

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	The Mechanic
Other known title(s):	Not stated
OFLC ref:	1100511.000
Medium:	DVD
Classification:	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.
Descriptive note:	Contains violence, offensive language and sex scenes.
Display conditions:	None

The Mechanic is a United States action feature that follows Arthur Bishop, an assassin who works for an international secret organisation and who eliminates profile targets with utmost discretion. Bishop (Jason Stratham) is tasked with eliminating one of his bosses, Harry McKenna (Donald Sutherland), after the boss is implicated in corruption. The assignment is a difficult one as McKenna is Bishop's friend and professional confidant. After killing McKenna with his usual proficiency, Bishop becomes acquainted with McKenna's son Steve. Steve is a tearaway who lives on the fringes of the law. After repeated approaches from Steve, Bishop eventually agrees to take on Steve as his apprentice and they go about eliminating targets. However, by chance Bishop discovers that he was given false information about McKenna by his other boss Dean, who is in fact the one who is corrupt. Bishop and Steve then set about exacting justice by hunting down Dean and his henchmen in an elaborate and violent assassination. Afterwards Steve turns on Bishop and appears to assassinate him as payback for killing his father. Steve returns to Bishop's secluded residence and assumes his life. The film ends with Steve driving Bishop's prized vintage sports car, which is rigged with a bomb, and the revelation that Bishop survived the assassination attempt. The feature is a remake of the 1972 film of the same title.

The publication deals with matters of sex, crime, cruelty and violence under s3(1) of the FVPC Act. The feature contains several sex brief scenes, one of which contains partial female nudity. After Bishop assassinates Harry he goes to a bar to drown his sorrows. A woman approaches Bishop and invites him to dance. The scene skips to the couple having sex in a bedroom. Sex is depicted with close-up shots of the couple's faces with sex implied with body positioning, body movement and facial expression. The sex is energetic and vigorous. In the next scene the couple lie together in a post coital embrace while watching television. The woman gets out of bed exposing her buttocks to the camera. The brief depiction of the woman's buttocks is designed to titillate the viewer. Other presentations of sex include a brief sex scene between Steve and a woman, and Steve posing as a susceptible gay man in order to get close to an assassination target. Steve befriends the man and after going out for a drink returns to his house. As the man prompts Steve to have sex, by embracing him and guiding him to undo his belt, Steve launches into his violent attack.

The feature depicts a variety of crimes including murder, assault and espionage although these are placed within the storyline of a firmly fictitious plot, and therefore do not promote or encourage criminal activity. The publication contains regular depictions of violence that occasionally incorporate elements of cruelty. Violence 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 publication contains depictions of serious physical harm to a moderate extent and high degree. The feature is well produced and fast-paced, and focuses on the exploits of an expert assassin as he goes about eliminating targets and eventually hunting down his corrupt employer. Bishop eliminates his targets with cunning and stealth, and makes the deaths appear as accidents or natural causes (including an accidental drowning and a heart attack). Among the stronger depictions of violence is the assassination of a rival hitman by Steve. Steve poses as a vulnerable gay man to get close to the target. Once inside the man's house Steve attacks him and attempts to strangle him with a belt. The pair launch into a sustained and brutal brawl that sees Steve thrown into walls and punched about the face. Steve eventually stabs the man to death with a fire poker. Afterwards Bishop scolds Steve for not doing the job "cleanly". Other violence includes the feature's bloody crescendo where Bishop and Steve track down and kill Dean and several of his henchmen. Among the strongest examples of cruelty is when Bishop goes to the home of Dean's bodyguard and holds his wife and teenage daughter hostage. Bishop demands information about Dean and threatens to sever the girls hand by putting it down the kitchen sink food waste disposer. Bishop holds the girl's arm while Steve holds the mother and father at gunpoint. As the father hesitates in giving Bishop the information, he appears to plunge the girls hand into the sink and chunks of meat spray from the sink. The girl screams and the father provides the information before it is revealed that the girl's hand is unscathed and the meat chunks were from a slab of steak that Bishop had placed in the sink prior.

As a whole, the feature generally focuses on the elaborate methods used to complete an assassination rather than focusing on injury. And although depictions of violence are frequent, much of the material is consciously irreverent and unrealistic, and the characters in the film itself are clichéd antagonists, all of which are distancing factors.

Under s3A the publication contains infrequent use of highly offensive language including the word "fuck" and its derivatives. The language is usually employed as a jocular superlative and contextualised in the publication as a whole.

The dominant effect of *The Mechanic* is a well-produced action thriller that uses a familiar storyline and motifs of the genre. The publication is coloured by frequent violence and occasional sex scenes. Injury lies in the feature's sensationalised display of violence, and to a lesser extent its treatment of sex and offensive language. The violence, which includes people being shot or beaten to death, is likely to upset and disturb younger viewers, while younger teenagers may become desensitised to such depictions of violence over time. While the material is presented in an irreverent manner, a degree of maturity is required to read and appreciate the material in this way. Therefore, the publication is restricted to an audience of older teenagers and adults.

Note:

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CONSIDERATION SHEET

OFLC ref: 1100511.000

Submission channel: s12(1)

Title of publication: The Mechanic

Other known title: Not stated

Medium: DVD

Distributor: Roadshow Entertainment (NZ) Ltd

Director: Simon West

Producer: Rene Besson
et al.


Country of origin: United States

Language: English

Applicant: Film & Video Labelling Body

Examination transcript No: 547, p.214

Examination date: 17 June 2011

Classification Officer(s): 

Other identifying
information:

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

	Components	Running time
Feature(s):	The Mechanic	88:45
Total running time:		88:45

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 Mechanic is a United States action feature that follows Arthur Bishop, an assassin who works for an international secret organisation and who eliminates profile targets with upmost discretion. Bishop (Jason Stratham) is tasked with eliminating one of his bosses, Harry McKenna (Donald Sutherland), after he is implicated in corruption. The assignment is a difficult one as McKenna is Bishop's friend and professional confidant. After killing McKenna with his usual proficiency, Bishop becomes acquainted with McKenna's son Steve. Steve is a tearaway who lives on the fringes of the law. After repeated approaches from Steve, Bishop eventually agrees to take on Steve as his apprentice and they go about eliminating targets. However, by chance Bishop discovers that he was given false information about McKenna by his other boss Dean, who is in fact the one who is corrupt. Bishop and Steve then set about exacting justice by hunting down Dean and his henchmen in an elaborate and violent assassination. Afterwards Steve turns on Bishop and appears to assassinate him as payback for killing his father. Steve returns to Bishop's secluded residence and assumes his life. The film ends with Steve driving Bishop's prized vintage sports car, which is rigged with a bomb, and the revelation that Bishop survived the assassination attempt. The feature is a remake of the 1972 film of the same title.

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	<input checked="" type="checkbox"/>
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In reaching a classification decision the Classification Office may consider a variety of information including **previous decisions** of the Classification Office or other **ensorship 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):

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 feature contains several sex brief scenes, one of which contains partial female nudity. After Bishop assassinates Harry he goes to a bar to drown his sorrows. A woman approaches Bishop and invites him to dance. The scene skips to the couple having sex in a bedroom. Sex is depicted with close-up shots of the couple's faces with sex implied with body positioning, body movement and facial expression. The sex is energetic and vigorous. In the next scene the couple lie together in a post coital embrace while watching television. The woman gets out of bed exposing her buttocks to the camera. The brief depiction of the woman's buttocks is designed to titillate the viewer. Other presentations of sex include a brief sex scene between Steve and a woman, and Steve posing as a susceptible gay man in order to get close to an assassination target. Steve befriends the man and after

going out for a drink returns to his house. As the man prompts Steve to have sex, by embracing him and guiding him to undo his belt, Steve launches into his violent attack.

Matters such as horror

Not applicable

Matters such as crime

The feature depicts a variety of crimes including murder, assault and espionage although these are placed within the storyline of a firmly fictitious plot, and therefore do not promote and encourage criminal activity.

Matters such as cruelty

See violence

Matters such as violence

The publication contains regular depictions of violence that occasionally incorporate elements of cruelty. Violence 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

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

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.
The publication contains depictions of serious physical harm to a moderate extent and high degree. The feature is well produced and fast-paced, and focuses on the exploits of an expert assassin as he goes about eliminating targets and eventually hunting down his corrupt employer. Bishop eliminates his targets with cunning and stealth, and makes the deaths appear as accidents or natural causes, such as an accidental drowning or a heart attack. Among the stronger depictions of violence is the assassination of a rival hitman by Steve. Steve poses as a vulnerable gay man to get close to the target. Once inside the man's house Steve attacks him and attempts to strangle him with a belt. The pair launch into a sustained and brutal brawl that sees Steve thrown into walls and punched about the face. Steve eventually stabs the man to death with a fire poker. Afterwards Bishop scolds Steve for not doing the job "cleanly". Other violence includes the feature's bloody crescendo where Bishop and Steve track-down and kill Dean and several of his henchmen. Among the strongest examples of cruelty is when Bishop goes to the home of Dean's bodyguard and holds his wife and teenage daughter hostage. Bishop demands information about Dean and threatens to sever the girls hand by putting it down the kitchen sink food waste disposer. Bishop holds the girl's arm while Steve holds the mother and father at gunpoint. As the father hesitates in giving Bishop the information, he appears to plunge the girls hand into the sink and chunks of meat spray from the sink. The girl screams and the father provides the information before it is revealed that the girl's hand is unscathed and the meat chunks were from a slab of steak that bishop had placed in the sink.

As a whole, the feature generally focuses on the elaborate methods used to complete an assassination rather than focusing on injury. And although depictions of violence are frequent, much of the material is consciously irreverent and unrealistic, and the characters in the film itself are clichéd antagonists, all of which are distancing factors.

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 1993.⁴

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 infrequent use of highly offensive language including the word “fuck” and its derivatives. The language is usually employed as a jocular superlative and contextualised in the publication as a whole.

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.*
- Discussed elsewhere
- 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.*

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 is a well-produced action thriller that uses a familiar storyline and motifs of the genre. The publication is coloured by frequent irreverent violence and occasional sex scenes.

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

The publication is DVD, which enables the viewer a high degree of control over the medium.

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.

Some merit in regards to 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.

Older teenagers and adults, in particular fans of action films

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 apparent

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:

Considerations under s3(1), s3(3)(a)(i), and s3A of the FVPC Act have been weighed against the right to freedom of expression set out in s14 of the NZBR Act. The publication's presentation of sex, violence and offensive language renders its availability likely to be injurious to the public good unless it is restricted to an adult audience. This restriction is reasonable, justified and in accordance with the law. Limitation on the publication's availability is the minimum restriction that can be applied in order to prevent likely injury to the public good.

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**.

Classification:

R16

The unrestricted availability of the publication is likely to be injurious to the public good. Injury lies in the feature's sensationalised display of violence, and to a lesser extent its treatment of sex and offensive language. The violence, which includes people being shot or beaten to death, is likely to upset and disturb younger viewers, while younger teenagers may become desensitised to such depictions of violence over time. While the material is presented in an irreverent manner that that uses a familiar storyline and motifs of the genre, a degree of maturity is required to read and appreciate the material in this way. A restriction to older teenagers and adults is therefore necessary to remedy the likely injury effects of the film.

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, offensive language and sex scenes

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 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	17/06/2011	OFLC Ref.	1102511	VR	/
Applicant	FVCR				
Distributor	Roadshow				
Title	The Mechanic				
Other known title(s)	-				
Director(s)	Simon West				
Producer(s)	Gene Berner et al.				
Medium	DVD		Language(s)		
Country(ies)	United States		English		
Disc Image?	Yes/No		No		

Classification	Descriptive note		
R16	contains violence, alcohol, language and sex scenes.		
Cut/ban criteria	No. of excisions	Excisions made?	Date excisions cleared
Other information			
Total running time	Total running time after excisions		
88:45			

Millennium Film Office - Plane explosion
 nigger - man gets into car + motorcycl
 taken in the village. man beaten.
 man enters stable house.

2-10 Attacked in pool by scuba diver.
 man escapes pool, aren't divers on
 chest.

3-39 CPR on man, other man escapes -
 jump from bridge

- 4-31 "The mechanic" - New Orleans:
Man takes boat to nurse home in
gully. Voice - crew. Interactant circumstances.
- 6-39 Ready news report of 'drowning':
- 7-20 "Why the fuck did you drag me to that
shit-hole."
- 9-51 Man goes to jazz club. ♀ apply^{un} to dance.
→ cult to not here. Great - post conflict
embraces. outtake muddy Paris ♀ + lens.
- 12-28 Man but to take out Harry - old friend.
Meets 'boss' - taken by jet. Talks to
boss about target.
- 14-34 Photo of 1st man - boss shows evidence
of Harry's double-crossing.
- 16-52 Man ponders his argument. Arthur wants
Harry much more out of bitchy
Harry + Arthur talk about his previous
arrangement. Meets Harry later.
w/a staff - might to grasp.
- 22-23 Arthur drags Harry's son. Go back to
home. Man says he will kill man
and Judy. "Here".
- 25-27 Steve gets drunk and takes home.
Steve operates to be victim. attacks
engineer. Kicks man. - blood spray
man body injured + bleed heavily
on pavement.
- 28-06 Arthur returns + punches Steve from
kitchen man. Steve approaches Arthur + asks
to work for him.
- 31-12 Steve gets call; Arthur - meet at pond.

- 32.57 Arthur tells Steve about Cole + runs from him in his car.
- 34.42 Steve runs in with Arthur - from part.
- 36.20 Pair visit man. Man unhinged. Machine him but stranger man - man with gun on carter -
- 39.14 Steve target is fellow mechanic who very shy + young man.
- 40.52 Steve + target go at bar club. Steve gets second target + leaves. Steve gets in car and gun to him.
- 43.29 Steve + target in bedroom - target makes him. Start to run club. Fight in room. Steve beaten - then they both left. - Man stabbed with screwdriver. Both men stabbed bloody. Steve accidentally stabs man in leg with fire pole. Places poison in water.
- 47.30 Arthur sees 9 at bar; Steve sees 9. Max - cut scene. Steve gets drunk, blurry footage.
- 49.44 Arthur pick-up package + talks to boss. Boss upset with Arthur's recent behavior.
- 51.08 New target is evangelical minister. Put cameras in hotel room. Monitor him.
- 55.24 Plan changes → More camera damage however. Henchmen discover body. Henchmen suspect foul play. Most - out.

58.55 Duo try and escape over rooftops - successful.
Henchmen shot & killed; no bomb or
injury. Man thrown from plane.

61.24 Arthur sees supposed dead colleague
indicating by bomb had blown. Arthur
Bobby King. Man tells of true plan.
Men try - completely trigger off
of window & in air.

65.23 Henchmen attack Arthur - successful.
Store fully blown, gun.

68.53 Store during 'killings' with Arthur.
Duo home inside - Bob's bodyguard.
Wife + teenage daughter. Threaten to put
daughter head down, say whatever.
- Meet in milk - home OK.

72.09 Arthur + Bob make an attempt.
Store hijacked during - successful.
Eventually Bob only one left
bloodied in smogged car. Still dead.

76.24 Duo discuss future - pull into
petrol station. Store blown up car.
Mercurially killing Arthur.

79.47 Store goes to Arthur's home. Takes car
for drive. Car bodytyped. Arthur advice.

84.42 Cred. L.

Duo ~~STAN~~ Simon West.

Pro David Winkler + Bill
Charloff.
(Gene Besson.) et al.

88.45 Evid

88.45