

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	Mechanic: Resurrection
Other known title(s):	Not stated
OFLC ref:	1600890.000
Medium:	Blu-ray disc
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 and offensive language.
Display conditions:	None

Mechanic: Resurrection is a globe-trotting action film about Arthur Bishop, an assassin known for his skill at making his targets have fatal 'accidents'. A sequel to 2011's *Mechanic*, the film finds Arthur now living a quiet retired life in Brazil. That peace is soon shattered when Arthur is tracked down by his old comrade Crain. Now an influential arms dealer, Crain wants Arthur to take out his competition. So with Crain threatening to kill Arthur's new flame Gina, and the children at her Cambodian refuge, Arthur takes on three final assassinations. In addition to the feature film, the blu-ray disc contains five 'making of' featurettes, as well as trailers for action films *Deepwater Horizon*, *The Accountant*, and *The Infiltrator*.

Under s3(1) the publication primarily deals with matters of crime and violence. Some cruelty also arises in conjunction with acts of violence or through threats against innocents. The extent and degree to which, and the manner in which, the publication deals with violence and associated cruelty are considered under s3(3)(a)(i) below.

Regarding criminal acts, the crimes of blackmail, murder and arms dealing are well contextualised in the film's narrative primarily used to justify the ensuing action sequences. Crime is further discussed under s3(3)(d).

The publication does not require consideration under any of the s3(2) criteria.

In terms of s3(3)(a)(i), the publication deals with the infliction of serious physical harm to a moderate extent and degree. The regular combat is a kinetic and improvisational display of entertaining violence. Using anything to hand, Arthur punches, kicks, shoots, stabs and throws his way through a myriad of disposable henchmen. When attacked in a restaurant, he grabs an assailant and plants the man's face on a sizzling grill. While there is a glimpse of burn lines across the man's face as he is thrown across the room, the brevity and motion ensures little detail is visible. In the same sequence a knife is stabbed through one man's hand and into another's back but the camera cuts away before much blood is visible. With the injury primarily indicated through fast motion and yelling, the effect is of sudden but undetailed violence.

Meanwhile the climactic rescue contains numerous knife stabs and cuts, although again these are largely depicted through obscured motion and high impact sound effects. However there are a few glimpses of injury, such as a slash across a man's leg showing a red wound and small spray of blood. Bullet impacts occasionally leave small bullet wounds and minor blood spray, but are dependent on clothing and camera distance as to the detail presented. Distant gunfire against numerous soldiers shows them recoiling and collapsing but allows for little visible blood.

Nonetheless there are some stronger sequences. A particularly bloody shot occurs when a man is thrown into a pool with a live grenade. As he recoils from the blast a large spray of red water increases the impact. A spectacular scene involves Arthur killing a man by drilling into the bottom of a swimming pool that is suspended over the edge of a tall building. A man is shown struggling in the water and then drops to his death. Arthur calmly leaves the building as screaming people run from his body that lies in a large pool of blood on the footpath. An attack in close quarters is also reasonably strong, with Arthur shooting a patrolling guard twice in the leg, and after the man falls, once in the forehead. Blood sprays with the impact of each shot, resulting in small spattering across nearby walls. The final fight between Arthur and Crain also leaves Crain with a bloody nose and mouth, which is repeatedly seen in close up as he yells at Arthur in anger.

While the combat described above is fast cut and stylishly entertaining violence, the publication also deals with a brief depiction of domestic violence. Hearing yelling from a nearby yacht, Arthur and his friend Mei see a man and woman (Gina) distantly struggling. Having previously seen a cut lip and bruises on Gina's arm, Mei sends Arthur to the boat to intervene. There, a drunk man named Frank looms over Gina as she tells him "Get the fuck away from me!" Frank slaps her across the face before noticing Arthur is on the boat. While Frank reaches for a weapon, Arthur disarms him and flips him over. Unexpectedly Frank's neck is broken when he lands on a metal cleat, killing him. A shot of the corpse shows blood flowing across the deck from a hidden wound.

There is a degree of moral ambiguity in the way the film deals with crime. The hero is a professional hit man who kills and injures numerous people during the course of the film. His actions are without legal consequence. His actions are presented as acceptable in order to save a woman and a group of children and this is likely to be seen as promotional by younger more impressionable viewers.

Under s3A, the use of the highly offensive expletive "fuck" and its variants is infrequent, but largely aggressive. Examples include "Who the fuck are you?" or "Fuck you!", as well as a frustrated "Motherfucker!" While unsuitable for children, this is highly offensive language is unlikely to cause serious harm to the mature audience the publication is obviously intended for.

Mechanic: Resurrection is an action film about planned assassination and stylish violence. Due to its depiction of violent combat and injury, the unrestricted availability of the publication is likely to be injurious to the public good. The infliction of bloody violence towards human opponents is glamorised and gratuitous and enhanced by high impact sound effects. It is likely to shock and disturb children and is likely to inure younger teens to real life violence. This harm is compounded by the moral ambiguity with which crime is depicted, which is likely to have a negative impact on the attitudes of younger viewers to real life crime and violence. With the film's larger-than-life presentation, an older teenage audience has the maturity to recognise the violence as an entertaining spectacle of the action-hero genre and are less likely to be negatively affected. Balancing these harms against the right to freedom of expression as set out in the New

Zealand Bill of Rights Act 1990, a restriction on the availability of the publication to teenagers and adults is the lowest reasonable restriction which can be applied in order to prevent injury to the public good. Therefore *Mechanic: Resurrection* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.


Note:

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CONSIDERATION SHEET

OFLC ref:	1600890.000
Submission channel:	s12(1)

Title of publication:	Mechanic: Resurrection
Other known title:	Not stated
Medium:	Blu-ray disc
Distributor:	Roadshow Entertainment (NZ) Ltd
Director:	Dennis Gensel
Producer:	John Thompson et al.
Country of origin:	United States
Language:	English
Applicant:	Film & Video Labelling Body

Examination transcript No:	690, p355
Examination date:	10 November 2016
Classification Officer(s):	
Other identifying information:	

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

	Components	Running time
Feature(s):	Mechanic: Resurrection	98:17
Timed component(s):	Engineering The Sequel: Inside Mechanic Resurrection	9:53
	Scoring The Action Film With Mark Isham	9:01
	Statham On Stunts	1:22
	Malaysian Prison	1:21
	Michelle Yeoh: Secret Ally	1:13
	Deepwater Horizon	2:12
	The Accountant	2:24
	The Infiltrator	1:59
Total running time:		127:42

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:

Mechanic: Resurrection is a globe-trotting action film about Arthur Bishop, an assassin known for his skill at making his targets have fatal 'accidents'. A sequel to 2011's *Mechanic*, the film finds Arthur now living a quiet retired life in Brazil. That peace is soon shattered when Arthur is tracked down by his old comrade Crain. Now an influential arms dealer, Crain wants Arthur to take out his competition. So with Crain threatening to kill Arthur's new flame Gina, and the children at her Cambodian refuge, Arthur takes on three final assassinations.

In addition to the feature film, the blu-ray disc contains five 'making of' featurettes, as well as trailers for action films *Deepwater Horizon*, *The Accountant*, and *The Infiltrator*.

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 censorship 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 checked="" type="checkbox"/>	VRA	<input type="checkbox"/>
	Chief Censor of Film	<input type="checkbox"/>	IPT	<input type="checkbox"/>
Title: <i>The Mechanic</i>				
Publication/Certificate/Decision No. 1100511 (R16)				

Other Sources (please specify and reference):

CLASSIFICATION

New Zealand Bill of Rights Act 1990:

Section 14 of the New Zealand Bill of Rights Act 1990 (NZBORA) states that 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". Under s5 of the NZBORA, this freedom is subject "only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society". Section 6 of the NZBORA states that "Wherever an enactment can be given a meaning that is consistent with the rights and freedoms contained in this Bill of Rights, that meaning shall be preferred to any other meaning".

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.*

Matters of sex are limited to a scene in the film where Arthur and Gina partially undress and kiss in bed before the scene fades to black. This is not to a degree which would require a restriction.

Matters such as horror

Not applicable.

Matters such as crime

The crimes of blackmail, murder and arms dealing are well contextualised in the film's narrative and primarily used to justify the ensuing action sequences. Discussed further under s3(3)(d).

Matters such as cruelty

Some cruelty arises in conjunction with acts of violence or through threats against innocents. This is discussed with violence below.

Matters such as violence

The extent and degree to which, and the manner in which, the publication depicts violence and associated cruelty are considered under s3(3)(a)(i) below.

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 NZBORA. 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

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

² Above n2 at para 29.

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.

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.

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

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 Conclusion.

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 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.*

In terms of s3(3)(a)(i), the publication deals with the infliction of serious physical harm to a moderate extent and degree. The regular combat is a kinetic and improvisational display of entertaining violence. Using anything to hand, Arthur punches, kicks, shoots, stabs and throws his way through a myriad of disposable henchmen. When attacked in a restaurant, he grabs an assailant and plants the man's face on a sizzling grill. While there is a glimpse of burn lines across the man's face as he is thrown across the room, the brevity and motion ensures little detail is visible. In the same sequence a knife is stabbed through one man's hand and into another's back but the camera cuts away before much blood is visible. With the injury primarily indicated through fast motion and yelling, the effect is of sudden but undetailed violence.

Meanwhile the climactic rescue contains numerous knife stabs and cuts, although again these are largely depicted through obscured motion and sound effects. However there are a few glimpses of injury, such as a slash across a man's leg showing a red wound and small spray of blood. Bullet impacts occasionally leave small bullet wounds and minor blood spray, but are dependent on clothing and camera distance as to the detail presented. Distant gunfire against numerous soldiers shows them recoiling and collapsing but allows for little visible blood.

Nonetheless there are some stronger sequences. A particularly bloody shot occurs when a man is thrown into a pool with a live grenade. As he recoils from the blast a large spray of red water increases the impact. An attack in close quarters is also reasonably strong, with Arthur shooting a patrolling guard twice in the leg, and after the man falls, once in the forehead. Blood sprays with the impact of each shot, resulting in small spattering across nearby walls. The final fight between Arthur and Crain also leaves Crain with a bloody nose and mouth, which is repeatedly seen in close up as he yells at Arthur in anger.

While the combat described above is fast cut and stylishly entertaining violence, the publication also deals with a brief depiction of domestic violence. Hearing yelling from a nearby yacht, Arthur and his friend Mei see a man and woman (Gina) distantly struggling. Having previously seen a cut lip and bruises on Gina's arm, Mei sends Arthur to the boat to intervene. There, a drunk man named Frank looms over Gina as she tells him "Get the fuck away from me!" Frank slaps her across the face before noticing Arthur is on the boat. While Frank reaches for a weapon, Arthur disarms him and flips him over. Unexpectedly Frank's neck is broken when he lands on a metal cleat, killing him. A brief shot of the corpse shows blood flowing across the deck from a hidden wound.

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.

There is a degree of moral ambiguity in the way the film deals with crime. The hero is a professional hit man who kills and injures numerous people during the course of the film. His actions are justified as acceptable in order to save a woman and a group of children and this is likely to be seen as promotional by younger more impressionable viewers.

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.*

Under s3A, the use of the highly offensive expletive “fuck” and its variants is infrequent, but largely aggressive. Examples include “Who the fuck are you?” or “Fuck you!”, as well as a frustrated “Motherfucker!” While unsuitable for children, this highly offensive language is unlikely to cause serious harm to the mature audience the publication is obviously intended for.

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 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.*

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.

Harm has been discussed above.

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

Not applicable.

3B(3)(a)(iii) Physical conduct of a degrading or dehumanising or demeaning nature.

Not applicable.

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.

Not applicable.

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.

Please 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:

s3(4)(a) The dominant effect of the publication as a whole.

The dominant effect is of an entertainingly kinetic, if straightforward, action film.

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

A blu-ray presents good quality image and sound, allowing viewers to pause and repeat selected scenes as they wish.

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.

The publication is slickly produced but has no particular merit.

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.

The publication is likely to appeal to fans of action films. The content presented indicates it is intended for a mature audience.

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.

CONCLUSION (INCLUDING NZBORA CONSIDERATIONS)

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**.

Any classification that limits the right to freedom of expression affirmed by s14 of the NZBORA must be **reasonable** and **demonstrably justifiable**.

Classification:

R16

Mechanic: Resurrection is an action film about planned assassination and stylish violence. Due to its depiction of violent combat and occasional injury, the unrestricted availability of the publication is likely to be injurious to the public good. The infliction of bloody violence towards human opponents is highly glamorised and gratuitous. It is likely to shock and disturb children and is likely to inure younger teens to real life violence. This is compounded by the moral ambiguity with which crime is depicted, which is likely to have a negative impact on the attitudes of younger viewers to real life crime and violence. With the film's larger-than-life presentation, an older teenage audience has the maturity to recognise the violence as an entertaining spectacle of the action-hero genre and are less likely to be negatively affected. Balancing these harms against the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990, a restriction on the availability of the publication to teenagers and adults is the lowest reasonable restriction which can be applied in order to prevent injury to the public good. Therefore *Mechanic: Resurrection* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 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.

Due to the way it deals with matters of crime and violence.

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 display of the publication is not likely 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 8 November 2016 100890 1

FLR
Roadshow Entertainment
Mechanics Resurrection.

Dennis Gansel
John Thompson, Robert Earl, David Winkler, William Chartoff
Blu Ray

USA (France stated) English (Bulgarian)

0

R16 Violence & offensive language

Pre-release, incomplete menu.

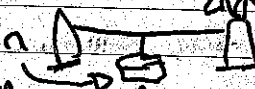
127.42

FEATURE (98.17)

- 0:00 Post logo
- 0:15 Rio, Brazil. Scenes of city.
- 0:50 Man wakes on boat. plays Rock music. gets out into town.
- 2:25 Produced by John Thompson
Robert Earl.
- 2:29 David Winkler
William Chartoff.
- 2:50 Directed by Dennis Gansel
- 3:22 ~~At~~ Otto (man) arrives at cafe.
Woman sat, knows who he is. She wants him to kill Sppl.
Make it look like accident (his specialty)

4:05 O takes photo of her - she pull a gun
 & he stops her w/ table
 "Never pays to fuck with the dead."
 (V) the KO's w/ table. - mud & fat.
 4:16 first motion as O fights w/ thugs - man's knee locked out

4:40 knife stabbed through hand & into 2nd man's back. - a man's face slammed on BBQ grill - dark lines fluently seen.

5:06 O flees on 
 the thugs follows. "Get the fuck on the ground" "get the fuck down"
 5:50 O jumps onto passing glider...

6:11 title Mechanic Resurrection

6:29 O sees men break into his yacht. He distances himself remotely - men fly off no detail
 7:02 Otto -> Container yard. a secret stash/lab.

7:54 Koh Lipe, Southern Thailand.
 Otto -> resort? meets w/ Mei - secret contact.
 Arthur Bishop.

10:14 He investigates woman (- Penae Tran) who

11:08 Woman gets first and from Mei
 - brushes an arm & cut on lip

11:38 Mei sees woman on boat, night - man pulls at woman. domestic violence
 tells Arthur to intervene. "You want a piece of me?" Kicks her
 six distant yelling on boat

13:08 - ~~Frank~~ "get the fuck away from me!"
 - woman (Gina) as man looms over her on boat

(V) 13:13 Frank stops her "bitch" "who the fuck are you?" to Arthur - on boat
 "fuck you!"

13:35 Frank reaches for gun. A darts his way, flings round & wet that head

(V) 13:41 clup F - blood on nose & spreading from ~~head~~ ^{beyond} ~~head~~ - landed on metal rope tying thing.
 Gina faints. Mei arrives, takes her.

14:45 A finds Gina's passport. & a phone w/ photo of her. I dead
 15:22 A destroys boat.

16:15 A points gun at G. Q's over Crain (mystery man behind G pulls gun off, they struggle) tracking
- admits to plan to get close to A. blackmail G into helping.

20:10 time passes. A Q's G over what C has on G.

20:52 G tells of a co-worker of hers at shelter, kidnapped beaten Crain threatened to do same to other workers & children at shelter. (kid trafficking rescue) & dies on her death.

22:28 A sees military types watching from offshore boat. A & G pretend to be couple for Crain's movie benefit. Mei: time them at wedding fest.

25:01 they have a drink, talk.
27:10 A tells G he & Crain were child soldiers together. A escaped, C didn't. rebellion.

27:41 G kisses A. partially undress, kiss on bed. focus on caressing hands & legs. (to underwear). FTR

28:53 later A dresses. They talk. plan. A will kill C. G & kids to escape next day

31:00 Police & Crain's group. some a touch. A takes out man. w/ punches, throws. Police take Crain

31:44 Bangkok, Thailand A meets w/ Crain - on a seat w/ explosives to ensure he doesn't move

33:46 Info on first man to kill - brutal warlord. wild m v. secure &

35:02 Crain taken to luxury boat at airport. dangerous prison.

35:18 Paang, Malaysia A considers recon info. w/o of Crain on difficulty of mission.

36:27 A reads up on criminals - are lobley sort of like him. A prep materials, tattoos, murder / sexual partner, passport etc.

38:41 A gets arrested as criminal & sent to prison island.

40:30 A sees warlord & men in prison yard.

44:33 A sees prisoner pass a knife to another prisoner. L knocks man in line & takes knife.

48:22 man who wants revenge on warlord heads to him w/ hidden knife in prosthetic leg from army

48:30 A draws knife & kills would-be assassin. -small blood on shirt around blade.

45:08 A goes to choke warlord at club.

48:42 warlord falls & A prepares another to look like warlord overdosed on cocaine? white powder

- 45:49 A puts white powder (drug) into bowl & feeds to uncl's warlord. - chokes & lurches rattle & canise
- 46:38 Alarm sounds.
- 47:34 A escapes by blowing hole in wall & diving into ocean.
- 48:54 "What the fuck." - captain as waits for A to arrive.
- 49:50 C informs A about next kill, Adnan. Australia.
- 50:50 Sydney, Australia target a mining rig, started out on highway ^{scrambling} speaking in underage sex workers
- 51:55 Montage of A investigating the set up. Preparing plans.
- 55:08 A climbs up building, to antlered pool. & suction-pads out under pool.
- 57:30 brief yell as target falls past window.
- 57:36 As A leaves bldg, red smear on sidewalk, but little detail due to distance / down depth of field.
- 59:04 In call w/ G, she gives him info on the boat he's on. field.
- 60:49 A moves in boat. armed guards.
- 61:32 brief blood spurt as A shoots guard w/ silenced pistol.
 * another, no blood visible
- 62:07 A shoots 3 guards quickly. blood on clothes (& splatter on wall of boat behind)
 * from neck.
- 62:58 same gunfire. guards shot, brief blood spurt.
- 63:46 A kicks man in head. G punches another.
- 64:08 A knocks other back by grenade explosion on man's chest.
- 64:45 capture, A escapes, knocking other on air & diving off boat.
- 65:32 Varna, Bulgaria target. Max. Arms dealer.
 (Cran is taking out competition)
- 66:31 A shoots entry in buttock w/ sup rifle. brief & small blood spurt as man falls.
- 69:10 A rides helicopter to Max's base.
- 70:20 A kills guard w/ butt of gun.
 Montage A killing 3 more w/ swift blows.
- 71:57 Max → his safe room. A thoe, holds him at gunpoint

- 72:25 "Who the fuck are you?" A there to talk, propose a deal.
- 75:16 explosion of Max falls into water.
- 77:16 Grain orders men to secure submarine pen, see Max's body & kill Arthur.
- 78:00 Montage of A preparing traps in submarine base
gunfire & grenades as trap set. men fall & yell but no injury detail.
- 80:03 grenades sent men flying. but explosion, no injury.
- 80:35 Grain sees men go down on video. "Motherfucker"
- 82:20 A takes man in leg thru neck. Motion, no detail.
- 82:23 shows another man's leg - red line + blood briefly shown.
- 82:41 blood sprays in air as A pulls knife from man's neck.
- 83:24 G struggles w/ guard punches. & she's hit in side by accident.
- 83:49 guard shot w/ machine gun - some blood spurt/spray. brief.
small blood mist as another man hit. high octane action.
- 85:08 red blood fountains as man thrown into pool w/ grenade.
- 85:52 A shoots guard in knees thru head, small blood splatter on wall.
- 86:40 A puts G in submarine, goes after Grain etc.
- 87:50 A & C fight; punches. C spits blood.
- 88:40 C attacks w/ other & down. but A gets chain and C's neck.
& wraps her up tight.
- 89:24 Clap Grain - bloody nose & mouth
& again as he yells "Bishop!"
- 89:54 boat explodes. G survives in submarine. G's rescued.
- 91:23 Phnom Penh, Cambodia.
Grain's steller. she writes postcard to Mei.
- 92:24 G surprised to see Arthur.
- 93:05 Max figures out how A survived ship's explosion. & deletes video footage of A.
- 93:52 credits.
- 98:17 GND

- Trailers.

- Deepwater
- ~~Deepwater~~ Horizon.

- 0:00 family scenes, child talks report on her father - works on oil rig.
 0:40 rumbling noise has orders warned
 1:30 scenes of fire as Mark & oil explodes from drilling.
 2:04 title Deepwater Horizon
 (2:12 END)
 2:13 talk on child being special - gift for #s. etc.
 3:17 woman sees \$ & guns - accountant w/ dangerous chore.
 montage of action/Vanna scenes.
 4:33 title The Accountant,
 (4:36 END)
 4:37 car arrives. man returns home flashes to gun, drug packets.
 Florida 1986.
 5:17 FBI talk targeting Pablo Escobar. Man will go undercover again
 6:04 Montage xtrs, actions, showing his infiltration & escape.
 6:30 title The Infiltrator
 6:35 END

- Extras.

- Engineering the Sequel: Inside Mechanic: Resurrection.

- 0:00 Scenes from film as actors & crew talk about film
 0:49 title (as above)
 1:27 scene of A taking out Frank, as Screenwriter & others, talk xtr of A & screenwriter.
 2:56 Gina's character talk,
 4:05 BTS footage of Jessica Alba's fight scene
 5:30 Action sequences, director talks.
 action director talks challenges of action films, being fun.
 9:37 Credits.
 9:53 END

- Scoring the Action Film with Mark Isham.

- 9:54 Mark Isham talks film scores and where from film
 10:47 title as above
 Mark talks his music history, film history.
 13:53 Mark discusses new musical themes introduced w/ Gina's xtr.

16:00 Sound designer & composer. He talks importance of sound.

18:38 Credits.

18:53 END

18:54 • Statham on Stunts

↳ Montage action scenes as actors & crew talk his stunts.

20:15 END

20:16 • Malaysian Prison

↳

20:07 talk on shooting in old prison.

21:36 END

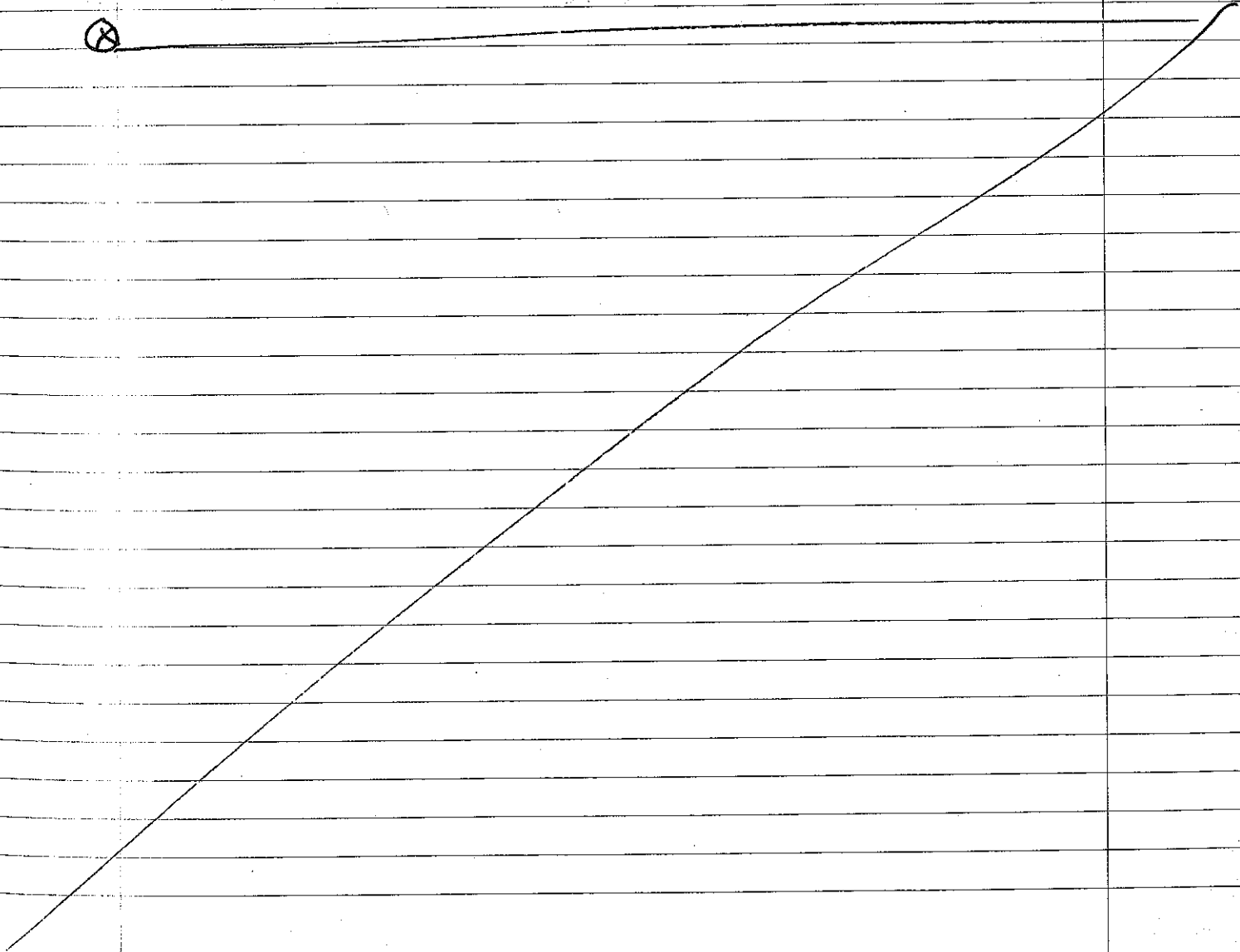
• Michelle Yeoh: Secret Ally

21:37 talk on Miss Xtr; mysterious & unexplained friendship.

22:50 END

(• Chapter 6 appears to be a leftover menu piece - no video.)

⊗



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MECHANIC RESURRECTION

1600890

FEATURE: MECHANIC RESURRECTION

98.17

TIMED COMPONENTS: ENGINEERING THE SEQUEL: INSIDE

MECHANIC RESURRECTION

9.53

SCORING THE ACTION FILM WITH

MARK ISHAM

9.01

STATHAM ON STUNTS

1.22

MALAYSIAN PRISON

1.21

MICHELLE YEOH: SECRET ALY

1.13

DEEPWATER HORIZON

2.12

THE ACCOUNTANT

2.24

THE INFILTRATOR

1.59

TOTAL RUNNING TIME: 127.42