

## SUMMARY OF REASONS FOR DECISION

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

### HEADNOTE

<b>Title of publication:</b>	Annabelle: Creation
<b>Other known title(s):</b>	Not stated
<b>OFLC ref:</b>	1700185.000
<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>	Contains violence and horror.
<b>Display conditions:</b>	None

*Annabelle: Creation* is a supernatural horror film from the United States with a running time of 108 minutes. Twelve years after the tragic loss of their young daughter, a kindly couple, Sam and Esther, invite a group of orphans and their minder into their large home. Esther remains bedbound due to ill health and isolates herself from the girls. The girls soon become the target of a possessed doll. The entity becomes violent and murders Esther and Sam, and possesses one of the girls, Janice. This film is set in the 1950s and is an origin story in the film franchise about the Annabelle doll. This film ends where the first Annabelle film begins (see OFLC: 1400787.000).

The publication deals with matters of horror under s3(1) of the FVPC Act. The film contains many elements typical of contemporary American films in this genre. The film uses foreshadowing and retains a feeling of isolation and danger throughout. Sam and Esther live in an isolated large, gothic style home. Sam is a retired doll maker, and his home and workshop is full of doll parts which adds to the creepy atmosphere. Supernatural elements abound; doors slam, furniture and objects move by themselves, people levitate and fear dominates. The haunted doll Annabelle is a large ugly, porcelain doll that has been dressed in a white old-fashioned dress. After the death of Bee, their daughter, they prayed to any entity to allow them to see her again. Their wish came true and eventually Bee asked to be allowed to possess the doll called Annabelle so that she could be with them forever. They agreed and the doll began to terrorise them. The demon also took on the shape of Bee with demonic features. She attacked her mother and as a result they exorcised their home and the doll was locked in a wardrobe covered in religious material to contain the demon. However, Janice lets the doll out, and the haunting begins once again. Two girls giggling under a sheet hear spooky sounds and a creepy, white-face woman with long fingers lunges at one of them under the sheet. Other girls are similarly attacked by half-seen figures with glowing eyes or by inanimate objects.

The demon appears as a black, inky creature with horns, sharp teeth and nails. It is able to make inanimate objects move, such as scarecrows and bedsheets. A loud soundtrack accompanies the film, which has artfully been designed to startle the audience during the more horrific scenes. There are many scenes where sympathetic characters are chased and hunted by the demon, Bee

or Annabelle. The figure of Bee, Sam and Esther's daughter is shown standing in her bedroom. Her face contorts in a horrific snarl, with large teeth. There is also a significant amount of gore, which is more appropriately dealt with under s3(3)(a)(i) in conjunction below with depictions of serious physical harm.

The publication does not promote or support, or tend to promote or support, any s3(2) matters.

There are spikes of gory, violent depictions. The demon kills Sam and Esther. Sam is shown approaching the demon with a holy cross. His fingers snap back one by one – this is slow, closely depicted and grotesque. He screams in pain, and is found dead on the living room floor. Esther wears a mask from a previous attack – her eye was ripped out of its socket – the aftermath of this incident is shown, and this is bloody. She is attacked again and the aftermath is shown. She has been torn in half, with her upper torso left hanging on the wall, its hands nailed in a crucifixion pose. Another character is shown torn in half, still alive and crawling on the floor. Janice is lifted into the air by an unseen entity and flung violently to the floor – she is unable to walk after this incident, until she becomes possessed by the demon. The film ends with the now adult Janice and a man attacking the people who adopted her and murdering them. This is bloody.

The dominant effect is of a formulaic supernatural horror film with numerous “jump scares”. The unrestricted availability of the publication is likely to be injurious to the public good. The film deals with horror in a manner that would be greatly disturbing and shocking to young viewers who lack the maturity to instinctively know that such events cannot happen. The frightening supernatural tone and pervasive sense of threat have a high degree of impact as the central characters are children. The gory and bloody killings and acts of cruelty are likely to have a strong and negative impact on younger viewers. Older teenagers and adults have the experience and maturity to place in the context of a supernatural horror film without being negatively affected. The publication is therefore restricted to audiences 16 years and over. This classification interferes with the right to freedom of expression contained in the New Zealand Bill of Rights Act 1990 but is consistent with s3 of the FVPC Act to limit the availability of publications likely to be injurious to the public good.

**Note:**

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**CONSIDERATION SHEET**

**OFLC ref:** 1700185.000

**Submission channel:** s12(1)

**Title of publication:** Annabelle: Creation

**Other known title:** Not stated

**Medium:** Film

**Distributor:** Roadshow Film Distributors

**Director:** David F. Sandberg

**Producer:** Peter Safran  
James Wan


**Country of origin:** United States

**Language:** English, English

**Applicant:** Film & Video Labelling Body

**Examination transcript No:** 714,p152

**Examination date:** 09 May 2017

**Classification Officer(s):** 

**Other identifying information:**

**COMPONENTS OF FILM****Components of film originally examined:**

	<b>Components</b>	<b>Running time</b>
<b>Feature(s):</b>	Annabelle: Creation	108:55
<b>Total running time:</b>		108:55

**Components of film excised:**

## EXAMINATION

### **Section 23 Examination and classification:**

...the Classification Office shall examine the publication to determine the classification of the publication.

### **Section 24 Soundtrack to be considered:**

Where a film is intended to be viewed with an accompanying soundtrack (whether or not the soundtrack is an integral part of the film), an examination of the film under s23 of the Act shall also take into account the content of the soundtrack and its relationship to the film.

### **Description of Publication:**

*Annabelle: Creation* is a supernatural horror film from the United States with a running time of 108 minutes. Twelve years after the tragic loss of their young daughter, a kindly couple, Sam and Esther, invite a group of orphans and their minder, a nun, into their large home. The girls soon become the target of a possessed doll. The entity becomes violent and murders the couple, Esther and Sam, and possesses of the girls, Janice. This film is set in the 1950's and is an origin story in the film franchise about the Annabelle doll.

Statutory Submissions

**Section 20 – Synopsis of Written Submissions**

Not Applicable	<b>x</b>
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**Section 21 Other Assistance**

None Requested	<b>x</b>
See Record of Assistance	

**Other Relevant Information**

None Considered	<input type="checkbox"/>
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In reaching a classification decision the Classification Office may consider a variety of information including **previous decisions** of the Classification Office or other **copyright bodies, research, books, articles, reviews**, and information obtained from the **Internet**. If you have used any of this information please record this below.

<b>Previous decisions</b>				
<b>Classification Body</b>	OFLC	<input checked="" type="checkbox"/>	VRA	<input type="checkbox"/>
	Chief Censor of Film	<input type="checkbox"/>	IPT	<input type="checkbox"/>
Title:				
Publication/Certificate/Decision No.				

<b>Other Sources</b> (please specify and reference): Previous Annabelle film
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## CLASSIFICATION

### New Zealand Bill of Rights Act 1990:

Section 14 of the New Zealand Bill of Rights Act 1990 (NZBORA) states that everyone has "the right to freedom of expression, including the freedom to seek, receive, and impart information and opinions of any kind in any form". Under s5 of the NZBORA, this freedom is subject "only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society". Section 6 of the NZBORA states that "Wherever an enactment can be given a meaning that is consistent with the rights and freedoms contained in this Bill of Rights, that meaning shall be preferred to any other meaning".

### Section 3 Meaning of "objectionable":

*s3(1) ... a publication is objectionable if it describes, depicts, expresses, or otherwise deals with matters such as sex, horror, crime, cruelty, or violence in such a manner that the availability of the publication is likely to be injurious to the public good.*

### Subject Matter Gateway:

The Court of Appeal's interpretation of the words "matters such as sex, horror, crime, cruelty or violence" in s3(1), as set out in *Living Word Distributors v Human Rights Action Group (Wellington)* [2000] 3 NZLR 570; (2000) 6 HRNZ 28, must also be taken in to account in the classification of any publication:

[27] The words "matters such as" in context are both expanding and limiting. They expand the qualifying content beyond a bare focus on one of the five categories specified. But the expression "such as" is narrower than "includes", which was the term used in defining "indecent" in the repealed Indecent Publications Act 1963. Given the similarity of the content description in the successive statutes, "such as" was a deliberate departure from the unrestricting "includes".

[28] The words used in s3 limit the qualifying publications to those that can fairly be described as dealing with matters of the kinds listed. In that regard, too, the collocation of words "sex, horror, crime, cruelty or violence", as the matters dealt with, tends to point to activity rather than to the expression of opinion or attitude.

[29] That, in our view, is the scope of the subject matter gateway.

The content of the publication must bring it within the "subject matter gateway". In classifying the publication therefore, the question is whether or not it deals with the following:

#### *Matters such as sex*

Included as a "matter such as sex" is any publication that in terms of s3(1A) –

(a) ... 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.*

Not applicable

*Matters such as horror*

The film contains many elements typical of contemporary American films in this genre. The film uses foreshadowing and retains a feeling of isolation and danger throughout. Sam and Esther live in an isolated large, gothic style home. Sam is a retired doll maker, and his home and workshop is full of doll parts which adds to the creepy atmosphere. The haunted doll Annabelle is a large porcelain doll that has been dressed in a white old-fashioned dress. After the doll caused disturbances in their home after their daughter's death, Sam and Esther had the home blessed and the doll was locked in a wardrobe covered in religious material to contain the demon. However, Janice lets the doll out, and the haunting intensifies once again.

The demon appears as an black, inky creature with sharp teeth and nails. It is able to make inanimate objects move, such as scarecrows and bedsheets. A loud soundtrack accompanies the film, which has artfully been designed to startle the audience during the more horrific scenes. There are many scenes where sympathetic characters are chased and hunted by the demon. The figure of Bee, Sam and Esther's daughter is shown standing in her bedroom. Her face contorts into a horrific snarl, with large teeth. There is also a significant amount of gore, which is more appropriately dealt with under s3(3)(a)(i) in conjunction with depictions of serious physical harm.

*Matters such as crime*

Not applicable

*Matters such as cruelty*

Discussed under s3(3)(a)(i)

*Matters such as violence*

Discussed under s3(3)(a)(i)

Or – The content of the publication does not bring it within any "subject matter gateway".

For publications that fall outside the "subject matter gateway" go to [s3A and s3B](#)

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

Under s3(2) of the FVPC Act, a publication is deemed to be objectionable if it promotes or supports, or tends to promote or support, certain activities listed in that subsection.

In *Moonen v Film and Literature Board of Review (Moonen I)*, the Court of Appeal stated that the words "promotes or supports" must be given "such available meaning as impinges as little as possible on the freedom of expression"<sup>1</sup> in order to be consistent with the NZBORA. The Court then set out how a publication may come within a definition of "promotes or supports" in s3(2) that impinges as little as possible on the freedom of expression:

Description and depiction ... of a prohibited activity do not of themselves necessarily amount to promotion of or support for that activity. There must be something about the

<sup>1</sup> *Moonen v Film and Literature Board of Review* [2000] 2 NZLR 9 at para 27.

way the prohibited activity is described, depicted or otherwise dealt with, which can fairly be said to have the effect of promoting or supporting that activity.<sup>2</sup>

Mere depiction or description of any of the s3(2) matters will generally not be enough to deem a publication to be objectionable under s3(2). When used in conjunction with an activity, the Classification Office defines "promote" to mean the advancement or encouragement of that activity. The Classification Office interprets the word "support" to mean the upholding and strengthening of something so that it is more likely to endure. A publication must therefore advance, encourage, uphold or strengthen, rather than merely depict, describe or deal with, one of the matters listed in s3(2) for it to be deemed to be objectionable under that provision.

*s3(2)(a) The exploitation of children, or young persons, or both, for sexual purposes.*

In *Moonen v Film and Literature Board of Review (Moonen II)* [2002] 2 NZLR 754, the Court of Appeal stated that the absence of definitions of "young persons" and "children" in s3(2)(a) was deliberate. The provision does not require proof of the models' ages; it requires an assessment of whether or not the publication in which the models appear promotes or supports the exploitation of children or young persons for sexual purposes:

The legislation is concerned with the vulnerability of young people and with the corrosive injury to the public good of depicting persons perceived to be children or young people as subjects for exploitation. The Board properly assessed whether the publication of the photographs would tend to promote or support the exploitation of children or young persons, not limited to the impact on the particular persons photographed. The inquiry under s3 does not require the ascertainment of the precise age of the person photographed.<sup>3</sup>

It was Parliament's intention therefore that s3(2)(a) should apply to any publication as defined in the Act, that promotes, supports, or tends to promote or support, the exploitation of children or young persons for sexual purposes. As long as a publication at least tends to promote or support such exploitation, whether or not it depicts underage models, no underage models or no models at all is irrelevant to the proper application of s3(2)(a). The issue is whether, on the evidence presented by the publication itself, the publication at least tends to promote or support the exploitation of children or young persons for sexual purposes.

Not applicable

*s3(2)(b) The use of violence or coercion to compel any person to participate in, or submit to, sexual conduct.*

Not applicable

*s3(2)(c) Sexual conduct with or upon the body of a dead person.*

Not applicable

*s3(2)(d) The use of urine or excrement in association with degrading or dehumanising conduct or sexual conduct.*

Not applicable

*s3(2)(e) Bestiality.*

Not applicable

*s3(2)(f) Acts of torture or the infliction of extreme violence or extreme cruelty.*

Not applicable

<sup>2</sup> Above n2 at para 29.

<sup>3</sup> *Moonen v Film and Literature Board of Review* [2002] 2 NZLR 754 at para 40.

If the publication promotes and supports, or tends to promote and support, any of the 3(2) provisions above and is deemed objectionable go to Conclusion.

However, section 32 of the FVPC Act directs the Classification Office to consider whether it would classify the publication differently if the material falling under s3(2) were excised or altered. If an excision were made, the publication would no longer fall under 3(2) of the FVPC Act. If the publication contains material that falls under 3(2) which can be excised or altered, go the Excisions section and then return to s3(3) and 3(4) below.

Otherwise, if the publication does not fall under s3(2) consider the following matters:

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

In determining, for the purposes of the Act, whether or not any publication (other than a publication to which subsection 3(2) of this section applies) is objectionable or should in accordance with section 23(2) be given a classification other than objectionable, the following matters shall also be considered:

...particular weight shall be given to the **extent** and **degree** to which, and the **manner** in which, the publication describes, depicts, or otherwise deals with...

*s3(3)(a)(i) Acts of torture, the infliction of serious physical harm, or acts of significant cruelty.*  
 There are some gory depictions. The demon kills Sam and Esther. Sam is shown approaching the demon with a holy cross. His fingers snap back one by one – this is grotesque. He screams in pain, and is found dead on the living room floor. Esther wears a mask from a previous attack – her eye was ripped out of its socket – the aftermath of this incident is shown, and this is bloody. She is attacked again and the aftermath is shown. She has been torn in half, with her upper torso left hanging on the wall. Another character is shown torn in half, still alive and crawling on the floor.

*s3(3)(a)(ii) Sexual violence or sexual coercion, or violence or coercion in association with sexual conduct.*

Not applicable

*s3(3)(a)(iii) Other sexual or physical conduct of a degrading or dehumanising or demeaning nature.*

Not applicable

*s3(3)(a)(iv) Sexual conduct with or by children, or young persons, or both.*

Not applicable

*s3(3)(a)(v) Physical conduct in which sexual satisfaction is derived from inflicting or suffering cruelty or pain.*

Not applicable

...particular weight shall be given to the **extent** and **degree** to which, and the **manner** in which, the publication

*s3(3)(b) Exploits the nudity of children or young persons, or both.*

Not applicable

*s3(3)(c) Degrades, dehumanises or demeans any person.*

Not applicable

*s3(3)(d) Promotes or encourages criminal acts or acts of terrorism.*

Not applicable

s3(3)(e) *Represents (whether directly or by implication) that members of any particular class of the public are inherently inferior to other members of the public by reason of any characteristic of members of that class, being a characteristic that is a prohibited ground of discrimination specified in section 21(1) of the Human Rights Act 1993.<sup>4</sup>*

Not applicable

**3A Publication may be age-restricted if it contains highly offensive language likely to cause serious harm:**

3A(1) A publication to which subsection 3A(2) applies may be classified as a restricted publication under section 23(2)(c)(i).

3A(2) *This subsection applies to a publication that contains highly offensive language to such an extent or degree that the availability of the publication would be likely, if not restricted to persons who have attained a specified age, to cause serious harm to persons under that age.*

3A(3) *In this section, **highly offensive language** means language that is highly offensive to the public in general.*

Not applicable

**3B Publication may be age-restricted if likely to be injurious to public good for specified reasons:**

3B(2) This subsection applies to a publication that contains material specified in subsection (3) to such an extent or degree that the availability of the publication would, if not restricted to persons who have attained a specified age, be likely to be injurious to the public good for any or all of the reasons specified in subsection (4).

3B(3) *The material referred to in subsection (2) is material that*

3B(3)(a) *describes, depicts, expresses, or otherwise deals with—*

3B(3)(a)(i) *Harm to a person's body whether it involves infliction of pain or not (for example, self-mutilation or similarly harmful body modification) or self-inflicted death.*

Not applicable

3B(3)(a)(ii) *Conduct that, if imitated, would pose a real risk of serious harm to self or others or both.*

3B(3)(a)(iii) *Physical conduct of a degrading or dehumanising or demeaning nature.*

3B(3)(b) *is or includes 1 or more visual images—*

3B(3)(b)(i) *of a person's body; and*

3B(3)(b)(ii) *that, alone, or together with any other contents of the publication, are of a degrading or dehumanising or demeaning nature.*

<sup>4</sup> The grounds of discrimination prohibited by s21(1) of the Human Rights Act 1993 are sex, marital status, religious belief, ethical belief, colour, race, ethnic or national origins, disability, age, political opinion, employment status, family status and sexual orientation.

3B(4) The reasons referred to in subsection (2) are that the general levels of emotional and intellectual development and maturity of persons under the specified age mean that the availability of the publication to those persons would be likely to—

- 3B(4)(a) *Cause them to be greatly disturbed or shocked; or*
- 3B(4)(b) *Increase significantly the risk of them killing, or causing serious harm to, themselves, others, or both; or*
- 3B(4)(c) *Encourage them to treat or regard themselves, others, or both, as degraded or dehumanised or demeaned.*

Not applicable

**3C Procedure for classification under sections 3A and 3B:**

In determining whether to classify a publication as a restricted publication in accordance with section 3A or section 3B, the Classification Office must consider the matters specified in paragraphs (a) to (f) of section 3(4).

**Section 3(4) Additional matters to be considered:**

In determining, for the purposes of the Act, whether or not any publication (other than a publication to which subsection 3(2) of this section applies) is objectionable or should in accordance with section 23(2) be given a classification other than objectionable, the following matters shall also be considered:

- s3(4)(a) *The dominant effect of the publication as a whole.*  
The dominant effect is of a formulaic supernatural horror film with numerous “jump scares”.
- s3(4)(b) *The impact of the medium in which the publication is presented.*  
The film format is likely to enhance the impact of the horror material.
- s3(4)(c) *The character of the publication, including any merit, value or importance it has in relation to literary, artistic, social, cultural, educational, scientific or other matters.*  
No particular character or merit
- s3(4)(d) *The persons, classes of persons, or age groups of the persons to whom the publication is intended or is likely to be made available.*  
Older teenagers, fans of horror films
- s3(4)(e) *The purpose for which the publication is intended to be used.*  
Entertainment
- s3(4)(f) *Any other relevant circumstances relating to the intended or likely use of the publication.*  
None

## CONCLUSION (INCLUDING NZBORA CONSIDERATIONS)

If s3(1) applies to the publication the question is whether or not it deals with the matters discussed in a manner that **the availability of the publication is likely to be injurious to the public good**. In discussing injury consider the nature and severity of that injury, the likelihood of it occurring and who would be injured by the publication's availability. The classification recommended must remedy the injury identified.

If s3B applies to the publication, **the injury to the public good** must be explained in terms of s3B(4) of the FVPC Act.

If s3A applies to the publication, explain the age restriction in terms of **how the language is likely to cause serious harm to persons under the age of the restriction**.

Any classification that limits the right to freedom of expression affirmed by s14 of the NZBORA must be **reasonable and demonstrably justifiable**.

**Classification:**

R16
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The unrestricted availability of the publication is likely to be injurious to the public good. The feature deals with violence, horror and cruelty in a manner that would be greatly disturbing and shocking to young viewers. The frightening supernatural tone and pervasive sense of threat have a moderate degree of impact that older teenagers and adults have the experience and maturity to place in the context of a supernatural horror film without being negatively affected. The publication is therefore restricted to audiences 16 years and over. This classification interferes with freedom of expression contained in the New Zealand Bill of Rights Act 1990 but is consistent with s3 of the FVPC Act to limit the availability of publications likely to be injurious to the public good.

## EXCISIONS/ ALTERATIONS

### Section 32 - Excisions from and alterations to film –

In the case of a film submitted for classification under any part of the Act other than s29(1) and 41(3) (court referrals), if the Classification is of the opinion that it would classify the film differently according to whether any specified part or parts of the film are excised from or left in the film, it shall, before making a final determination in respect of the classification of the film, follow the procedure prescribed by section 33.

Section 33(1) directs the Classification Office to notify the authorised distributor of the film of the classification that would be given if part or parts of the film were excised or altered, and, the classification that would be given if the specified part or parts were not excised or altered.

Section 33(5) provides that, in deciding whether or not to propose excisions or alterations, the Classification Office may consider the effect that any such excision or alteration may have on the continuity of the film or on its overall effect.

EXCISIONS SUMMARY	
None (for non-moving image and s29(1) / 41(3) publications)	<input type="checkbox"/>
No excisions recommended (for all other moving image publications)	<input checked="" type="checkbox"/>
Excisions/alterations recommended	<input type="checkbox"/>
<b>Number of Excisions/Alterations:</b>	
<b>Brief Description:</b>	

**PUBLIC DISPLAY CONDITIONS**

Not Applicable	
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**Section 27 Conditions relating to the display of restricted publications –**

Where the Classification Office classifies any publication as restricted, the Office shall in every case consider whether or not to impose conditions on the public display of that publication, and may impose such conditions at the time of classifying the publication.

In determining whether or not conditions in respect of public display should be imposed, the Classification Office must have regard to:

*s27(2)(a) The reasons for classifying the publication as a restricted publication.*  
 Horror, cruelty, violence

*s27(2)(b) The terms of the classification given to the publication.*  
 R16

*s27(2)(c) The likelihood that the public display of the publication, if not subject to conditions or, as the case may be, any particular condition, would cause offence to reasonable members of the public.*  
 None.

Section 27(3) directs that where the Classification Office considers that the public display of the publication, if not subject to conditions under this section, would be likely to cause offence to reasonable members of the public, the Classification Office shall, at the time of classifying the publication, impose such conditions under this section in respect of the public display of that publication as it considers necessary to avoid the causing of such offence.



152  
Date 9/5/17

OFLC Ref 1700185.000

Title Annabelle: Creation.

Other Known title(s)

Medium Film

Director (s) David F. Sandberg

Producer (s) James Wan . Peter Safran.

Country (ies) U.S

Language (s) English

Classification R16

• Warner Bros.

• 24 eyeball (poll's.)  
Pollmaker.

2:10 Doll in box. note under door. "Find Me"

3:29 in house. another note. Childlike scrawl.

Behind curtain  
4:14 little girl.

5:37 listening to record.

Church - father = Sam / Esther / Bea  
Flat tyre.

153

Annabelle  
creative

7-08 Girl van over. Doll cracked / falls on bed.

hinda. 72 years later

8-33 girl.  
on bus. Orphanage - holding doll

Mullins - taking in orphans Mrs Mullins -  
Accident

Howe - derelict - / Run down

leg brace. Polio.

93-04 Chair - stairs. Yan - Brad.

top of stairs alone. dark comidor

16-01 Bee's room / locked

17-28 book moving on own. painting / funny waiter

17- Spilling up / <sup>opens</sup> suddenly. / Charlotte.

18-50 Yan - sore leg. alone.

19-55 door / figure behind. moving. turns around,  
nothing there. Stick. Crotch.  
dinner

22-07 Carol -  
lights going flicking

22-27 Bed. Praying

Yan - noises. Not slipped under door.

23-18 'Find Mr'

24-13 'In Here' - unlocks. Opens door.  
time capsule. Toys & puppets. doll house.

25-45 Girl standing. Key. Wardrobe.

27-00 Doll. Shirts door.

28-25 opens / shirts / locker. opens.  
throws sheet over doll.

A moves / behind her. She doesn't see Mr M runs  
sheet / doll. walks towards.

disappears. In bed.  
31-46 Hide and seek. Confessing. Being scolded.

37-50 hiding spot under the stairs. / Scarecrow -> sack  
other girls in shed. face.

36-18 under stairs - doll. Mous backwards.

38-37 under sheets / torch. ghost stories.

About Ms Mullin. nancy +

creaking. torch goes out. Bell rings. carol.

Bell in room. Creaking.

40-48 crying  
gone.

} loud music.

jump scale. Mask.

42-00 Nun - Bell ringing. sister Charlotte - Room in decay.  
Jan. spys.  
mask.

43.5T pic of Bee & doll. eyes glow. Music. From room.  
Jan - goes into room.  
friend comes in. Linda.

46.2F doll, looking at them. Linda leaves diary.  
doll's eyes move.  
Door Slams shut. Dark. Puppet show.

Punch + Judy. grabs puppet - noone there.  
doll house lights on

48.50 ghost. Bee. tapping window. silent "Up me"  
"your soul" // Black 3 sharp nails  
A . . . fingers.

Black / face. Sharp teeth. Loud music.

doors slamming. Lights off.

50.2L Black lanky mass covers hallway. on chair lift.  
Stops 1/2 way. Back up.

little girl waiting at top.

51.30B silence. long / jump scare. disapp?

Shoe - body. bottom stairs. bloody nose.

52.54 Alice 'Whatcha'.

53.32 not sure - if she can walk. Tells her. thrown.

54.58 whittling t.  
Sam & wife talking.

57.05 Janice - downstairs. Sofa.  
laughing toy.

58:10 Alone. Linda upstairs. Drawn into Bee's  
 ROOM. noise. keyhole. doll rocking in chair.  
 opens door.  
 doll ins.

60:15 In room alone w/ pingpong gun. ~~shoot~~ Shoots.  
 ball - rolls at back.

60:45 Snag. pulled. In bed. Under cover. Watching.  
 lights out.  
 Something on bed. Black footprints.

61:12 Bunk under. Doll. Black /inky shadow.  
 mmm

63:10 In sun done in chair. other girls hanging wash.  
 shoves her chair. invisible force. Notes in shed.

★ dead hands.

hum. Shed. thrown in. crawling.  
 Chair <sup>shed</sup> <sup>moving</sup> away things all falling down.

doll parts etc.

★ vomits black tar into Janie's mouth.  
 crawls m-top. dead looking

66:37 Smiles. different. telling other girls.

68:17 Mr Mullins. talking to him about Janie.  
 daughter.  
 getting angry about doll. humming song.

70:48 doll - tea-table.



83:04 Bell ringing. Girls enter.

Chisary.  
mak - blood.

\* Stigmatat - Ripped in 1/2.

84:06 Nun prays. / Levitating / Slams -> wall

84:49 Linda dragged backwards.  
girls / truck.

85:20 Scarcrow moving. / Running. Shed.

Dummy waiter.

\* Body / Stigmatud? } locked-in. Nang.

87:10 axe. lightbulb - Crow Body - coming to life.

\* Black hands. Rips face / huge teeth. bulb<sup>s</sup> drop/smash.

88:10 Ladder. Reaches swears back. Loud music.

89:42 quiet.  
devil / grudge. Black - elfie looking.

90:00 door smashing. girl. } Lair.  
Linda / dummy waiter.

Blood on wall. floor. Half a body. alive / screams.

91:56 stuck.  
crawling up. black hands n/ nails.  
pulls down.

15

93-05 In room - Alone - walking. Creaks.  
looking for <sup>man</sup> <sub>house silent</sub>. Scraping noise.  
Janice - Stabbing doll.

94-20 Hides in god closet.  
calling for <sup>Linda</sup>.  
Doll in closet with her.

Knife -

96-11 nans - locks in wardrobe.  
electricity goes nuts. earthquake. things fly.  
loud music.

exit house. girls outside. thg.  
lights (all explode. sirens.

98-20 open god-closet. Mole in wall.  
Blessed - Doll.

100-13 leaving.

101-25 adopted. Janice. Annabelle.  
72 years later.

102-32 Couple - night

\* slits throat. Man -  
neighbour sees? goes nextdoor. = PIK

David F. Sandberg = Prod. 108-55

104-48  
creek.

peter safran = Prod.  
gams wan = Prod.