Tibbert and Chase) make it to the town but Ford is determined to make the mission a success. A young French woman (Chloe) helps the paratroopers by hiding them in her attic but the German commander of the tower (Wafner) gets in the way. Corporal Boyce (who happens to be the group’s moral compass and audience surrogate) discovers that the basement of the tower also houses a secret Nazi lab that has been experimenting on the townspeople. A lake under the town contains a serum that transforms the dead into horrifying super creatures. He advocates that the group destroy the lab making the mission all the more dangerous.</p>

<b>Section 3(1): the Subject Matter Gateway</b>	
Does the publication describe, depict, express, or otherwise deal with matters such as:	
✓	Sex <sup>1</sup>
The film depicts the use of coercion and the threat of violence to get a woman to acquiesce to sexual conduct. This will be considered under s 3(2)(b).	
✓	Horror
<p>The film begins with an intense sequence that highlights the horrors of war. The transport plane the paratroopers are on comes under heavy fire. Boyce is thrust out of the plane just as it explodes and freefalls through the sky as it is lit up by anti-aircraft fire and explosions. He lands in a river and has to fight the ropes of his parachute to get to the surface. Boyce comes across his sergeant who is executed by a group of Nazi soldiers by the river bank. Ford stops him from intervening as it would inevitably led to Boyce’s death as well.</p> <p>The film slowly transitions into a violent horror survival once the soldiers reach the village. An animal carcass and the grotesque appearance of Chloe’s aunt signal the horrors that await. The pacing of the film ratchets up the tension as Boyce and the audience gradually become aware of</p>	

<sup>1</sup> Note that a publication can be found to deal with a matter such as sex if (a) the publication is or contains 1 or more visual images of 1 or more children or young persons who are nude or partially nude; and (b) those 1 or more visual images are, alone, or together with any other contents of the publication, reasonably capable of being regarded as sexual in nature. (s 3(1A)).

### Section 3(1): the Subject Matter Gateway

what it is going on in the tower. The setting of the lab in the basement and the score add to the unsettling atmosphere of the film. Some of this tension is relieved through effective jump scares. A Nazi doctor is experimenting on the townspeople to perfect the serum to create Nazi super soldiers to help the Germans win the war. Boyce comes across several of the doctor's experiments when he gets trapped in the lab. These include the decapitated head of a woman that still has her vertebral column attached. The head is conscious and asks for help. Suspended bags contain bodies that are presumably bathed in lake water. Boyce unzips one bag and a head pops out that pleads for help. He also comes across an allied soldier who has a gigantic needle inserted into his abdomen presumably to pump the lake water into him. Boyce tortuously removes the needle and helps the soldier escape. Screaming and wailing voices in the lab implies both psychological and physical torture. A chase sequence in the lab involving Chloe effectively combines action, violence and horror elements as she escapes the clutches of a grotesque reanimated human creature.

Elements of horror are also associated with the violence and will be addressed in 3(3)(a)(i).

—	Crime
✓	Cruelty
<p>Cruelty is inherent in the actions of the Nazi's who abduct townspeople for their experiments. For example, a man is taken at night and a woman (presumably his wife) who is hysterical is executed. Townspeople who have had experiments conducted on them are burnt to death (off screen) by flamethrowers. Chloe's aunt has escaped death but is now a grotesquely disfigured and sickly woman following her time at the lab. She is later killed by German soldiers.</p> <p>Extreme cruelty is also associated with some instances of violence and will be addressed in s 3(3)(a)(i).</p>	
✓	Violence
<p>Matters of violence will be addressed under s 3(3)(a)(i).</p>	
—	None of the above, <u>proceed to s 3A and s 3B</u>

### Section 3(2): Certain publications are "deemed to be objectionable"

Does the content of the publication raise any of these issues? If it does, discuss, and conclude whether the publication promotes or supports, or tends to promote or support, that matter.

—	s 3(2)(a) The exploitation of children or young persons for sexual purposes
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**Section 3(2): Certain publications are "deemed to be objectionable"**

✓	s 3(2)(b) The use of violence or coercion to compel a person to participate in, or submit to, sexual conduct
Although the film depicts a man coercing a woman into sexual conduct there is no suggestion that the film promotes or supports or tends to promote or support the matter. Therefore the conduct is more appropriately addressed in s 3(3)(a)(ii).	
—	s 3(2)(c) Sexual conduct with or upon the body of a dead person
—	s 3(2)(d) The use of urine or excrement in association with degrading or dehumanising conduct or sexual conduct
—	s 3(2)(e) Bestiality
—	s 3(2)(f) Acts of torture or the infliction of extreme violence or extreme cruelty
—	None of the above
If the publication promotes or supports (or tends to) any of these matters, could excisions be used to remove the problematic content?	
—	Yes. Consider the rest of the publication under s 3(3) and s 3(4) and discuss the required excisions in the conclusion.
—	No. The publication is deemed to be objectionable. <u>Proceed to Conclusion</u>

**Section 3(3): Matters to be given particular weight**

If any of the following criteria apply, discuss in terms of the extent and degree to which, and the manner in which, the publication:

✓	s 3(3)(a)(i) Deals with the infliction of torture, serious physical harm, significant cruelty
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### Section 3(3): Matters to be given particular weight

The film deals with the infliction of torture, serious physical harm and significant cruelty to a high extent and degree.

Gun violence is a regular feature in the film with people being shot and killed with handguns or machine gun fire. In the majority of instances bullet strikes are seen as brief sprays of blood and the victim falls down. The strongest depiction of gun violence involves Wafner shooting Chase. The other soldiers expose his chest and try to put pressure on the actively bleeding wounds to no avail. He dies with his chest smeared in blood. Other forms of violence include Chloe torching one of the reanimated humans with a flame thrower, and a grenade exploding in the mouth of German soldier.

Physical violence is also a regular feature of the film and is far more impactful than the gun violence. It is associated with a high level of cruelty, and is graphic and gratuitous at times.

Ford repeatedly punches Wafner in the face with a knuckle duster after he is strung up by his arms. Most of the blows occur off screen and Wafner's face is only seen briefly but the assault is clearly vicious and extremely cruel. Ford's motivation is to get Wafner to divulge information about the lab so his conduct is morally ambiguous. Boyce tries to intervene and states Ford's actions make him no different than the Nazi's but he is considered naïve and ordered to leave. Ford's conduct is consistent with his characterisation which emphasises his complete the mission at any cost attitude. Boyce's attempted intervention distances the viewer from being complicit in Ford's questionable conduct mitigating some of the harm. However, Boyce also ends up resorting to graphic violence later in the film which dilutes the anti-violence characterisation we have come to associate with him.

Boyce reanimates Chase after he is killed by Wafner by injecting him with the serum. Chase undergoes a monstrous transformation as his skeleton contorts. He is filled with rage and attacks Boyce and the others. Boyce has no option but to stop him by repeatedly crushing his skull with the butt of a rifle. The head ends up being a gruesome bloody pulp.

Wafner manages to escape the soldiers and a shootout takes place. He manages to get back to the lab and injects himself with two syringes of serum. He slowly reveals that he has been shot in the face. Half his lower face is missing with his jaw and teeth exposed giving him a gruesome and sinister appearance. He becomes impervious to pain and gains super strength. The film culminates with a lengthy fight scene between Ford and Wafner in the lab. Ford is initially outmatched by the transformed Wafner and ends up being suspended through his upper abdomen with a large meat hook. Boyce intervenes and shoots at Wafner with no discernible effect. Ford manages to excruciatingly unhook himself and then injects himself with the serum as a means of staying alive to defeat Wafner. They manage to halt Wafner by exploding a gas cylinder next to him which throws him into the lake. Having injected himself with the serum, Ford decides to sacrifice himself and destroy the lab along with the remaining experimental subjects that include Wafner and several other German super soldiers.



s 3(3)(a)(ii) Deals with sexual violence or sexual coercion, or violence or coercion in association with sexual conduct

Wafner gets Chloe to submit to his sexual advances by threatening to take her young brother to the lab. It is clear that this is not the first time he has done this. Chloe is clearly disgusted by the

**Section 3(3): Matters to be given particular weight**

situation but has no option but to acquiesce. Wafner kisses her aggressively and sits her on a table. He has his head in between her legs when Boyce stops him from proceeding by holding a rifle to his head. In a later scene, Chloe lures a German soldier from his unit by running away. He wrestles her to the ground and is about to sexually assault her when he is stopped by Ford and Boyce. This was part of their plan to separate him so that they could get him and his motorbike alone.

—	s 3(3)(a)(iii) Deals with other sexual or physical conduct of a degrading or dehumanising or demeaning nature
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—	s 3(3)(a)(iv) Deals with sexual conduct with or by children or young persons
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—	s 3(3)(a)(v) Deals with physical conduct in which sexual satisfaction is derived from inflicting or suffering cruelty or pain
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—	s 3(3)(b) Exploits the nudity of children or young persons
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✓	s 3(3)(c) Degrades or dehumanises or demeans any person
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The conduct of the German soldiers toward the townspeople is certainly degrading and dehumanising but is well contextualised in a fantasy horror set in World War II.

—	s 3(3)(d) Promotes or encourages criminal acts or acts of terrorism
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—	s 3(3)(e) Represents that members of any particular class of the public are inherently inferior to other members of the public by reason of an characteristic that is a prohibited ground of discrimination specified in s 21(1) of the Human Rights Act 1993
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—	The publication doesn't deal with any s 3(3) criteria
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**Section 3A:**

Does the publication contain highly offensive language to such an extent or degree that it is likely to seriously harm viewers under a certain age?  Yes  
 No

Discuss (including any necessary consideration of offensive language that is not 'highly offensive' or any highly offensive language which is not likely to cause serious harm to young viewers):

The film contains regular use of highly offensive language, in particular use of the word "fuck" and its derivatives. The language is occasionally used in an aggressive context such the phrase "Fuck you". Such language is likely to have an inuring effect on young impressionable viewers who are likely to emulate the language and be at risk of harms such as social alienation.

**Section 3B:**

Does the publication contain any of the following material?

—	Harm to a person's body, including self-inflicted death, self-mutilation or harmful body modification (other than any already discussed under s 3(3) criteria).
—	Conduct that, if imitated, would pose a risk of serious harm to self or others (other than any already discussed under s 3(3) criteria).
—	Physical conduct of a degrading, dehumanising or demeaning nature (other than any already discussed under s 3(3) criteria).
—	Visual images of a person's body that alone or with any other contents of the publication are of a degrading, dehumanising or demeaning nature (other than any already discussed under s 3(3) criteria).
✓	None of the above

**Section 3B:**

Does the extent and degree of the material make the publication likely to cause any of the following harms to young people under a specified age because of their general levels of emotional and intellectual development and maturity?

- Cause them to be greatly disturbed or shocked
- Increase significantly the risk of them killing, or causing serious harm to, themselves, others, or both
- Encourage them to treat or regard themselves, others, or both, as degraded, dehumanised or demeaned.

Discuss likely harm/s or why the content is unlikely to cause these harms:

**Submissions & consultations (if applicable)**

— Consultation or enquiries required under s 21

— Submissions received from interested parties under s 20

**Any other information to be taken into account (if relevant)**

(e.g. previous OFLC decisions, decisions of other classification bodies, research, books, articles, reviews, etc.)

## Conclusion

- In addition to all of the above matters, consider relevant s 3(4) matters: the dominant effect of the publication, character of the publication (including any merit, value or importance), impact of the medium, intended or likely audience, intended purpose, and any other relevant circumstances relating to its use
- Identify any likely injury to the public good from the unrestricted availability of the publication
- Determine the classification, taking into account the New Zealand Bill of Rights Act 1990 (NZBORA) and the need to impose the least restrictive limitation on the right to freedom of expression that will prevent injury to the public good

The dominant effect of *Overlord* is an entertaining genre film that combines war action and fantasy horror. Fans of both genres are likely to enjoy the film. The extent and degree graphic bloody violence and associated cruelty means the unrestricted availability of the publication is likely to be injurious to the public good. The violence in the film overshadows the elements of horror with regards to the classification. The gratuitous and graphic detail of the violent conduct is likely to be shocking and disturbing to children and young teens. The violence is also presented in an exciting and entertaining manner which is likely to desensitise impressionable younger viewers to such conduct. Furthermore, the morally ambiguous nature of the cruel and violent conduct carried out by Ford, which is largely presented as being justifiable, means a high level of maturity and experience is required to be able to properly contextualise it. The presence of highly offensive language also supports a restriction. Older teens and adults are likely to have the maturity to contextualise all the elements in this film as a fantastical horror in a real world setting. Taking into account these considerations and the right to freedom of expression as stated in the NZBORA, the least restrictive classification that will prevent injury to the public good is R16.

## Classification

R16

**Descriptive note to cover:** Graphic violence, cruelty, horror and offensive language

## Excisions (if applicable)

## Display conditions (restricted publications only)

Are display conditions necessary?

Yes

	<input checked="" type="checkbox"/> No
Reason for any display conditions:	

Date 30<sup>th</sup> August 2018

OFLC Ref 1800390.000

Title Overlord.

Other Known title(s)

Medium Film

Director(s) Julius Avery

Producer(s) J.J Abrams, Lindsey Weber

Country (ies) USA

Language(s) French, English

Photographer  
Mort Chase

00:00	Paravant	Black Boyce.
00:31	Bad Robot	
00:50	"	Sergeant
01:00	Overlord"	Captain Ford (Explosion expert)
01:10	WWII Soldiers in a transport plane	
01:44	"June 6th 1944"	Large.
03:23	Are you going to give me the fuck chain	"shit"
04:08	Rotten smells of Hitler"	"full of shit" Shit
	↳ Need to get a radio tower down on top of a church.	
05:23	Explosives outside of the plane as they are under anti-aircraft fire	

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06:35 Plane goes under heavy fire

07:03 Fire bursts through the plane  
Soldier killed by machine  
\* Violence one gets blown up by engine blast

08:04 Part of the plane explodes

09:01 Boyce is thrown out of the plane and he plunges  
\* to the ground landing in the water  
hand:

↳ He struggles to get free of his parachute ropes

↳ Debris is torn behind him.

11:10 He is shot at and escapes into the undergrowth  
behind him and finds a rifle

12:24 The sergeant is gunned down by Nazi soldiers

\* Violence

13:04 Several soldiers died and we seem to have found them

14:05 Boyce and find melt up twice the soldiers

↑ Tibbett, Danson chase.

15:55 Danson steps on a mine and blows up.

Everyone else is here. They are trying to find a way

16:49 The few soldiers make their way to the treehouse

18:18 The find the carcass of a strange looking animal

\* Terror / cube

18:57 A girl who lives in the woods sees the soldiers. They  
manage to catch her

↳ Boyce speaks French to her  
she is a survivor

21:10 The girl leads them to the village

tricking



22:00 Boyce is left with the girl  
The

22:47 Chloe is confronted by 4 soldiers and an officer  
arrives and lets her go

x  
threat

24:22 The girl leads the soldiers to her house  
↳ They see aunt wheezing and coughing  
She says she is very sick

26:28 They see the german shoot a woman in the head  
"A puff of blood is seen" - no light

"Fucker"

29:33 Boyce goes to the aunt's room

↳ He sees a grotesque looking woman.  
Chloe says the german did something to her at the church

(Jump  
scare  
horror)

31:07 Chloe cleans up Boyce's arm, and he talks to her  
about his background

↳ she tells him that her father and mother took her away  
A german doctor is running experiments

33:26 The german goes to Chloe's house. The officer enters  
her house.

↳ He is ss and full of menace and she is terrified

She does not want to relent.

So he calls the soldiers in

36:49 The soldiers go up to the attic stairs Paul is there  
They see him and leave.

He threatens Paul with a visit to the doctor.

38:40 The officer starts undressing. He kisses Chloe and  
forcefully starts to kiss her and remove her underwear  
He has his head between his legs

x  
sexual  
violence

Continues on pg 1

General Ford punches the officer and then redbulls him.

41:47 Boyce heads toward the compound  
He spies a cart of people being unloaded and then being blastarded - no people are off scene.

43:34 A dog chases boyce and he catches up to a truck. filled with dead bodies.

(K  
banned)  
↳ They have been gaged out of town

44:48 The truck stops in the compound

45:53 Boyce is in the compound

46:48 He keeps walking and over coming from the pipes  
He spies a man through a peephole

48:18 A man appears suddenly at a peephole

(Jump  
cut)  
49:26 Boyce walks into a room and finds bags suspended  
↳ A body emerges out of the bag and says "help me please"

50:54 Boyce finds syringes

Finds a decapitated head that is still alive

The doctor injects the syringe into a man and then he is inserted into

Boyce has pulled out a large needle that has been inserted into the abdomen of a soldier

54:15 The range to escape out through an underground channel

- 4:55 Tibbet and Chase are at the house  
 ↳ The guard officer is tied up in the attic
- 6:08 Boyce gets back to the house
- 7:00 Fard interrogates the guard officer  
 ↳ Fard kicks the officer in the face  
 Chase stabs the officer in the leg with a knife  
 ↳ Fard tortures the man as he twists the knife  
 before pulling it out
- 7:26 The guard officer is hoisted up "First you"  
 ↳ Fard punches the officer  
 Boyce tries to reach him Fard  
 Boyce tries to pull Fard off the soldier No get the fuck back.  
 but he punches Boyce
- As Boyce goes down. We hear Fard continue with  
 the assault
- 03:31 The guard has a sack over his face. He appears  
 unconscious as he falls to the ground  
 ↳ He shoots Chase but Tibbet  
 ↳ He has gunshot wounds in the torso. He wheezes  
 His chest is covered with blood as he dies
- 05:55 Tibbet has a gun in
- 06:17 Boyce inspects Chase with the syringe  
 Chase enters alive.  
 He appears to have super strength as he cr

(17)

1:08:27 Cheres's body starts transforming and

He grabs Boyce by the throat

↳

\* Boyce crushes Cheres's skull into a pulp.

Visence

1:10:45 The officer grabs Paul and tries to escape.

↳ A shootout takes place

1:12:04 Ford and Boyce have an argument

↳ Boyce refuses to

1:13:29 The officer ends up at the doctor's table and injects himself with two syringes of serum

His face is half crushed and grotesque  
→ blown away by a gunshot

1:15:57 Chloe runs away and is chased by a German soldier.

↳ a machine indicator they were killed was shut

1:16:46 The soldier catches her - he is knocked out by

He is tied to the bike and has a grenade in his hands. The bike is killed and explodes

↳ Corcufo and Tibbet create a diversion by knocking out all the soldiers

1:19:13 Ford, Boyce and Chloe get into the brew

1:19:50 Chloe shoots one of the soldiers in the head with a gun

radio operator.

20:21 Paul kills a soldier by slipping his moat

↳ He

22:09 Boyce and Chloe were at the table

↳ They find Paul slumped to a table

23:57 A creature starts attacking Chloe

↳ She manages to shoot him in the head but he reanimates and chases her through the caverns

Chloe tackles him with a flare tracer before she escapes

1:25:57 Paul is attacked by the German officer

1:26:50 the doctor sneaks up behind Boyce

1:27:38 Boyce and the doctor fight and he kills him by knife him in the back

1:28:21 Tibbett and Resnick try to save Paul from the creature but

1:29:30 the German officer traps Paul in a hook and slings him up

↳ the officer starts punching him with knuckle duster

Boyce shoots the officer but it has no effect

1:32:07 Paul manages to free himself from the hook.

1:32:44 the officer begins

14

Ford impales the office with a metal spike  
not to pull out

↳ Ford has impaled himself

↳ He rolls a cylinder towards him that  
Bayce fires a bullet at causing it to explode

25:41 Ford looks himself in after letting Bayce out

37:26 Ford blows himself up and the lab

38:02 Bayce has to escape out of the compound  
as the place goes crashing down on him

38:58 The place is successfully blown up after 0 days  
to the place

42:37 Credits

Directed by Julius Aroy

Producers JJ Abrams, Lindsey Weber.

19:39. The End.