

## SUMMARY OF REASONS FOR DECISION

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

### HEADNOTE

<b>Title of publication:</b>	Titanfall 2
<b>Other known title(s):</b>	Not stated
<b>OFLC ref:</b>	1600734.000
<b>Medium:</b>	Console Game
<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.
<b>Display conditions:</b>	None

*Titanfall 2* is a first-person shooter by American video game developer Respawn Entertainment. Set in the distant future on frontier planets, a Militia fights for their homelands against the invasion of the Interstellar Manufacturing Corporation (IMC). The game contains both a singleplayer campaign and several multiplayer modes. The singleplayer follows Rifleman Jack Cooper as he aids in an attack on IMC forces. But when his Militia spaceship crashes under enemy fire, Cooper finds himself stranded on the battlefield, until an artificially intelligent Titan named BT-7274 helps keep him alive. The Titans are large bipedal mecha which can act autonomously or be directly controlled by their pilots. With Cooper now piloting BT, the pair set out to regroup with the Militia forces and complete their mission. In the multiplayer modes, players battle as teams across various arenas, capturing objectives and killing each other in competitive play. Across both single and multiplayer, players use a variety of futuristic military weapons to shoot and kill their enemies. As a Pilot, players equip firearms such as machineguns, shotguns and rifles as well as explosives like rocket launchers or grenades. Aiding in combat and traversal are abilities like wall-running and double jumps, which grant the player considerable mobility. Players can also select different weaponry and abilities for their Titans, from heavy machineguns and reflective shielding to laser weapons or explosives. *Titanfall 2* was examined on the PlayStation 4 console but will also be available for the Xbox One and PC.

Under s3(1) the publication deals with matters of violence. The extent and degree to which, and the manner in which, the publication deals with matters of violence are considered under s(3)(a)(i) of the FVPC Act.

The game does not promote or support, or tend to promote or support any of the s3(2) criteria.

In terms of s3(3)(a)(i), the publication depicts the infliction of serious physical harm to a high extent but moderate degree. While the singleplayer features repetitive combat throughout the campaign, the multiplayer allows for players to engage in countless hours of combat with human-controlled pilots should they choose to do so. Opponents are a mix of human soldiers, humanoid robots, Titans and beetle-like robots who explode when in close proximity to the player. Sparks

and smoke fly from explosions and gunfire, with the human soldiers also spurting large sprays of blood. With a headshot, larger blood plumes spray in the air as the soldier's helmets fly off. The overall effect is rather bloody, but does not result in more detailed depictions. Players may also use melee moves to take down opponents. These vary from a powerful mid-combat punch, where soldiers are knocked away with some blood effects and a simple ragdoll, to brief third person executions. These animations are violent but swift, with one example being a throw to the ground and stab to the throat. While there are some blood effects, these melee kills do not result in further depictions of wounds.

Additionally, through the use of strong energy weapons, or a Titan's powerful arsenal, there is some 'gibbing' – where human opponents explode in a mist of blood and viscera. However as this is limited to a few indistinct fleshy blobs and an implausibly identifiable brain, the effect is more about the satisfying 'pop' than being especially gory.

*Titanfall 2* is an entertaining and spectacular sci-fi first person shooter. The game frequently deals with repetitive depictions of bloody violence and the bloody, if undetailed, body-exploding deaths. Even in this obviously sci-fi setting, repeated exposure to violence has a potential attitudinal harm of inuring impressionable audiences to violence. The game's constant infliction of bloody harm is also likely to shock and disturb younger audiences. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. Balancing these harms against the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990, a restriction on the availability of the publication to older teenagers and adults is the lowest reasonable restriction which can be applied in order to prevent injury to the public good. Therefore *Titanfall 2* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.

**Note:**

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**CONSIDERATION SHEET**

**OFLC ref:** 1600734.000

**Submission channel:** s12(1)

**Title of publication:** Titanfall 2

**Other known title:** Not stated

**Medium:** Console Game

**Distributor:** Electronic Arts


**Country of origin:** United States

**Language:** English

**Applicant:** Film & Video Labelling Body

**Examination transcript No:** 690, p251

**Examination date:** 06 September 2016

**Classification Officer(s):** 

**Other identifying information:**

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

	<b>Components</b>	<b>Running time</b>
<b>Game:</b>	Titanfall 2	
<b>Total running time:</b>		

**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:

*Titanfall 2* is a first-person shooter by American video game developer Respawn Entertainment. Set in the distant future on frontier planets, a Militia fights for their homelands against the invasion of the Interstellar Manufacturing Corporation (IMC). The game contains both a singleplayer campaign and several multiplayer modes. The singleplayer follows Rifleman Jack Cooper as he aids in an attack on IMC forces. But when the Militia spaceship crashes under enemy fire, Cooper finds himself stranded on the battlefield, until an artificially intelligent Titan named BT-7274 helps keep him alive. The Titans are large bipedal mecha which can act autonomously or be directly controlled by their pilots. With Cooper now piloting BT, the pair set out to regroup with the Militia forces and complete their mission. In the multiplayer modes, players battle as teams across various arenas, capturing objectives and killing each other in competitive play. Across both single and multiplayer, players use a variety of futuristic military weapons to shoot and kill their enemies. As a Pilot, players equip firearms such as machineguns, shotguns and rifles as well as explosives like rocket launchers or grenades. Aiding in combat and traversal are abilities like wall-running and double jumps, which grant the player considerable mobility. Players can also select different weaponry and abilities for their Titans, from heavy machineguns and reflective shielding to laser weapons or explosives. *Titanfall 2* was examined on the PlayStation 4 console but will also be available for the Xbox One and PC.

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	



## 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*

Not applicable.

*Matters such as crime*

Not applicable.

*Matters such as cruelty*

Not applicable.

*Matters such as violence*

The extent and degree to which, and the manner in which, the publication deals with matters of violence are considered under s(3)(a)(i) below.

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 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.

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

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

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.

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

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

Not applicable.

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.*

In terms of s3(3)(a)(i), the publication depicts the infliction of serious physical harm to a high extent but moderate degree. While the singleplayer features repetitive combat throughout the campaign, the multiplayer allows for players to engage in countless hours of combat with human-controlled pilots should they choose to do so. Opponents are a mix of human soldiers, humanoid robots, Titans and beetle-like robots who explode when in close proximity to the player. Sparks and smoke fly from explosions and gunfire, with the human soldiers also spurting large sprays of blood. With a headshot, larger blood plumes spray in the air as the soldier's helmets fly off. The overall effect is rather bloody, but does not result in injury. Players may also use melee moves to take down opponents. These vary from a powerful mid-combat punch, where soldiers are knocked away with some blood effects and a simple ragdoll, to brief third person executions. These animations are violent but swift, with one example being a throw to the ground and stab to the throat. While there are some blood effects, these melee kills do not result in depictions of injury.

Additionally, through the use of strong energy weapons, or a Titan's powerful arsenal, there is some 'gibbing' – where human opponents explode in a mist of blood and viscera. However as this is limited to a few indistinct fleshy blobs and an implausibly identifiable brain, the effect is more about the satisfying 'pop' than being especially gory.

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).

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<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.

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.*

Harm has been previously considered.

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

Not applicable.

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

Not applicable.

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.*

Not applicable.

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 an entertaining and spectacular depiction of bloody sci-fi combat.

- s3(4)(b) *The impact of the medium in which the publication is presented.*

Developed for modern consoles and PC, *Titanfall 2* is presented with well realised graphics and sound. As a video game, it requires players to actively engage with it in order to progress through the game. The multiplayer, which the developers are known for, is a particular draw of the game and is likely to engage players in repeated play.

- 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 some artistic and technical 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.*

The violence presented indicates the publication is intended for a mature audience.

- 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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*Titanfall 2* is an entertaining and spectacular sci-fi first person shooter. The game frequently deals with repetitive depictions of bloody violence and the bloody, if undetailed, body-exploding deaths. Even in this obviously sci-fi setting, repeated exposure to violence has a potential attitudinal harm of inuring impressionable audiences to violence. The game's constant infliction of bloody harm is also likely to shock and disturb younger audiences. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. Balancing these harms against the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990, a restriction on the availability of the publication to older teenagers and adults is the lowest reasonable restriction which can be applied in order to prevent injury to the public good. Therefore *Titanfall 2* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.

## 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.

<b>EXCISIONS SUMMARY</b>	
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.*

Due to the way it deals with matters of 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.*

The display of the publication is not likely to cause offence 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.

Date 5 September 2016 (UTC) 1605754  
 Platform PS4  
 Publisher Electronic Arts  
 Title Titanfall 2  
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 Console Game.  
 Country (USA) USA English

Disc 1  
 P16 Violence  
 Examined PS4. Also for Xbox + PC

SP + MP - extensive features.  
 Cbs of Sofi armored soldiers in battle.  
 Pilots use jump-packs to take down robots & soldiers.  
 fast motion, limited violence. lots of explosions.  
 + intro to Titans - 6' pedal piloted robots.  
 talk on Starter-planet. IMC taking over.  
 talk on fight w/ them.  
 9th Militia fleet → Typhon (a planet controlled by IMC)

Captain Lastmosa mentors player xtr - <sup>Reflexion Jake</sup> Cooper.  
 in game ds  
 FP view for pilot training - in VR. 41

Arm gauntlet - shoot statues of lizards.

Andreas & Lastmosa in IRL talk mobilizing.  
 CPT Cole gives Coop a gun → planet

Intro video again?

title Titanfall 2

Escape / battle pods but on ship. <sup>(to the bridge.)</sup> MCS James McCallan  
 downed & crashes on/lat

every other kinds of stamps on Soldier. blood spray.

Lastmosa + BT (his titan)

Coop wakes - MC officer shoots MCS soldier.

Coop wakes, dragged by lizard } then saved by BT.  
 + South African dude → Blisk  
 + Richter \$? )

blood spatter / injury on wall in environment.

Lastmosa falls from BT - & gives Titan to Coop w/ auth code.  
 (AES. & Gried.)

go & get battery from fallen ship.

kill various lizards, enemy combatants +  
 robotic fighters

① blood plumes & spurt on hit + helmet pop. far  
 added Satisfactor

talk w/ BT as traverse far,  
 more batteries.  
 have carvo options.

traverse, shoot & get 3rd battery.

BT-7274  
-> info BT for neural link. destroy many Titan  
fight many enemies + Titans. & head off to rendezvous  
overhear Kai - well known w/ Major Anderson  
sounds like narco use & spy

upgrades ->  
pick up w/ BT to repair later.  
weps from father. Got still taller  
find same MCS address. did know. (in search of a fact)

Survive waves of explosive robots & IMC  
you w/ BT. TEN soldiers

Zoom in of KANG in a Titan suit.  
Boss fight in arena

NB when die  
grey scale  
disturb  
Vfx +  
road  
MP  
Pi

overhead enemy  
radio chatter  
captured militia.  
"Just kill the  
sf gunnys."

defeat him  
then take helmet.  
overhear Blix  
& Ash.

acquire knees fire based loadout. talk Cooper.  
Battle numerous titans & ppl. can make kill soldier in  
Titan - blood

BT taken by cargo arm.  
follow on a futuristic  
& High machinery  
& gibs. Plasma/mi  
fracture ->  
fleshy globs

Travel & fight along manufacturing line  
\* game crashes \*

Battle w/ smaller autonomous titans  
& enemies in a prebuilt env.  
& escape.

Ash arrives Boss fight  
defeat. & escape facility

New area is decrepit/old.  
Flashbacks? / warps w/ an earlier timeline  
as facility was strange resea

- find skeletal corpses, low level barrer.
- find Anderson's helmet (head).
- & then traverse a facility in both trenches.
- get device which allows to switch between times.
- Ark core explodes & time stops.
- D scan it.

Return w/ data. time device now broken.

### • The Beacon

Save militia people from... drones.

& enter facility to find a working arc bot.  
fight, navigate, traverse & return.

➤ Head across 'floating' support structures to get a widget (enemy box) to activate the thing (satellite)  
Fight Richter in Titan battle & Militia regroup w/ Commander Sarah  
BT asks to retain Coop as a pilot. <sup>Brig.</sup>

Battle to end after the Ark but  
(lots of Titan v. Titan battling)

Stone escapes w/ it.

Multiplayer - several modes  
Pilots only ~ Capture points  
Pilots & Titans.

Deathmatch  
save as SP  
re vis.  
troops