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Dead Snow 2: Red vs. Dead

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Dead Snow 2: Red vs. Dead

Abstract

This is a film review of *Dead Snow 2: Red vs. Dead* (2014), directed by Tommy Wirkola.

Author Notes

Jodi McDavid is an instructor in Folklore and Gender & Women's Studies at Cape Breton University. She earned her BA at St. Thomas University (New Brunswick) and her MA and PhD from Memorial University of Newfoundland. Her PhD dissertation was on anticlericalism in folk and popular culture. Her current research interests include vernacular religion, the folklore and folklife of children and adolescents, and gender and women's studies.

Dead Snow 2: Red vs. Dead
(2014)
directed by Tommy Wirkola
Midnight



Picking up where *Dead Snow* left off, *Dead Snow 2* adds another cult film to the zombie genre. The original film was noted for its use of "Nazi zombies" who appeared in the present day—once teenagers uncovered their horde of Jewish

gold, of course. Although the first installment takes place in a rural atmosphere, the second moves the action into more urban settings, and the main character meets a whole group of new friends.

The original film was filled with gore, as is the second. Neither film is in the "torture porn" category of horror, but would more appropriately be categorized as B slasher films.

One might suspect that religion would have little to do with this film, however, there are a number of taboos that are broken, and a fair number of them have to do with religion. When the German zombies begin to create more zombies, their first convert is a lecherous Priest.

The zombies are created through resurrection, and there is a blatant disregard for the body and natural law. Other taboos are broken; our hero inadvertently kills a young boy in a tragic (although somewhat hilarious) manner. The last taboo of the film is too central to the film to discuss. But it involves a churchyard. And I will leave it at that.

— Jodi McDavid