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38:30 Man an DUD threatening. 39:40 prois in large aith lage shoopened metal teches pointed as her pech nech brace.

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1:14:30 phother aran stabled under shin. 1:16:40 Palling hunth up by hooks. 1:15:00 Man shot in ege holler he screams. 1:15:50 She state him in nech wills

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SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:

Saw 3D

Other known title(s):

Saw VII

Saw 3D: The Final Chapter

Saw 7

OFLC ref:

1001837.000

Medium:

Film

Classification:

Objectionable except if the availability of the publication is restricted

to persons who have attained the age of 18 years.

Descriptive note:

Torture and sadistic violence.

Display conditions:

OFLC Ref: 1001837.000

None

Saw 3D is classified as objectionable unless its availability is restricted to people who are 18 years of age or older. This is because of its gratuitous and graphic presentation of violence, cruelty and horror.

Saw 3D, also known as Saw VII, will be shown in 3D at some cinemas, although it was examined as 35mm film in the 2D format. This feature is the seventh and apparently final instalment in the Saw series. The series focuses on a serial killer called Jigsaw (or his successors), who hand-picks his victims and submits them to a vast array of complex and sadistic means of death. Jigsaw communicates with his victims through video or audio recordings that start playing shortly after his victims awaken. Through them he instructs his victims on the specific task they must complete. He justifies his macabre activities by a distorted moral underpinning that serves to make the victims appreciate the value of life and understand their wrongdoings to society.

The current instalment is about Bobby, a man who has become famous and wealthy by falsely claiming to be a Jigsaw survivor. Taking issue with this, Jigsaw puts him into a trap. He must free and torture himself, and/or others, to save them. This includes his PR advisor, his best friend, and his wife. Meanwhile, Detective Hoffman is revealed to be responsible for the current Jigsaw murders, as explained by Jigsaw's ex-wife, Jill. Jill is eventually caught and murdered by Hoffman. Torture of four 'skinhead' people is also shown.

Under s3(1) of the FVPC Act, the publication deals with matters of horror, cruelty, crime, and violence.

The publication deals extensively with matters of horror. This is presented through the depiction of cruelty, torture and violence, where people are forced to harm themselves or others to save their own or others' lives. A race against the clock is often involved. Gory, detailed body horror forms a large part of the horrific impact, with deliberate and gradual infliction of severe physical

harm. Other horror elements include variously fast paced and slow motion camera techniques, ominous music, and settings and scenarios that help increase the tension throughout the feature. The primary role of the elements of horror is to heighten the impact of the violence and cruelty on the viewer.

In terms of crime, the tortures, violence and murders are presented as psychopathic, and not endorsed by the narrative of the publication. However, the scenarios and contraptions within which victims are captured and tortured is often detailed. The primary purpose of this is to convey the horror of the situation to the viewer, rather than presenting the gruesome crimes as easily imitable *per se*.

Matters of cruelty and violence are the feature's undisguised focus. This is first indicated in the opening scene. The violence is graphic, with detailed depictions of injury, blood and gore depicted in many scenes. This is accompanied by the sound of screaming and blood splatter, and dramatic music. The sadistic and cruel elements in these scenes significantly increase the impact of violent depictions on the viewer. This is further discussed below.

Although the film is focused on gratuitous depictions of torture, and the infliction of extreme violence and cruelty, it does so within the context of a genre intended to horrify and frighten viewers rather than in a manner that upholds or encourages such conduct. As such, the publication does not promote or support, nor tend to promote or support, acts of torture or the infliction of extreme violence or extreme cruelty; nor any other matters under s3(2) of the Act.

Under s3(3)(a)(i) of the Act, explicit presentation of acts of torture, the infliction of serious physical harm, and acts of significant cruelty occur to a high extent and degree in the publication. Characters are typically coerced to perform these acts on themselves or others, as a matter of survival. Typical scenarios are as follows:

- Flashbacks show a man dragging his self-amputated leg behind him, and cauterising the raw, bleeding stump on a steam pipe. Two men and a woman awaken in a trap set up behind glazing in a busy public square. Onlookers record the spectacle as the men are forced to manipulate a double circular saw to save their own life at the expense of the others'. The mechanism lowers the woman belly-first onto a spinning blade, which is shown slowly cutting open her abdomen, ripping flesh and slippery intestines, which spill onto the floor.
- Bobby must pull on a string attached to a fish-hook in his PR advisor's stomach. This is to retrieve a key he can use to free her. She is straight-jacketed and strapped in the middle of four sharpened metal pipes, which are pointed at her neck. They are motorised and timed to move into her neck; they also move whenever she screams. She screams and blood and chunks of flesh come from her mouth as Bobby tries in vain to save her. The metal spikes ultimately kill her, blood running from the wounds and her mouth.
- Bobby must pull his own teeth, and push hooks through his own chest, and suspend himself by them. The hooks tear through, and he falls to the ground, helplessly watching as his wife is cooked alive in a giant oven. Her flesh is shown sizzling, her hair burned away, and she screams before eventually falling silent at the moment of death.
- A man's bare back and legs are glued to the seat of a revving car. He pulls himself off his own skin to try and stop the car. He fails to do so. The spinning wheel comes down on his trapped girlfriend's face, ripping her head apart, and sending flesh flying. Chains attached between his friend and the rear bumper rips his friend's jaw from his face, and arms from his body. His other friend, tied to the garage door in front of the car, is run through by the speeding vehicle. He himself is flung through the windscreen, leaving his

- skin on the seat. This is presented as partially justified violence the victims are supposedly racists.
- Hoffman kicks Jill in the groin, then bashes her head repeatedly on a table. He places her
 in a timed reverse bear-trap, and watches as it kills her by springing open and breaking
 her chin and jaw from her head. The camera angle affords the viewer a detailed view of
 the woman's bloody, horribly splayed mouth.

Various similar scenarios occur throughout the film. The scenes are aggressive and fast paced, intended to shock the audience and create tension. Sound effects – screaming, along with sizzling or tearing flesh, whining machinery, or blood spattering, for instance – add to the impact. There is an emphasis on the victims' emotional trauma.

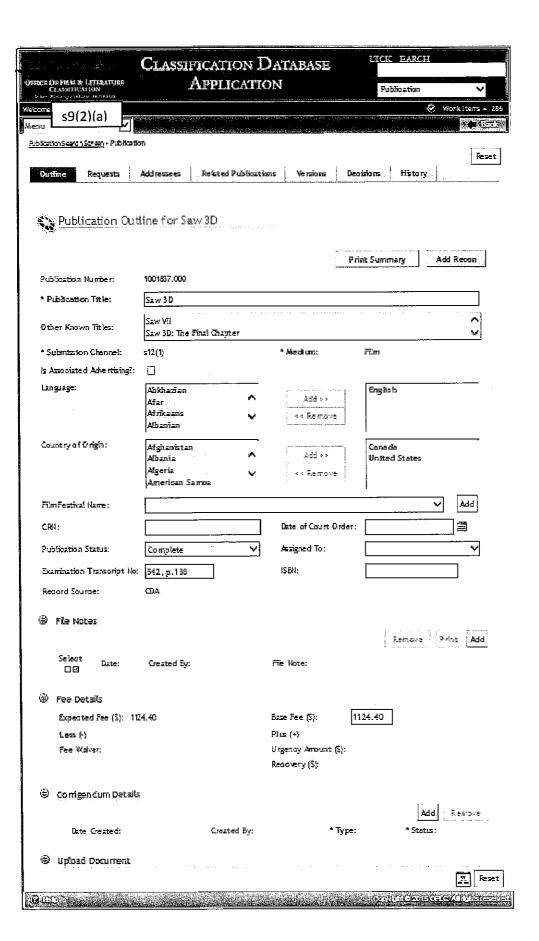
Whilst the depictions are graphically detailed up to and including the moment of death, their realism is limited. The devices used to inflict torture and direct events are elaborate to the point of absurdity. The scenarios themselves have now become familiar clichés within the genre. There is dramatic music, rapid or slow-motion camera work, and the production aesthetic is contrived and glossy, despite the grime. These elements together distance the adult viewer somewhat, by adding an element of theatricality and artifice, as opposed to gritty realism.

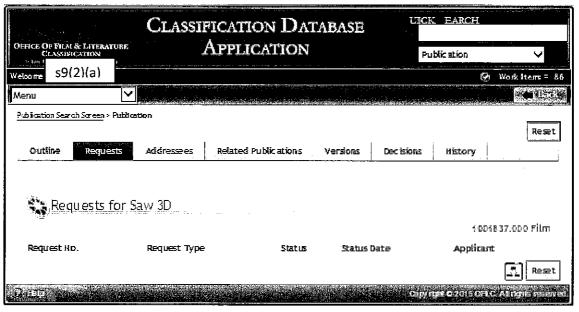
Under 3A the publication contains frequent use of highly offensive language in the form of "fuck" and its derivatives, mostly in anger and desperation.

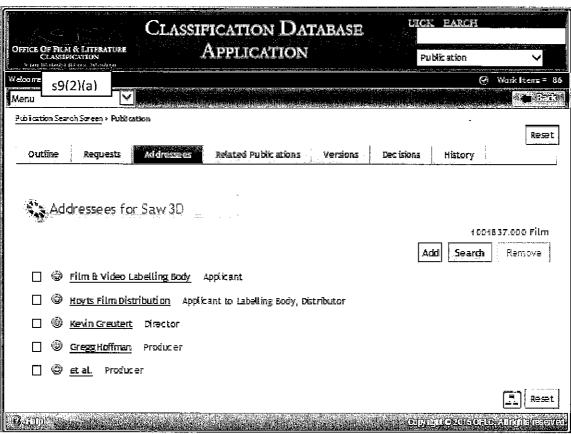
The dominant effect of the publication is a highly graphic but contrived horror focused on sadistic torture and violence. The extent and degree to which sadistic and cruel acts of violence are depicted means that the publication is likely to be injurious to children and teenagers. These younger viewers are likely to be shocked and disturbed by the brutal presentation of torture, sadistic violence and coerced self-mutilation, especially given the feature's vague and confused moral underpinning of the killings as a means of making the victims appreciate the value of life. Other younger viewers will become inured to violence and cruelty if repeatedly exposed to such content. Adults have a better ability to distance themselves, and appreciate that the material is unrealistic and contrived. It is intended merely to entertain by thrilling and horrifying the viewer. The availability of the publication is therefore restricted to people who are at least 18 years of age.

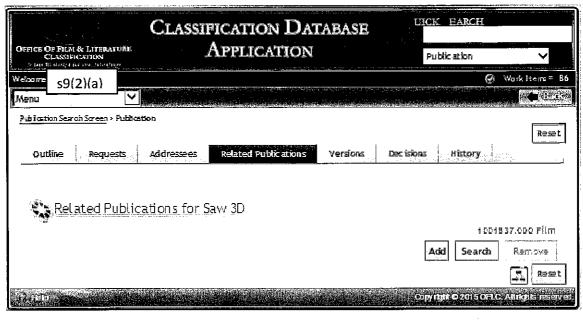
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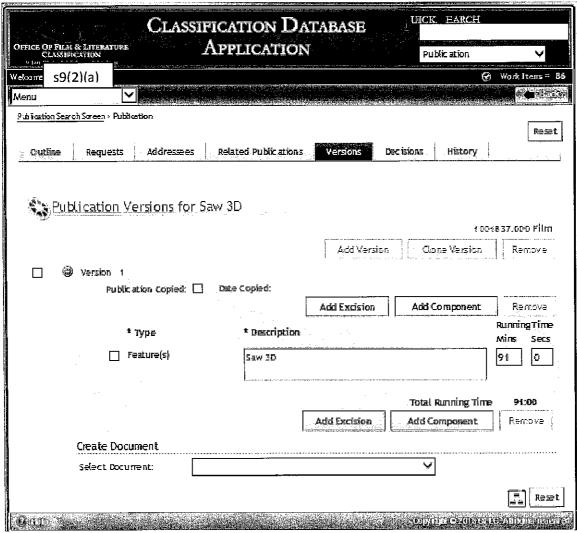
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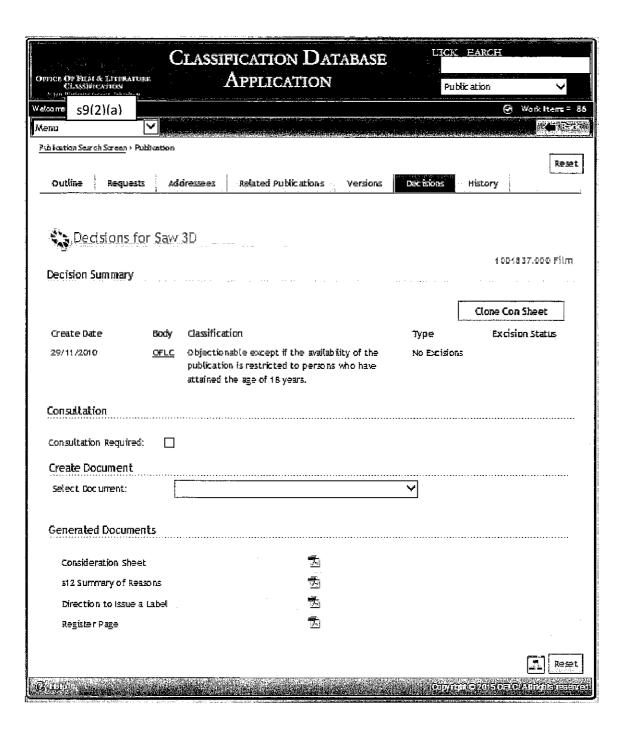












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