

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	Repo Men
Other known title(s):	Repossession Men
OFLC ref:	1001265.000
Medium:	Blu-ray disc
Classification:	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 18 years.
Descriptive note:	Contains violence.
Display conditions:	None

Repo Men is classified as objectionable except if the availability of the publication is restricted to persons who have attained the age of 18 years. This is due to the way in which the publication deals with matters of cruelty and violence, and to a lesser extent horror.

The publication is a Blu-ray disc containing two versions of the same feature (the unrated version and theatrical version), a behind-the-scenes segment, deleted scenes, faux advertisements, and commentary with a total running time of 249 min 20 sec. The feature, *Repo Men*, is a science fiction action film set in 2025 that follows Remy (Jude Law), an organ collection agent who works for an organisation called The Union. Remy's wife objects to his profession, which involves reclaiming synthetic organs from patients who fail to meet payments, and he decides to leave the line of work to appease her. However, he decides to do one last organ reclaim job after making a pledge to his friend and colleague Jake (Forest Whitaker). However, Remy's equipment malfunctions and he suffers a near fatal electric shock. He wakes in hospital to discover he has been fitted with a synthetic heart. Remy's wife throws him out of the house and he soon falls behind on payments for the new heart. Eventually The Union send a reclaim agent to retrieve the heart and Remy goes on the run with a woman, Beth, who is also fitted with organs that have not been paid for. Eventually Remy and Beth fight their way into The Union headquarters and delete their organs' payment records from the central computer. However, in a twist, it is revealed Remy suffered severe brain damage while earlier fighting Jake and was fitted with a device that kept him in a catatonic state with happy thoughts. The later part of the film is Remy's imagination.

The publication deals with matters of sex, horror, crime, cruelty and violence under s3(1) of the FVPC Act. The publication contains a limited amount of sexualised breast nudity. In one scene, Remy and Jake go to a strip club and where topless women dance and cavort with men. At the time Remy and Jake are in the army and on leave from front-line duties. The camera briefly focuses on women dancing on stage but they are not the main focus on the scene. In a deleted scene segment, Remy and Jake are sitting in a car, when another car pulls up beside them. A woman passenger lifts her top to reveal her breasts and tells the men that she has made her final payment for her silicone breasts. A segment depicting a boy masturbating is discussed further

under s3(3)(a)(iv). The publication contains numerous horrific depictions by way of grisly medical procedures involving people sliced open and synthetic organs being removed. Horrific violence is discussed further under s3(3)(a)(i). In several scenes people arrange and snort a red powder. As the feature is set in 2025, the substance is a futuristic allegory of cocaine. It is depicted being snorted by “lower class” people in a manner congruent to illegal drugs. In one scene Remy is given the substance as a form of pain relief. This presentation of drug use is unlikely to promote and encourage its use. The publication contains extensive depictions of violence, that frequently incorporated elements of cruelty, and is discussed further under s3(3)(a)(i). The publication does not raise any issues that require discussion under s3(2).

Under s3(3)(a)(i) the infliction of serious physical harm and acts of significant cruelty dominate the feature. The feature revolves around organ repossession, or the threat of it. Overall, the scenes show great detail of what is being performed with close up shots, blood, sounds effects and screaming coming from the victims. Strong examples include a man being taken to a repossession agent in a taxi. As the taxi pulls up to Remy’s house, the passenger becomes hysterical as he realises what is happening. He attempts to leave the moving vehicle, but the door handle has been wired and the victim receives an electric shock that renders him unconscious. Jake then cuts into the man’s torso with a scalpel and removes a synthetic device. Blood is splashed on the taxi’s window and trickles out of the door onto the footpath. Bodies of victims who have been dissected are frequently depicted post-mortem with extensive surgical wounds. Another strong example of violence is the death of an organ repossession agent who has his head pulverised by a large metal typewriter dropped from several storeys above. The man lies injured and as he is reaching out for a weapon, the typewriter strikes him. His head “pops” emitting a large pool of blood. As a whole, the publication deliberately focuses upon gratuitous violence and blood-letting and invites the viewer to revel in it. The infliction of serious physical harm and acts of significant cruelty are contextualised within a clearly fictitious storyline set in not-too-distant future where human rights have been significantly eroded. The violent and cruel actions are presented as legitimate consequences of the victim not honouring their Union contract.


Under s3(3)(a)(iv) the publication implies sexual conduct by a young person by way of a boy mimicking masturbation. A bonus segment, titled *Jacks Soda Party*, depicts a boy asking a woman to untwist the top off a bottle of cola. After she opens the bottle, it spews copious amounts of cola over her cleavage. The woman is depicted in slow-motion reacting in an over-the-top sexual manner by writing and moaning as the liquid spills over her cleavage. The boy stares at the woman’s cleavage. The following shot is of the boy, with his back to the camera, apparently masturbating in front of another boy. The segment is one of a series of faux advertisements that lampoon social nuances, in this case male adolescent sexuality. Its intended effect is comedic.

Under s3A the publication contains the occasional use of highly offensive language including the term “fuck” and its derivatives. This language is usually employed as a jocular superlative. This language reinforces the need for a restricted classification.

The dominant effect of the publication as a whole is a fast-paced and gratuitously bloody action film set in a not-too-distant future where human rights have been forsaken for the interests of large multi-national corporations. The unrestricted availability of the publication is likely to be injurious to the public good due to its treatment of matters of cruelty and violence, and depictions of serious physical harm. These images would disturb and shock younger viewers, and desensitise them to this high level of violence and gore. Adults are able to put the images and themes of the film into the context of the story, and to grasp the black humour in the feature and bonus content. Therefore the publication is restricted to persons who have attained the age of 18 years.

Note:

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CONSIDERATION SHEET**OFLC ref:** 1001265.000**Submission channel:** s12(1)**Title of publication:** Repo Men**Other known title:** Repossession Men**Medium:** Blu-ray disc**Distributor:** Universal Pictures**Director:** Miguel Sapochnik**Producer:** Mary Parent
Scott Stuber**Country of origin:** United States, Canada**Language:** English, Spanish**Applicant:** Film & Video Labelling Body**Examination transcript No:****Examination date:** 05 August 2010**Classification Officer(s):** **Other identifying information:**

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

	Components	Running time
Menu:	Play Go To Theatrical Version/Unrated Version Chapters Setup Extras U-Control How To What's New Ticker	
Feature(s):	Repo Men (Unrated Version) Repo Men (Theatrical Version)	119:36 111:12
Timed component(s):	Extended City Shot Flashback - Poem Flashback - Tank Video Camera Jimmy T-Bone Pink Sheet 90 Days Thanks To The Union Didn't Have To Happen Super Dry Wife To U Jack Soda Party Jack Soda Toy Mattress Inside The Visual Effects Notices	1:13 1:35 0:31 0:54 4:24 1:01 0:34 0:21 0:24 0:31 0:11 0:21 6:07 0:25
Untimed component(s):	Commentaries Notices	
Total running time:		249:20

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 Blu-ray disc containing two versions of the same feature (the unrated version and theatrical version), a behind-the-scenes segment, deleted scenes, faux advertisements, and commentary with a total running time of 249 min 20 sec. The feature, Repo Men, is a science fiction action set in 2025 that follows Remy (Jude Law), an organ collection agent who works for The Union. Remy's wife objects to his profession, reclaiming synthetic organs from patents who fail to meet payments, and he decides to leave the line of work to appease her. However, he decides to do one last organ reclaim job as a pledge to his friend and colleague Jake (Forest Whitaker). However, Remy's equipment malfunctions and he suffers a near fatal electric shock. He wakes in hospital to discover he has been fitted with a synthetic heart. Remy's wife throws him out of the house and he soon falls behind on payments for the new heart. Eventually The Union send a reclaim agent to retrieve the heart and Remy goes on the run with a woman, Beth, who is also fitted with organs that have not been paid for. Eventually Remy and Beth fight their way into The Union headquarters and delete their organs' payment records from the central computer. However, in a twist, it is revealed Remy suffered severe brain damage while earlier fighting Jake and was fitted with a device that kept him in a catatonic state with happy thoughts. The later part of the film is Remy's imagination.

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

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):				
http://www.imdb.com/title/tt1053424/				

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.*

The publication contains several instances of sexualised breast nudity. In one scene, Remy and Jake go to a strip club and where topless women dance and cavort with men. At the time Remy and Jake are in the army and on leave from front-line duties. The camera briefly focuses on women dancing on stage and the sexualised nudity is designed to titillate the viewer. In a deleted scene segment, Remy and Jake are sitting in a car, when another car pulls up beside them. A woman passenger lifts her top to reveal her breasts and tells the men that she has made her final payment for her silicone breasts. A segment depicting a boy mimicking masturbation is discussed further under s3(3)(a)(iv).

Matters such as horror

The publication contains numerous horrific depictions by way of grisly medical procedures involving people sliced open and synthetic organs removed. Horrific violence is discussed further under s3(3)(a)(i).

Matters such as crime

In several scenes people arrange and snort a red powder. As the feature is set in 2025, the substance is a futuristic allegory of cocaine. It is depicted being snorted by "lower class" people in a manner congruent to illegal drugs. In one scene Remy is given the substance as a form of pain relief. This presentation of drug use is unlikely to promote and encourage its use.

Matters such as cruelty

See violence

Matters such as violence

The publication contains extensive depictions of violence, that frequently incorporated elements of cruelty, and is discussed further under 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.

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

² Above n2 at para 29.

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.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.

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

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 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

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

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.

The infliction of serious physical harm and acts of significant cruelty are dominant in the feature. The feature revolves around organ repossession, or the threat of it, which occurs frequently throughout the feature. Overall, the scenes show great detail of what is being performed with close up shots, blood, sounds effects and screaming coming from the victims. Strong examples include a man being taken to a repossession agent in a taxi. As the taxi pulls up to Remy's house, the passenger becomes hysterical as he realises what is happening. He attempts to leave the moving vehicle, but the door handle has been wired and the victim receives an electric shock that knocks him unconscious. Jake then cuts into the man's torso and removes a synthetic device. Blood is splashed on the taxi's window and trickles out of the door, onto the footpath. Bodies of victims that have been dissected are frequently depicted post-mortem with extensive surgical wounds. Another strong example of violence is the death of an organ repossession agent who has his head pulverised by a large metal typewriter that has been dropped from several storeys above. The man lies injured and as he is reaching out for a weapon, the typewriter strikes him. His head "pops" emitting a large pool of blood. As a whole, the publication deliberately focuses upon gratuitous violence and blood-letting and invites the viewer to revel in it. The infliction of serious physical harm and acts of significant cruelty are contextualised within a clearly fictitious storyline set in not-too-distant future where human rights have significantly eroded. The violent and cruel actions are presented as legitimate consequences of the victim not honouring their Union contract.

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.

A bonus segment, titled *Jacks Soda Party*, depicts a boy asking a woman to untwist the top off a bottle of cola. After she opens the bottle, it spews copious amounts of cola over her cleavage. The woman is depicted in slow-motion recoiling in fright, but with a tone of sexual excitement. The boy stares at the woman's cleavage. The following shot is of the boy, with back to the camera, mimicking masturbation. The segment is one of a series of faux advertisements that lampoon social nuances, in

this case male adolescent sexuality. Its intended effect is comedic, although it is likely to shock and upset younger viewers.

s3(3)(a)(i) *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 1993.⁴*

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).

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.*

The publication contains the occasional use of highly offensive language including the term “fuck” and its derivatives. This language is usually employed as a jocular superlative. This language is likely to be injurious to younger viewers, but unlikely to be injurious to mature audiences.

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

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.

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

Discussed elsewhere

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:

- 3(4)(a) *The dominant effect of the publication as a whole.*

The dominant effect of the publication as a whole is a fast-paced and gratuitously bloody action film set in a not-too-distant future where human rights have been forsaken for the interests of large multi-national corporations.

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

The publication is a DVD which can be hired, rented, lent or borrowed. The feature can be viewed in private settings where the viewer is able to maintain control over the features and skip, replay, and hold images. This can magnify the impact of selected scenes. Therefore, the violent activity presented in this medium is likely to have an impact on the viewer.

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.

No obvious merit in terms of above criteria

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.

Adults, in particular fans of violent science fiction

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:

Under section 14 of the New Zealand Bill of Rights Act 1990, everyone has the right to freedom of expression. This right has been weighed against the likelihood of injury to the public good, considered under section 3 of the FVPC act. The manner in which the publication deals with matters under this section makes it likely to be injurious to the public good unless restricted to persons who have attained a specified age. This limitation is reasonable, justified and prescribed by law.

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**.

The unrestricted availability of the publication is likely to be injurious to the public good due to its treatment of matters of cruelty and violence, and depictions of serious physical harm. These images would disturb and shock younger viewers, and desensitise them to this high level of violence and gore. Adults are able to put the images and themes of the film into the context of the story, and to grasp the black humour in the feature and bonus content. Therefore the publication is restricted to persons who have attained the age of 18 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.

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.

Violence and cruelty

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

R18

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 publication's title is unlikely 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	05/08/2010	UNCL Ref	1001265
Applicant	FULB		
Applicant to Labelling Body	Universal Pictures		
Title (On Screen)	Repo Men		
Other Known Title	Repression Men		
Director/s	Miguel Sapochnik		
Producer/s	Manny Pennant, Scott Stuber		
System Format	Bur-Rom	Country of Origin	United States, Canada
Language/s	English		

Classification	219		
Descriptive Note	V.6.6.6		
Excision/s	Date Cleared		
	11/08		
Total Running Time	299 min 20 sec	Total Running Time after Excisions	-

Main Menu
 Unrated Version
 Theatrical Version

Unrated Version
 Main Menu
 Play
 Go To The Theatrical Version
 Chapter
 Setup
 Extras
 U-Control
 How To
 What's New
 Ticker

- Play Notice (untimed)
- Copyright Warnings 0.20
- Notice 0.05
- Universal Studios. Notice - Voice-over - dilapidated city - man types "I don't give a fuck"
- 2-25 Man about to have fellatio from ♀; Man stuns other man - stuns ♀ - perform sexual removal + whether device from torso. explicit sexual blast.
- 5-18 "Repo Men" → Man wakes, key shower.
- Montage of drugs + sweating people - "winger, cry" - Man enters army, "check sign" contact.
- 9-25 Jack - flashback. Kick fight in playground → man's house covered in blood - light from shock electrodes.
- 13-01 Man harass man over payment on purchase.
- 16-30 Man's son asleep - wakes, talk about Roman → barbecue, Jack gets job, cab driver picks up with parking; Jack talks jewelry - Man stapply - blood splatter + dep. Man's wife leaves him.
- 21-47 Man find 'nest' container ship. Man send ship. Jack has electric barb + beat people with it. Man stabbed.
- 27-07 Man talk about job. Man elect to get desk job. Man does last job - Jimmy T-Bar, a name, why, who he admires. Man pph red powder on gun - (coarse?)
- 29-31 Man makes music, more red powder, head man.
- 31-44 Military - flash back, in tank; in stop-bar

Breast + buttock nudity - Many works from
coma. Head has been replaced.
Poli fake fan club - collage

35-49 In flight. new head - Thrown out - over to
Jack's place.

38-42 "Having the head" - ♀ stripper at work shows draft
→ enters house knowing man unconscious. Man
choking pain → goes to bar where Jack talks
about doomed man's final wish. Man's colleague

43-05 Man + Jake argue about incomplete job.
Falling behind on head payment.

45-58 Man enter shop over + with intent to
harass organ to make fast money. Lets
man go. one attacking man.

49-39 coming away from bar ♀ is abducted "Withdrawn"
Helps her come off drug -

51-59 ♀ attacking man - talk; Man try to
hack work computer - Jake catches him.

55-49 Breaks into Peter's room + tells him he's going away
for a while. Goes on run with ♀

58-17 Jake at work. boss offers him job - Leavey.
♀ discuss her replacement organ. Kiss.

61-47 Birthday - given type writer. Km. ← back
to being part.

64-43 Man comes to 'collect' - Trip man
falls through hole in ground ♀ falls in too.
Type writer on head, blood splatter.

67-11 ♀ puts knife in knee^{cap} to correct it
- Drains up any liver muscle. Attacking boss.
Jossy Repo Man tattoo plays to boss.
Shook boss. take scanner jammer

71.37 Couple attempt to leave via airport. Scanned
♀ deep bleed. Security take ♀ away.
Fight stab in hand. take away.

76.08 #8 re at underground organ vendors. Handy ♀
red powder. Mandy human - removes
organ. fight.

79.35 ♀ goes to underground print specialist. ♀ yard
duplicates particular surgery - black card
↳ Enter man's den, dead on couch with
organ missing.

83.33 Jake + Man talk; Jake admits he rigged def. A
unit. Fight punch to face. Jake
beats man. stab to ~~leg~~ thigh.

87.46 Man wakes; bled. Jake unconscious. Building
raided. Mandy flee new street down.

90.28 ♀ adds gun to Reno man's head after spotting
tattoo. J → walk through and see dozens of
bodies - all have had organ removed.

92.37 Man plans to raid organ out of head office +
wipe database - meets + argues with ex-wife.
Takes Frank's hostage + uses him to gain access
to head office. Shoot man in throat.

96.50 technician shot in head - blood splatter, explained
by white curtain. Security shoot.

98.34 Knife fight with Repo men - thro by cut.

100.02 Locked in Bank-door room. Left open
dent - insert plug into chst.

104.24 Man scans ♀s organs to "reclaim"
them. Removes her clothing in moon.
Blood drops + Fude + Jake enter.

107-42 Knife to throat. Frank, deer,illy A
 friend, blood flowing from wounds

109-90 on tropical beach. Men + ♀, take out diary.
 Wife's book.

111-59 Back to earlier segment. - in a dream world.

113-23 credits

Dir Miguel Sapochnik

"Reposicion Mamba"

Benny
 Beth

119-36 ends

119-36

Untitled Notice

Extras

Deleted Scenes
 The Union Commercial
 Inside The Visual Effects
 Commentary

Deleted Scenes (commentary) # exposures
 extended City Shot 1:13
 Flashback - Podium 1:35
 Flashback - Tank Video Camera 0:31
 Jimmy T-Barre Park Street 0:54
 90 Days 4:24

The Union Commercial

Thanks to The Union 1:01
 Didn't Have to Happen 0:39
 Super Day 0:21
 Wife to [] - (next order book) 0:29
 Jack Soda Party 0:31

↘ chud next. Commentary 0:11
 Jack Soda Toy ~~0:11~~
 Mother - Kyle here sex on
 bed - Salomon 0:21

Inside The Visual Effects
 - voice over segment.

- Talk through on various effects.

2:10 City in background - Torso effect 6:07

Main Menu

Play

Go To Theatrical Version / Unrated Version

Chapters

Setup

Extras

U-Control

How To

What's New

Tracker

Features

Repo Men (Unrated Version)

119-36

Repo Men (Theatrical Version)

111-12

Timed Components

Extended City Shot

1-13

Flashback - Poem

1-35

Flashback - Tank Vided Camera

0-30

Jimmy T-Bone Pink Sheet

0-59

90 Days

4-24

Thank You To The Union

1-01

Didn't Have To Happen

0-34

Summer Day

0-21

What To U

0-24

Jack Soda Party

0-31

Jack Soda Toy

0-11

Maffrey

0-21

Inside The Visual Effects

6-07

Notices

0-25

Untimed Components

Commentaries

Notices

249-20