

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	The Returned
Other known title(s):	Not stated
OFLC ref:	1400187.000
Medium:	DVD
Classification:	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 13 years.
Descriptive note:	Violence, horror scenes and offensive language.
Display conditions:	None

The publication is a zombie based suspense thriller *The Returned*. The film is set in a post zombie apocalypse world. Those that are infected live normal lives provided they regularly inject themselves with serum, which stops the infection from progressing. These people are known as "the returned". Kate is a doctor, and her partner Alex, a musician, is one of the returned. The serum can only be obtained from the spines of the infected who have died, thus supplies are dwindling and the race is on to develop a synthetic alternative. Kate is robbed of Alex's supply of serum, and resorts to buying supplies on the black market. Kate comes home to find Alex murdering a man. Together they dispose of the body. Meanwhile the streets are full of anti-returned protests, and the returned are being rounded up and sent away to detention centres. When police arrive to take Alex away, Kate manages to convince them that she has killed Alex. The synthetic serum doesn't work as it should. Alex has his supply of serum stolen. Kate is given some more by her boss at the hospital she works at, only for this to be destroyed during another attempted robbery. In desperation at the impending end of his serum, Alex chains himself to the wall of his recording studio before he regresses to being a zombie. Kate comforts him before doing what is necessary: shooting him in the head. The film ends with an announcement that the new synthetic serum is effective, and Kate breaking down distraught at having unnecessarily shot Alex.

The publication deals with matters of horror, crime, cruelty and violence under s3(1) of the FVPC Act. Nothing requires consideration under s3(2).

The publication deals with matters of horror. In an early scene Alex finds a man convulsing on the ground and foaming at the mouth. He goes to help the man, who unexpectedly bites him. Alex is then taken to a military hospital where he is injected with the serum in time to enable him to become one of the returned. During one of Kate's lectures there is a brief shot of a man with bloody mouth wounds writhing while restrained to a bed.

There are occasional brief scenes of ferocious zombies attacking in a frenzy. These scenes are discussed in more detail under s3(3)(a)(i) below.

The publication deals with matters of crime in the form of robberies of serum. In one of these Kate's assailants smash her car window and grab her by the neck. Kate then runs down her assailant smashing the case of serum on the ground. Robbery occurs as plot points only. The publication does not promote or encourage robberies.

In terms of s3(3)(a)(i) the publication deals with the infliction of serious physical harm and significant cruelty.

At one point Kate is robbed at gunpoint. After taking the serum Kate goes through the hospital ward to find all of her returned patients shot in their beds, the blood stains visible on their white sheets. When Kate arrives home to find Alex attacking a man he briefly and indistinctly shown on the floor attacking the man with large blood stains visible on the wall behind him.

The strongest scene of violence occurs when Alex discovers a zombie out the back of a service station. The zombie is chained to a wall by his arms and neck, and eating a corpse that is lying on the ground next to him. Both zombie and corpse are covered with significant amounts of blood. When the zombie sees Alex it rushes at him in a frenzy. Alex shoots the zombie in the head, with blood bursting from the wound.

Towards the end of the film there are touching scenes of Kate comforting Alex after he has chained himself to the wall of his recording studio. These are interspersed with flashbacks of Kate about to shoot a blood covered zombie with a shotgun. Kate relents and doesn't shoot the zombie. Back in the present Alex has started to cough up blood. Kate shoots Alex. This is not shown onscreen; it is implied by the sound of a gunshot and a flash of light in the doorway.


The publication is essentially an intelligent suspense thriller where zombie infection is used as a plot device, while only extremely rarely seen onscreen. Scenes of horror and violence are only present to a very low extent. While these scenes are on occasion strong, they are very well contained by the publication's story line.

In terms of s3A the publication contains occasional use of highly offensive language in the form of "fuck" and its derivatives. This is sometimes used during conflict, with phrases such as "go fuck yourself" used.

The dominant effect of the publication is of an engaging and suspenseful drama about zombies who live as normal people. The New Zealand Bill of Rights Act 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. With the current publication the right to freedom of expression needs to be restricted due to its occasional spikes of violence and horror. While very low in extent, and well contained by the storyline, this material is still sufficiently strong to greatly shock and disturb children. Occasional use of highly offensive language is likely to cause serious harm to children by inuring them to such language and encouraging them to use it for themselves. The publication is classified as objectionable except if the availability of the publication is restricted to persons who have attained the age of 13 years. This restriction on availability is the minimum necessary to prevent likely injury to the public good.

Note:

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CONSIDERATION SHEET**OFLC ref:** 1400187.000**Submission channel:** s12(1)**Title of publication:** The Returned**Other known title:** Not stated**Medium:** DVD**Distributor:** Vendetta Films**Director:** Manuel Carballo**Producer:** Julio Fernández
Gary Howsam
Bill Marks**Country of origin:** Canada, Spain**Language:** English**Applicant:** Film & Video Labelling Body**Examination transcript No:** 615, p306**Examination date:** 24 March 2014**Classification Officer(s):** **Other identifying information:**

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

	Components	Running time
Feature(s):	The Returned	94:47
Timed component(s):	After Party	0:21
	The Tall Man	1:50
Total running time:		96:58

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:

The publication is a zombie based suspense thriller *The Returned*. The film is set in a post zombie apocalypse world. Those that are infected live normal lives provided they regularly inject themselves with serum, which stops the infection from progressing. These people are known as “the returned”. Kate is a doctor, and her partner Alex, a musician, is one of the returned. The serum can only be obtained from the spines of the infected who have died, thus supplies are dwindling and the race is on to develop a synthetic alternative. Kate is robbed of Alex’s supply of serum, and resorts to buying supplies on the black market. Kate comes home to find Alex murdering a man. Together they dispose of the body. Meanwhile the streets are full of anti-returned protests, and the returned are being rounded up and sent away to detention centres. When police arrive to take Alex away, Kate manages to convince them that she has killed Alex. The synthetic serum doesn’t work as it should. Alex has his supply of serum stolen. Kate is given some more by her boss at the hospital she works at, only for this to be destroyed during another attempted robbery. In desperation at the impending end of his serum, Alex chains himself to the wall of his recording studio before he regresses to being a zombie. Kate comforts him before doing what is necessary: shooting him in the head. The film ends with an announcement that the new synthetic serum is effective, and Kate breaking down distraught at having unnecessarily shot Alex.

Statutory Submissions

Section 20 – Synopsis of Written Submissions

Not Applicable	X
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Section 21 Other Assistance

None Requested	X
See Record of Assistance	

Other Relevant Information

None Considered	<input checked="" 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.

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

Other Sources (please specify and reference):

CLASSIFICATION

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.

N/A

Matters such as horror

The publication deals with matters of horror. In an early scene Alex finds a man convulsing on the ground and foaming at the mouth. He goes to help the man, who unexpectedly bites him. Alex is then taken to a military hospital where he is injected with the serum in time to enable him to become one of the returned. During one of Kate's lectures there is a brief shot of a man with bloody mouth wounds writhing while restrained to a bed.

There are occasional brief scenes of ferocious zombies attacking in a frenzy. These scenes are discussed in more detail under s3(3)(a)(i) below.

Matters such as crime

The publication deals with matters of crime in the form of robberies of serum. In one of these Kate's assailants smash her car window and grab her by the neck. Kate then runs down her assailant smashing the case of serum on the ground. Robbery occurs as plot points only. The publication does not promote or encourage robberies.

Matters such as cruelty

See s3(3)(a)(i)

Matters such as violence

See 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"¹ in order to be consistent with the Bill of Rights. 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 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.²

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.

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

² Above n2 at para 29.

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.³

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.

N/A

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

N/A

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

N/A

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

N/A

s3(2)(e) *Bestiality.*

N/A

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

N/A

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 the Bill of Rights section.

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 –

³ *Mosonen v Film and Literature Board of Review* [2002] 2 NZLR 754 at para 40.

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.

In terms of s3(3)(a)(i) the publication deals with the infliction of serious physical harm and significant cruelty.

At one point Kate is robbed at gunpoint. After taking the serum Kate goes through the hospital ward to find all of her returned patients shot in their beds, the blood stains visible on their white sheets. When Kate arrives home to find Alex attacking a man he briefly and indistinctly shown on the floor attacking the man with large blood stains visible on the wall behind him.

The strongest scene of violence occurs when Alex discovers a zombie out the back of a service station. The zombie is chained to a wall by his arms and neck, and eating a corpse that is lying on the ground next to him. Both zombie and corpse are covered with significant amounts of blood. When the zombie sees Alex it rushes at him in a frenzy. Alex shoots the zombie in the head, with blood bursting from the wound.

Towards the end of the film there are touching scenes of Kate comforting Alex after he has chained himself to the wall of his recording studio. These are interspersed with flashbacks of Kate about to shoot a blood covered zombie with a shotgun. Kate relents and doesn't shoot the zombie. Back in the present Alex has started to cough up blood. Kate shoots Alex. This is not shown onscreen; it is implied by the sound of a gunshot and a flash of light in the doorway.

The publication is essentially an intelligent suspense thriller where zombie infection is used as a plot device, while only extremely rarely seen onscreen. Scenes of horror and violence are only present to a very low extent. While these scenes are on occasion strong, they are very well contained by the publication's story line.

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

N/A

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

N/A

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

N/A

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

N/A

...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.

N/A	
s3(3)(c)	<i>Degrades, dehumanises or demeans any person.</i>
N/A	
s3(3)(d)	<i>Promotes or encourages criminal acts or acts of terrorism.</i>
N/A	
s3(3)(e)	<i>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 1993.⁴</i>

N/A

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.*

In terms of s3A the publication contains occasional use of highly offensive language in the form of “fuck” and its derivatives. This is sometimes used during conflict, with phrases such as “go fuck yourself” used.

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.*

Discussed elsewhere

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

⁴ 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(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.*

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.*

See conclusion

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 of the publication is of an engaging and suspenseful drama about zombies who live as normal people.
- s3(4)(b) *The impact of the medium in which the publication is presented.*
The publication is presented on DVD with wide potential for high quality copying and viewing in private homes.
- 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.*
The publication has merit with regard to entertainment.
- 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.*

Mature audiences

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

BILL OF RIGHTS CONSIDERATIONS

New Zealand Bill of Rights Act 1990

Section 14 Freedom of expression -

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.

Section 5 Justified limitations -

Subject to section 4 of this Bill of Rights, the rights and freedoms contained in this Bill of Rights may be subject only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society.

Section 6 Interpretation consistent with Bill of Rights to be preferred -

Wherever an enactment can be given a meaning consistent with the rights and freedoms contained in this Bill of Rights, that meaning shall be preferred to any other meaning.

Discussion of Bill of Rights Considerations:

See conclusion

CONCLUSION

Injury

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**.

Classification:

R13

The New Zealand Bill of Rights Act 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. With the current publication the right to freedom of expression needs to be restricted due to its occasional spikes of violence and horror. While very low in extent, and well contained by the storyline, this material is still sufficiently strong to greatly shock and disturb children. Occasional use of highly offensive language is likely to cause serious harm to children by inuring them to such language and encouraging them to use it for themselves. The publication is classified as objectionable except if the availability of the publication is restricted to persons who have attained the age of 13 years. This restriction on availability is the minimum necessary to prevent likely injury 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"/>
Number of Excisions/Alterations:	
Brief Description:	

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.

Matters of violence and horror

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

R13

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.

The disc contains the title *The Returned* only which is likely to be inoffensive to reasonable members of the public.

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.

No display conditions are imposed on the publication.

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Date	24 / 3 / 14	OTIC Ref.	14001 C7	VR
Applicant	FU LB			
Artist	Cristina Estrus.			
Title	The Returned			
Other Known (s)	N/S.			
Country	Inquiel Corrallo			
Director	Bill Marks; Gary Rowson; Julio Fernandez			
Medium	DVD.			
Country (now)	United States	England.		
Also In? Yes	<input checked="" type="checkbox"/>			

Classification	R13	Violence, Horror Scenes + off lang.
Country	/	/
Director	/	/
Medium	/	/
Country (now)	/	/
Also In? Yes	<input checked="" type="checkbox"/>	
Runtime	96:58	

Components

Feature: The Returned

94:47

TC: After Party
The tall man

0:21
1:50

TR7

96:57

00 Credits

Dir Manuel Carballo

♀ in hospital bed

couple looking at house

5:30. Boy released from hospital. Alex asks Kate about vaccines.

8:30. Alex throws guitarist out of class. Protest outside hospital.

12:30 Kate puts virus in fridge

Dying party. ♀ tells story about ♂ who tries to cheat death by murdering one person a day.

16:00 Alex finds ♂ crawling on ground from front porch. ♂ bit A.

A sick in mobile hospital. Moved to civilian hospital. Not Kate. 6 years ago.

19:00. Boy chased by A. Begs please don't hurt. Returned

♂ w/ bloody mouth & wounds, worthless. Tried to beg. Briefly. In Kate's lecture.

Virus never goes away, but can control if injected in 1st few hours.

♂ before returned live in special compounds outside of city

23:30. A sister, radio. Can only be extracted from returned who have already died. Fever returned = dwindling supplies.

A buys gas.

15:00 A taking serum. CU injecting in ankle.

27:30 Kate robbed at gunpoint.

"You listen to me bitch, because you don't seem to be speaking my language: they're zombies."

"Say it again bitch."

K find's all patients shot in beds. Wood floors.

30:30. Talk show about returned who decided to stop taking daily dose.

K + A embracing in bed.

34:00. K buying protein on black market.

K says she is one of returned. 9 brothers warns K to "watch your back".

36:00. A + friend (Jacob?) in bar.

K comes home to find A murdering JD from bar. Blood stain on wall.

A + K load suitcase into car boot. Tossed in ^{reps} V/O. Temporary cut in supply.

Protests + riots on streets by anti returned groups.

44:00 K + A hunting vids.

unsub + J? report 19 dead returned at 2 hospitals.

Returned on bus - sort away.

- Jacob

47:30 on phone: "Go fuck yourself"

at country house.

49:30. 2 police at door to see Alex. Cal + Green.

K says has left 3-4 weeks ago.

of says "shot him in head! I shot him in head."

of says need to see body.

56:30. A birds chained to eating from bloodied corpse in garage.

of tries to attack A. A shoot in head. Blood burst from wound.

57:00. Retrieving suitcase. of says ~~pull out~~
Detectives say no need to pull out.

of tell K synthetic protein doesn't work way it is supposed to work.

102:00 Katy leaving house.

104:00 Katy looking for Eve. Finds 9 fused out on floor.

K calls A. says to go + check injections.

Jacob? has case.

109:00 Alex calls.

Jacob calls. says stole vials for 9.
A begs for a favor.

113:00. K distraught w boss. Needs injections

A chaining self to wall in studio.

116:00 Dr gives K 50 days worth of injections.

118:00 ^{OO} pushes window in car. Grabs K by neck. ^{OO} makes off in car. K by ~~dropping~~ runs him down. Case + vials smash on ground.

Kate FIB to ~~knowing~~ shooting person w shotgun. V. brief.

122:00 K holds A while chained.

FIB to ~~9~~ w shotgun. Kate threatens then ~~butcher~~ down + runs away.

125:00 A starts to cough blood.

K embracing A w ~~gun~~. Gunshot. (Blash seen through doorway only).

127:30 Dr tells K that synthetic protein works.

~~128:00~~ K breaks down in tears.

1:29:30 credits.

01:34:47 End.

After Party

OO skull in hood. Party.

0-21 End.

The Tall Man

OO. I felt in swamp. Bats dragged
behind trees. ~~Person dragged~~
Frightened in forest.

1:50 End
