

Dead Snow(2009)

Dead Snow (Norwegian: **Død snø**) is a 2009 Norwegian comedy horror film directed by Tommy Wirkola, starring Charlotte Frogner, Stig Frode Henriksen, Vegar Hoel, Jeppe Laursen, Evy Kasseth Røsten, Jenny Skavlan, and Lasse Valdal. The film centers on a group of students surviving a zombie Nazi attack in the mountains of Norway. The premise of the film is similar to that of the draugr, a Scandinavian folkloric undead greedily protecting its (often stolen) treasures. NYAV Post has produced an English dub of this film for the home media release. Martin and Roy accidentally set fire to the cabin with Molotov cocktails. They escape, and arm themselves with power tools. More zombies attack, but they are aided by Vegard. During the attack Vegard is killed and Martin accidentally kills Hanna, who has returned to the cabin. Herzog arrives, leading a group of zombies. They attack, and Martin is bitten on the arm. To avoid becoming infected, he cuts off his arm with a chainsaw. After killing the remaining undead, Martin and Roy are about to attack Herzog, who calls upon hundreds of zombies, that rise from under the snow. Whilst running from their attackers, Roy is hit in the head by a hammer, disemboweled by a tree branch, and killed by Herzog, who retrieves a watch from his pocket. What a wild ride! This zombie movie is far from average! The zombies are dead Germans that are aggressive, vicious and will not stop until they accomplish their goal. The practical gore is impressive which made everything even crazier and bloodier! It a must see if you like zombie flicks with a kick of insanity. The film centers on a group of students surviving a Nazi zombie attack in the mountains of Norway. The premise of the film is similar to that of the draugr - a Scandinavian folkloric undead greedily protecting its (often stolen) treasures. During the attack Vegard is killed and Martin accidentally kills Hanna, who has returned to the cabin. Herzog arrives, leading a group of zombies. They attack, and Martin is bitten on the arm. To avoid becoming infected, he cuts off his arm with a chainsaw. After killing the remaining undead, Martin and Roy attack Herzog, who calls upon hundreds of zombies, that rise from under the snow. Whilst running from their attackers, Roy is hit in the head by a hammer, disemboweled by a tree branch, and killed by Herzog, who retrieves a watch from his pocket. Martin realizes the zombies' intent, and retrieves the box from the ruined cabin. He returns the box to Herzog, and escapes to the car. There, he finds a gold coin in his pocket, just as Herzog smashes the window of the car. **Trivia:** The Nazi zombies in this film are a combination of typical zombies in popular culture and ancient Norse mythical beings known as draug. A draug is a undead being who would (like a vampire) inhabit graves. They would often out of jealousy live in the graves of important men as they often had treasures in them and protect these treasures as if they were their own. Wirkola could not have dreamed of a better setting for his Jackson Pollock-esque splatterfest than the crisp, white, mountain show. As if any more attention needed to be drawn to the gore, snow offers the perfect backdrop for showcasing the generous amounts of blood and carnage in all their gratuitous glory. Between the innumerable severed limbs and no less than three different ropes of intestines on display, there are more than enough effective makeup tricks on hand to appreciate. Combine the excellent costuming of the undead soldiers with convincing effects of collapsing cliff sides and the result is a visually impressive presentation. A recurring theme with modern zombie movies is not taking the zombie apocalypse all that seriously, which is exactly the charm of the Spanish-Cuban Juan of the Dead. After the undead outbreak, the chosen Juan decides to start up his own ethically unsound zombie-killing business with differing results. By all accounts, the zombie craze is over. Mention a new undead movie in passing to someone and the best you can hope for is an eye roll. It was a big surprise, then, that Ravenous somehow managed to make zombies feel like a threat again. [1] The origins of the cinematic zombie are religious (in Voodoo) and its central principle is magical (reanimation of the dead), yet the zombie has become a popular figure in a society dominated by science and technology, revived over and over again in a long series of movie incarnations. An early subtle film like I Walked with A Zombie (1943: Jacques Tourneur), which was in fact the story of Jane Eyre transplanted to the Caribbean, not only played on white Anglo-Saxon fears of pagan magic and misconceptions of Voodoo religion, but also for the first time figured the zombie as a memorial of past suffering and evil, in particular of the slave trade. The justly celebrated films of George Romero, beginning with Night of the Living Dead (1968), completely severed the myth from its religious roots. The root cause of zombieism in these films is no longer supernatural, but natural: a vaguely defined but materialistic radiation or biological contagion. Romero also continued and radicalized one element of the social commentary of I Walked with a Zombie. Under his hand, zombies became the inevitable product of a racist, inequitable and fascistic society, a kind of return of the repressed in which the unnatural foundations of modern civilization were revealed. In films like Dawn of the Dead (1978), Day of the Dead (1985), and Land of the Dead (2005), post-religious apocalyptic anxieties were melded with social criticism.



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