



File No: T18/0417

**Australian Government**  
**Classification Board**

## **Decision Report**

Classification decisions are made in accordance with the *Classification (Publications, Films and Computer Games) Act 1995* (the Act), the National Classification Code and the Classification Guidelines.

### **Production Details:**

Title: BLACK PANTHER  
Alternate titles:  
Producer/s: KEVIN FEIGE  
Director/s: RYAN COOGLER  
Year of Production: 2018  
Duration: 134 MINUTES  
Version: ORIGINAL  
Format: DCP 3D  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE3  
Applicant: WALT DISNEY STUDIOS MOTION PICTURES

### **Dates:**

Date application received by the Classification Board: 31 January 2018  
Date of decision: 05 February 2018

### **Decision:**

Classification: M  
Consumer advice: Action violence

## Synopsis:

Black Panther is an American action film, in which the King of Wakanda, who is also the titular superhero, faces a challenge that puts the future of Wakanda and the world at risk.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an M classification as, in accordance with item 5 of the films table of the Code, it cannot be recommended for viewing by persons who are under 15.

Pursuant to the Guidelines, this film is classified M as the impact of the classifiable elements is moderate. Material classified M is not recommended for persons under 15 years of age. There are no legal restrictions on access.

The classifiable elements are themes and violence that are moderate in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified M. The times given are approximations.

### THEMES and VIOLENCE

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The film contains themes, including revenge, that have a moderate sense of threat and menace and are justified by context. The film also contains moderate violence that is justified by context. The two elements are, at times, inextricably linked by the film's narrative, in which Eric Killmonger, the long-lost cousin of the Black Panther, seeks revenge for the death of his father, who was killed by the former king, the Black Panther's father. Eric plots to kill the Black Panther, take his place on the Wakandan throne, and use the country's advanced technology to fuel a global uprising of oppressed African people.

Examples include but are not limited to:

At 24 minutes, during a traditional ceremony asserting the right to be King, the leader of the Jabari tribe, M'baku, challenges the Black Panther to a duel where the loser must yield or die. They fight with spears and shields on the edge of a waterfall, exchanging weapon-blows, kicks and punches. M'baku disarms the Black Panther and then head-butts him, before stabbing his shoulder with the tip of his spear. The Black Panther grunts in pain, before implicitly pulling out the spear. A small bloody wound is viewed on his shoulder. He then head-butts M'baku and pulls him to the ground, forcing him into a submission hold. Small amounts of blood run from M'baku's nose and mouth as the Black Panther asks him to yield. M'baku eventually does so, ending the fight.

At 103 minutes, an extended combat scene begins, with Eric and his allies, the male Wakandan warriors, taking on the Black Panther and his allies, the female Wakandan warriors. The two groups battle on a large scale, with the action switching between wide-shots of large groups fighting with spears, shields and other, more technology-driven weapons, and closer shots of individual pairs fighting each other. Eric grabs a female warrior and implicitly slits her throat, but as she falls to the ground, implicitly dead, no blood or wound detail is seen. Likewise, another female warrior, Nakia, implicitly has her leg slashed but no blood or wound detail is evident.

At 115 minutes, as the large-scale battle ends when the lead male warrior, W'kabi, drops his weapon in surrender, the individual fight between Eric and the Black Panther reaches its climax. The Black Panther stabs the head of a spear into Eric's chest, piercing his protective suit. Eric gasps in pain but no blood detail is viewed. The Black Panther takes Eric to watch the sunset and tells him that his life can still be saved. Eric tells him that he chooses to die and implicitly removes the spear head from his chest. A wide-shot, post-action visual depicts Eric lying on his back, implicitly dead, as the Black Panther kneels beside him.

In the Board's opinion, given the film's focus on superhero-driven action sequences and minimal blood and wound detail, the treatment of themes and violence imparts an impact which does not exceed moderate. A classification of M is therefore appropriate and consumer advice of action violence appropriately describes the most impactful content, subsuming the element of themes.

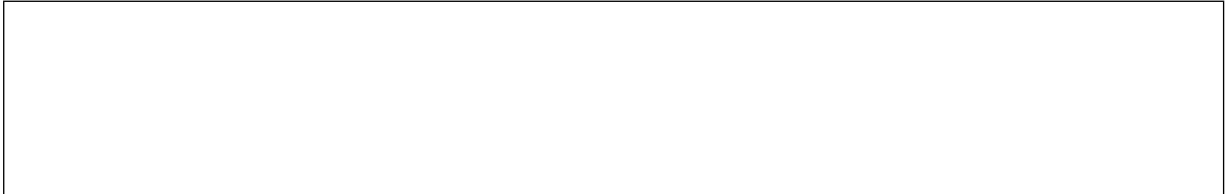
OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains language that can be accommodated within a lower classification.

**Decision:**

This film is classified M with consumer advice of action violence.





File No: T11/2377

**Australian Government**  
**Classification Board**

**Decision Report**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

**Production Details:**

Title: DRIVE ANGRY 3D  
Alternate titles:  
Director/s: PATRICK LUSSIER  
Producer/s: RENE BESSON / MICHAEL DE LUCA / RENE BESSON / ADAM FIELDS  
Year of Production: 2010  
Duration: 229 MINUTES  
Version: ORIGINAL  
Format: BLU-RAY 3D  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FO4  
Applicant: WARNER BROS. ENTERTAINMENT AUSTRALIA

**Dates:**

Date application received by the Classification Board: 17 June 2011  
Date of decision: 28 June 2011

**Decision:**

Classification: R 18+  
Consumer advice: High impact violence and sex scenes

## Synopsis:

This film relates the story of a man who escapes from Hell in order to save his granddaughter from a satanic cult. The film includes documentary material concerning the production of the film and one deleted scene.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films and Computer Games 2005 (the Guidelines).

In the Board's view this film warrants an R 18+ classification as, in accordance with item 3 of the films table of the National Classification Code, it contains material that is unsuitable for a minor to see.

Pursuant to the Guidelines for the Classification of Films and Computer Games, this film is classified R 18+ as the impact of the classifiable elements is high. Material classified R 18+ is legally restricted to adults. Some material classified R 18+ may be offensive to sections of the adult community.

The classifiable elements are violence and sex that are high in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified R 18+.

### VIOLENCE

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The film contains cumulative violence that is high in viewing impact. The violence is at times implied specifically during the scenes involving hand to hand combat however in the Board's opinion the scenes depicting penetrating wounds are graphic in nature.

The violence is continuous throughout the film and includes wounds inflicted by a range of weapons including firearms knives, miscellaneous sharp implements and blunt objects. These wounds are accompanied by detailed close views of the traumatised flesh and multiple blood sprays which accompany the penetration of the flesh.

The film includes a scene in which a wounded man is tortured by another man in what appears to be a brutal and callous manner.

Examples include:

In a scene commencing at approximately 2 minutes Milton discharges a shotgun at a male threatening him with a tyre lever. The camera view is sighted toward Milton giving a close view of the assailant's hand viewed toward the muzzle of the weapon. The shotgun round is seen to implicitly amputate the man's hand at the wrist; blood spray covers the camera as the severed hand is seen to recoil above the camera.

In a scene commencing at approximately 23 minutes the Accountant implicitly pins a man to the wall with the handle of a baseball bat. The distressed man has the weight of his body supported by the bat as it penetrates his right shoulder. The accountant implicitly tortures the man by repeatedly forcing the bat further into the wound. A repeated close view shows the sinew and bloodied flesh surrounding the penetrating wound.

In a following scene the Accountant flings the other half of the bat which implicitly penetrates the man's right orbit to create another bloodied wound that has tissue suppurating from around the head of the bat. This wound detail is also shown in a close view.

In a scene at approximately 47 minutes a male is implicitly shot at point blank range with a shotgun. The man's body recoils from the impact of the round which penetrates his right eye causing a large bloodied wound which is seen in repeated close views. The initial wound is followed by a large spray of blood.

In a scene at approximately 61 minutes the male survivor of a violent confrontation pleads for assistance from the Accountant. The man is seen propped against a church pew with the detail of a bloodied shotgun wound depicted as flesh and sinew protruding through torn trousers on his thigh. The close view of the gory wound is repeated several times during the scene. The Accountant interrogates the male and laughs as he appears to derive sadistic pleasure from torturing the man by thrusting the blade of a knife into the pre existing gunshot wound.

## SEX

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The film contains sexual activity that is realistically simulated and high in impact.

In a prolonged violent scene at approximately 30 minutes a fully clothed male is engaged in sexual intercourse with a nude female waitress. The woman exhorts the male to "move that cock" as she arches her back through 90 degrees from a horizontal to vertical position whilst thrusting vigorously against his pelvis. The man's room is invaded by several assailants who attempt to kill him with a variety of weapons. He avoids their assaults and disables or kills each of them whilst grasping the naked female to his chest and thighs implicitly still coupled with her in sexual intercourse.

One of the assailants' uses a cattle prod on the neck of the male whilst a close view of the waitresses face shows her implicitly share the shock with the male. This implies that their bodies are linked sufficiently to allow the completion of an electrical circuit.

The implied sexual intercourse during the violence is further confirmed at the conclusion of the scene verbally by the traumatised waitress who states "he killed them while we were fucking."

This sex scene is highly implausible in nature a fact exacerbated by the actions of the male who briefly swallows bourbon from a bottle and smokes during a brief hiatus in the violence. In the Board's opinion these facts do not mitigate the impact of the violence occurring coincidentally with realistically simulated sexual intercourse.

## OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains themes, drug use, nudity and language that can be accommodated within a lower classification. The film includes frequent use of the word fuck and its derivatives used as both a verb and as an adjective. The tone of the dialogue is often aggressive in nature.

In the Board's opinion the frequent high level violence and the juxtaposition of this violence with sex in several scenes exceeds strong in impact. The inclusion of both elements coincidentally focuses on the violence. These scenes are not mitigated by the stylised nature of the violence and the eventual inclusion of a supernatural theme in the later part of the film.

## **Decision:**

This film is classified R 18+ with consumer advice of high level violence and sex scenes.







File No: T16/3192

**Australian Government**  
**Classification Board**

## **Decision Report**

Classification decisions are made in accordance with the *Classification (Publications, Films and Computer Games) Act 1995* (the Act), the National Classification Code and the Classification Guidelines.

### **Production Details:**

Title: FANTASTIC BEASTS AND WHERE TO FIND THEM  
Alternate titles:  
Producer/s: DAVID HEYMAN / STEVE KLOVES / J.K. ROWLING / LIONEL WIGRAM  
Director/s: DAVID YATES  
Year of Production: 2016  
Duration: 133 MINUTES  
Version: ORIGINAL  
Format: DCP  
Country/ies of origin: CANADA, UK, USA  
Language/s: ENGLISH  
Application type: FPE3  
Applicant: ROADSHOW FILMS PTY LTD

### **Dates:**

Date application received by the Classification Board: 24 October 2016  
Date of decision: 27 October 2016

### **Decision:**

Classification: M  
Consumer advice: Fantasy themes and violence

## Synopsis:

The film follows the adventures of writer Newt Scamander in New York's secret community of witches and wizards seventy years before Harry Potter reads his book in school.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an M classification as, in accordance with item 5 of the films table of the Code, it cannot be recommended for viewing by persons who are under 15.

Pursuant to the Guidelines, this film is classified M as the impact of the classifiable elements is moderate. Material classified M is not recommended for persons under 15 years of age. There are no legal restrictions on access.

The classifiable elements are themes and violence that are moderate in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified M. The times given are approximations.

### THEMES AND VIOLENCE

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The film contains fantasy themes that have a moderate sense of threat and menace and are justified by context. The film also contains moderate violence that is justified by context. The themes and violence are inextricably linked.

Throughout the film, an uncontrolled evil force called an obscurus creates death and destruction in New York City. It is a black swirling mass with tentacles and lava emanating from it. Its power rips up buildings and roads, flips cars, projects people into the air and starts fires. Examples include but are not limited to, the following:

At 58 minutes, Senator Henry Shaw is speaking at a political function. An eerie sound is heard emanating from the pipe organ, as the lights dim outside. An unseen force blasts through the large room flipping tables, turning over chairs and throwing people around. Henry, who is standing behind a lectern on a stage, is raised high in the air, suspended in a horizontal position, and then he drops, hitting the ground with a loud thud. His father approaches the stage, and Henry is viewed lying on his back, motionless, dead, his face is covered with fine vein-like grazes, some of which look like burns. The scene includes a dramatic music score which adds to the sense of threat and menace. Later, at 62 minutes, when Tina and Newt are being interrogated by Madame President and the other New York wizards about Henry's death, his dead body is viewed floating above them. It is surrounded by light and light particles and his mottled scarred face is shown in close-up.

At 84 minutes, Mary Lou is castigating Credence and his sister Modesty after she finds them holding a wand. She is holding Credence's belt in her hands, implicitly going to discipline the pair with it. The belt is then forced from her hand by an unseen force, leaving a welt in her hand. As she goes to pick up the belt, the obscurus, a large swirling black mass, engulfs her and pushes her over the balustrade. She lands on her front on the floor below, with a loud thud. She is motionless, implicitly dead, her face covered with fine vein-like grazes. Later, at 92 minutes, in close-up, Mary Lou's dead face is shown again, her eyes are open and her face covered with scratches.

## Decision:

This film is classified M with consumer advice of fantasy themes and violence.





File No: T17/2210

**Australian Government**  
**Classification Board**

## **Decision Report**

Classification decisions are made in accordance with the *Classification (Publications, Films and Computer Games) Act 1995* (the Act), the National Classification Code and the Classification Guidelines.

### **Production Details:**

Title: GEOSTORM  
Alternate titles:  
Producer/s: DEAN DEVLIN / DAVID ELLISON / DANA GOLDBERG  
Director/s: DEAN DEVLIN  
Year of Production: 2017  
Duration: 109 MINUTES  
Version: ORIGINAL  
Format: DCP  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE2  
Applicant: ROADSHOW FILMS PTY LTD

### **Dates:**

Date application received by the Classification Board: 13 June 2017  
Date of decision: 14 June 2017

### **Decision:**

Classification: M  
Consumer advice: Mature themes and violence

## Synopsis:

Geostorm is an American action film in which a world-wide net of weather-engineering satellites is infected with a virus, with catastrophic consequences.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an M classification as, in accordance with item 5 of the films table of the Code, it cannot be recommended for viewing by persons who are under 15.

Pursuant to the Guidelines, this film is classified M as the impact of the classifiable elements is moderate. Material classified M is not recommended for persons under 15 years of age. There are no legal restrictions on access.

The classifiable elements are themes and violence that are moderate in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified M. The times given are approximations.

### THEMES and VIOLENCE

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The film contains themes that have a moderate sense of threat and menace and are justified by context. The film contains moderate violence that is justified by context. The two elements are, at times, inextricably linked by the film's storyline, in which a world-wide net of weather-engineering satellites, Dutch-Boy, is infected with a virus and used to cause catastrophic weather events.

Examples include but are not limited to:

At 9 minutes, UN troops enter a village in Afghanistan which has been flash-frozen by Dutch-Boy. One of the troops touches the hand of a frozen villager and it breaks off. The fleshy stump at the wrist of the frozen villager is briefly viewed.

At 49 minutes, a programmer who has discovered what is happening with Dutch-Boy, Cheng, is pushed in front of a fast-moving car by a man standing behind him. Cheng flips up and over the bonnet before Max rushes to his aid. Blood stains Cheng's face and runs from his mouth as he struggles to talk to Max before he goes limp, implicitly dead.

At 77 minutes, an extended scene commences in which Sarah, Max and the US President flee in a car as lightning sets off explosions around them. Many other cars are implicitly hit by the lightning and subsequent explosions, or spin out of control and crash. A car containing two corrupt secret service agents pursues the trio, with one of them leaning out of a window and shooting at them with a handgun. Sarah spins their car around and implicitly shoots the driver of the pursuing vehicle while driving in reverse. The other agent then takes the driver's seat and the pursuit resumes. The scene culminates in Sarah ramming the other car, causing it to flip several times. As it comes to rest, it is hit by lightning and explodes.

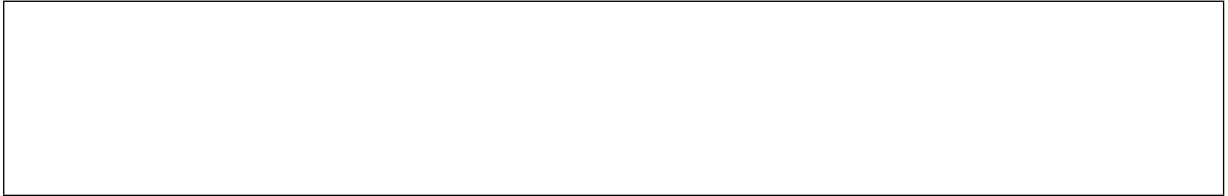
### OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains coarse language that can be accommodated within a lower classification.

## Decision:

This film is classified M with consumer advice of mature themes and violence.





File No: T15/0497

**Australian Government**  
**Classification Board**

**Decision Report**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

**Production Details:**

Title: GET HARD  
Alternate titles:  
Producer/s: WILL FERRELL / ADAM MCKAY / CHRIS HENCHY  
Director/s: ETAN COHEN  
Year of Production: 2014  
Duration: 100 MINUTES  
Version: ORIGINAL  
Format: DVD  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE2  
Applicant: ROADSHOW FILMS PTY LTD

**Dates:**

Date application received by the Classification Board: 27 February 2015  
Date of decision: 04 March 2015

**Decision:**

Classification: MA 15+  
Consumer advice: Strong nudity, crude sexual references and coarse language

## Synopsis:

When millionaire James King is found guilty of fraud and sentenced to 10 years in San Quentin, he asks car wash owner, Darnell Lewis to help prepare him for survival behind bars.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an MA 15+ classification as, in accordance with item 4 of the films table of the Code, it is unsuitable for viewing by persons under 15.

Pursuant to the Guidelines, this film is classified MA 15+ as the impact of the classifiable elements is strong. Material classified MA 15+ is considered unsuitable for persons under 15 years of age. It is a legally restricted category.

The classifiable elements are nudity, sex and language that are strong in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified MA 15+. The times given are approximations.

### NUDITY

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The film contains nudity that is strong in impact and justified by context including breast, buttock and male genital nudity. While comedic in context, the depictions of nudity are strong in impact and, as such, warrant accommodation within the MA 15+ classification.

At 45 minutes, James, having been sent to practise "sucking dick", is viewed kneeling in front of an unnamed man in a toilet cubicle; the second man's penis is exposed. As James tries to overcome his reluctance to perform fellatio, he is viewed in a number of close-ups which include the exposed penis, before giving up and falling against the second man's groin at the end of the scene.

### SEX

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The film contains implied sexual activity and sexual references that are cumulatively strong in impact. The inclusion of strong coarse language, including "fuck" and "motherfucker", in verbal sexual references adds an element of crudity which serves to heighten impact.

Examples include but are not limited to the following:

At 6 minutes, the sounds of a couple having sex are heard from the garden outside before a nude male's bare buttocks are viewed pressed against a glass panel as he and an obscured female implicitly have sex.

At 15 minutes, a singer tells James to watch as "100 women get wet" as he performs.

At 23 minutes, during an extended scene, Darnell explains to James that he will be raped in prison, saying "everybody gets the dick (in) San Fucken". He slams one hand into the back of his other repeatedly, mimicking hard anal sex, as he tells James that there's "a 100% chance that (he) will be "somebody's bitch". He goes on describing James being repeatedly passed from cell mate to cell mate as a "bitch".

At 32 minutes, James is told that his ex-fiancee is probably "on her knees sucking someone's dick in the back of a truck".

At 38 minutes, during an extended scene, Darnell role-plays a number of stereotypical inmates including Dante, a gay prisoner. The scene centres on repeated descriptions of Dante as a sexual partner which include "take your dirty bitch", "wasn't dirty when you were up in it", and "let me ride you".



At 45 minutes, James, having been sent to practise "sucking dick", is viewed kneeling in front of an unnamed man in a toilet cubicle with numerous references to "sucking dick" used throughout the scene.

At 95 minutes, Darnell and James engage in extended dialogue consisting of various uses and forms of the term "get hard".

#### LANGUAGE

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Strong coarse language may be used. Aggressive or very strong coarse language should be infrequent.

The film contains use of strong coarse language in the form of the word "fuck" and derivatives including "motherfucker". While mostly comedic in context, the use of this coarse language is frequent and, at times, aggressive and it therefore exceeds what can be accommodated within the M classification which requires that "aggressive or strong coarse language should be infrequent and justified by context."

A typical example of aggressive coarse language can be noted in a scene commencing at 62 minutes in which "fuck" and derivatives, including "motherfucker", are used approximately 12 times.

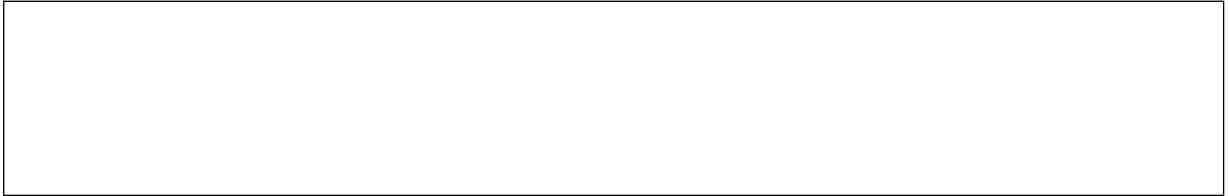
#### OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains themes, violence and drug use that can be accommodated within a lower classification.

#### **Decision:**

This film is classified MA 15+ with consumer advice of strong nudity, crude sexual references and coarse language.





File No: T15/0497

**Australian Government**  
**Classification Board**

**Decision Report**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

**Production Details:**

Title: GET HARD  
Alternate titles:  
Producer/s: WILL FERRELL / ADAM MCKAY / CHRIS HENCHY  
Director/s: ETAN COHEN  
Year of Production: 2014  
Duration: 100 MINUTES  
Version: ORIGINAL  
Format: DVD  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE2  
Applicant: ROADSHOW FILMS PTY LTD

**Dates:**

Date application received by the Classification Board: 27 February 2015  
Date of decision: 04 March 2015

**Decision:**

Classification: MA 15+  
Consumer advice: Strong nudity, crude sexual references and coarse language

## Synopsis:

When millionaire James King is found guilty of fraud and sentenced to 10 years in San Quentin, he asks car wash owner, Darnell Lewis to help prepare him for survival behind bars.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an MA 15+ classification as, in accordance with item 4 of the films table of the Code, it is unsuitable for viewing by persons under 15.

Pursuant to the Guidelines, this film is classified MA 15+ as the impact of the classifiable elements is strong. Material classified MA 15+ is considered unsuitable for persons under 15 years of age. It is a legally restricted category.

The classifiable elements are nudity, sex and language that are strong in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified MA 15+. The times given are approximations.

### NUDITY

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The film contains nudity that is strong in impact and justified by context including breast, buttock and male genital nudity. While comedic in context, the depictions of nudity are strong in impact and, as such, warrant accommodation within the MA 15+ classification.

At 45 minutes, James, having been sent to practise "sucking dick", is viewed kneeling in front of an unnamed man in a toilet cubicle; the second man's penis is exposed. As James tries to overcome his reluctance to perform fellatio, he is viewed in a number of close-ups which include the exposed penis, before giving up and falling against the second man's groin at the end of the scene.

### SEX

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The film contains implied sexual activity and sexual references that are cumulatively strong in impact. The inclusion of strong coarse language, including "fuck" and "motherfucker", in verbal sexual references adds an element of crudity which serves to heighten impact.

Examples include but are not limited to the following:

At 6 minutes, the sounds of a couple having sex are heard from the garden outside before a nude male's bare buttocks are viewed pressed against a glass panel as he and an obscured female implicitly have sex.

At 15 minutes, a singer tells James to watch as "100 women get wet" as he performs.

At 23 minutes, during an extended scene, Darnell explains to James that he will be raped in prison, saying "everybody gets the dick (in) San Fucken". He slams one hand into the back of his other repeatedly, mimicking hard anal sex, as he tells James that there's "a 100% chance that (he) will be "somebody's bitch". He goes on describing James being repeatedly passed from cell mate to cell mate as a "bitch".

At 32 minutes, James is told that his ex-fiancee is probably "on her knees sucking someone's dick in the back of a truck".

At 38 minutes, during an extended scene, Darnell role-plays a number of stereotypical inmates including Dante, a gay prisoner. The scene centres on repeated descriptions of Dante as a sexual partner which include "take your dirty bitch", "wasn't dirty when you were up in it", and "let me ride you".

At 45 minutes, James, having been sent to practise "sucking dick", is viewed kneeling in front of an unnamed man in a toilet cubicle with numerous references to "sucking dick" used throughout the scene.

At 95 minutes, Darnell and James engage in extended dialogue consisting of various uses and forms of the term "get hard".

#### LANGUAGE

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Strong coarse language may be used. Aggressive or very strong coarse language should be infrequent.

The film contains use of strong coarse language in the form of the word "fuck" and derivatives including "motherfucker". While mostly comedic in context, the use of this coarse language is frequent and, at times, aggressive and it therefore exceeds what can be accommodated within the M classification which requires that "aggressive or strong coarse language should be infrequent and justified by context."

A typical example of aggressive coarse language can be noted in a scene commencing at 62 minutes in which "fuck" and derivatives, including "motherfucker", are used approximately 12 times.

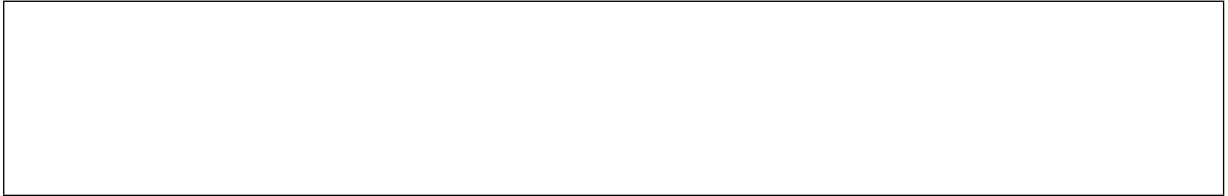
#### OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains themes, violence and drug use that can be accommodated within a lower classification.

#### **Decision:**

This film is classified MA 15+ with consumer advice of strong nudity, crude sexual references and coarse language.





File No: T14/1158

**Australian Government**  
**Classification Board**

**Decision Report**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

**Production Details:**

Title: GODZILLA  
Alternate titles: GODZILLA (3D)  
Director/s: GARETH EDWARDS  
Producer/s: THOMAS TULL / JON JASHNI / MARY PARENT / BRIAN ROGERS  
Year of Production: 2014  
Duration: 123 MINUTES  
Version: ORIGINAL  
Format: DCP 3D  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE3  
Applicant: ROADSHOW FILMS PTY LTD

**Dates:**

Date application received by the Classification Board: 04 April 2014  
Date of decision: 02 May 2014

**Decision:**

Classification: M  
Consumer advice: Science fiction themes and violence

## Synopsis:

Godzilla is a science fiction, monster film and a rebirth of the Godzilla film franchise featuring the Japanese film monster of the same name.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an M classification as, in accordance with item 5 of the films table of the National Classification Code, it cannot be recommended for viewing by persons who are under 15.

Pursuant to the Guidelines for the Classification of Films, this film is classified M as the impact of the classifiable elements is moderate. Material classified M is not recommended for persons under 15 years of age. There are no legal restrictions on access.

The classifiable element is themes that are moderate in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified M.

### THEMES

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The film contains themes that have a moderate sense of threat and menace and are justified by context. The film contains themes of disaster as buildings are destroyed and tsunamis and earthquakes occur. During these chaotic scenes of mayhem people are viewed running in panic amidst large fiery explosions. The film features epic battles between prehistoric monsters which largely occur in cities with humans being caught in the middle. The monsters are viewed under attack from the military with aircraft such as helicopters and planes firing missile while soldiers on the ground attack with weapons such as assault rifles. There is no blood or wound detail depicted during battle scenes. Examples include but are not limited to: (times are approximate)

At 10 minutes, a tremor causes a nuclear emergency at a power plant. A scientist waits at the airlock of a radiation containment door for his wife to return from deep within the plant. As he frantically speaks on the radio urging her to hurry, he is ordered to close the door. His wife and colleagues are viewed running ahead of a cloud of radioactive vapor and poisonous gas. They are too late and arrive at the protective door after it has shut and are trapped inside with the radiation. The scientist and his wife are viewed looking at each other through a thick protective glass panel, saying their last goodbyes as a second protective steel bulk head closes between them.

At 52 minutes, a military jet swoops in to attack a radiation fuelled monster. The large dinosaur like monster triggers a protective EMP wave that causes the jet to fall from the sky and crash in a fiery explosion.

At 54 minutes, the sea retreats back before surging forward as tsunami warning sirens sound. People are viewed yelling and screaming as they run down city streets seeking higher ground. The tsunami surges through the streets sweeping cars, buses and other debris in its wake. As it passes and surges around buildings the lights go out one by one as it creates a scene of havoc and destruction.

At 109 minutes, an injured Godzilla attacks the last surviving monster. Godzilla opens his mouth and a white hot flame of energy surges out of his mouth striking the monster and it slumps down implicitly dead.

Although most of the thematic elements of the film can be accommodated within a PG classification, cumulatively the themes exceed a PG classification therefore warranting an M classification.

### OTHER MATTERS CONSIDERED OR NOTED

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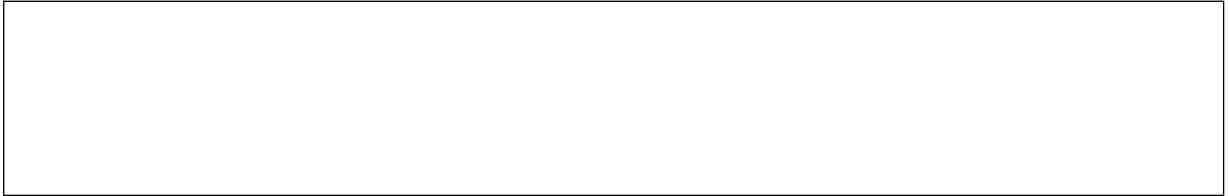


The Board notes that the film contains coarse language that can be accommodated within a lower classification.

The Board notes that the film contains violence that is at the upper limit of the PG classification and therefore additional consumer advice of violence is required.

**Decision:**

This film is classified M with consumer advice of science fiction themes and violence.





File No: T09/3237

**Australian Government**  
**Classification Board**

## Decision Report

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

### Production Details:

Title: SHUTTER ISLAND  
Alternate titles:  
Director/s: MIKE MEDAVOY / ARNOLD W. MESSER / BRADLEY J. FISCHER /  
MARTIN SCORSESE  
Producer/s: MARTIN SCORSESE  
Year of Production: 2009  
Duration: 138 MINUTES  
Version: ORIGINAL  
Format: 35 MM  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE3  
Applicant: PARAMOUNT PICTURES AUSTRALIA PTY

### Dates:

Date application received by the Classification Board: 18 November 2009  
Date of decision: 19 November 2009

### Decision:

Classification: MA 15+  
Consumer advice: Strong themes and violence



## Synopsis:

Set in 1954, U.S. Marshal Teddy Daniels is investigating the disappearance of a murderess that escaped from a hospital for the criminally insane and is presumed to be hiding on the remote Shutter Island.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films and Computer Games 2005 (the Guidelines).

In the Board's view this film warrants an MA 15+ classification as, in accordance with item 4 of the films table of the National Classification Code, it is unsuitable for viewing by persons under 15.

Pursuant to the Guidelines for the Classification of Films and Computer Games, this film is classified MA 15+ as the impact of the classifiable elements is strong. Material classified MA 15+ is considered unsuitable for persons under 15 years of age. It is a legally restricted category.

The classifiable elements are themes and violence that are strong in viewing impact.

### THEMES and VIOLENCE

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The film contains strong themes that are justified by context. The film contains violence that is strong in impact and justified by context. The themes and violence are inextricably linked within the narrative.

The themes surround Teddy as he investigates the disappearance of a patient from the Shutter Island mental hospital. It is revealed throughout the film that it is in fact Teddy who is insane and that he has conjured his own reality to deal with his traumatic past which includes his involvement in WWII and the Nazi concentration camps and the murder of his wife after she had drowned their children. Throughout the film Teddy has dreams and sees apparitions of his dead wife. He also believes that the hospital is conducting psychological experiments on patients and in his reality attempts to bring these to a stop. Examples of the themes and violence include:

At approximately 24 minutes a close-up is shown of a German soldier with a bloody wound to the side of his face. The flesh of the man's face is bulging and torn. The soldier lies in a pool of blood and reaches for a pistol as Teddy stands over his body. It is later revealed that the soldier was the commandant of the Dachau concentration camp and had attempted suicide but failed.

At approximately 43 minutes Teddy has a dream/flashback and sees a large pile of bodies frozen in the snow. All are victims of the Nazi concentration camps. Teddy and other soldiers line the German guards against a barbed wire fence and commence shooting them. The camera pans behind the line of troops as they are implicitly shot, blood burst bullet wounds are depicted as they fall to the ground.

At approximately 119 minutes Teddy arrives home and sees his wife sitting outside. He talks to her and asks where their children are. He notices three bodies floating in a nearby pond. He jumps in and picks up a girl's body, briefly attempts to revive her, picks up the other bodies and drags them ashore. He yells and cries emotionally. At approximately 123 minutes he cradles his wife, suddenly a shot rings out and it is revealed that Teddy has shot her below screen. A bloody wound can be seen on her yellow dress. This event triggers Teddy's insanity and his conjuring of his intricate false reality as a coping mechanism to deal with his life's events.

### OTHER MATTERS CONSIDERED

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The Board notes that the film contains coarse language that can be accommodated within a lower classification.

## Decision:

This film is classified MA 15+ with consumer advice of strong themes and violence.







File No: T12/2637

**Australian Government**  
**Classification Board**

## **Decision Report**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

### **Production Details:**

Title: THE CAMPAIGN  
Alternate titles:  
Director/s: JAY ROACH  
Producer/s: ADAM MACKAY / JAY ROACH / WILL FERRELL / ZACH GALIFIANAKIS  
Year of Production: 2012  
Duration: 85 MINUTES  
Version: ORIGINAL  
Format: DCI  
Country/ies of origin: USA  
Language/s: ENGLISH  
Application type: FPE2  
Applicant: ROADSHOW FILM DISTRIBUTORS PTY LTD

### **Dates:**

Date application received by the Classification Board: 24 July 2012  
Date of decision: 06 August 2012

### **Decision:**

Classification: MA 15+  
Consumer advice: Strong coarse language and sexual references



## Synopsis:

A comedic film featuring Will Ferrell and Zach Galifianakis as rival candidates, Cam Brady and Marty Huggins, in a congressional election manipulated by corrupt businessmen.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films and Computer Games 2005 (the Guidelines).

In the Board's view this film warrants an MA 15+ classification as, in accordance with item 4 of the films table of the National Classification Code, it is unsuitable for viewing by persons under 15.

Pursuant to the Guidelines for the Classification of Films and Computer Games, this film is classified MA 15+ as the impact of the classifiable elements is strong. Material classified MA 15+ is considered unsuitable for persons under 15 years of age. It is a legally restricted category.

The classifiable elements are language and sex that are strong in viewing impact.

The examples described below with approximate running times do not represent an exhaustive list of the content that caused the film to be classified MA 15+.

### LANGUAGE

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The film contains use of strong coarse language in the form of the word cunt-arse (at 37 minutes) in addition to pronounced use of the word motherfucker and other fuck language.

### SEX

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The film contains numerous verbal and visual sexual references that cumulatively exceed a moderate impact. Examples include but are not limited to:

The film contains several verbal and visual sexual references that exceed a moderate impact. Examples include but are not limited to:

At 6 minutes a US congressman leaves a message intended for his mistress on the answering machine of a Christian family who are sitting at their dining table listening to it. He says, "I wish ... I was eating Shana pussy ... it gets me so hard my dick presses against my zipper and it hurts like a motherfucker." He goes onto suggest that they do something crazy next time they meet like "lick each other's buttoles in a Dendy's bathroom." The Christian father explains to his children that Jesus will give the congressman a "tongue lashing" and that it would not be "the kind he was expecting."

In a scene commencing at 18 minutes family members confess their secrets to their father. A son admits to going to a petting zoo where he "let the goat lick my penis" and to shaving the dog and "glue(ing) the hair to my nut-sack so that I looked like a grown man." The wife then admits to "touching myself to Drew Cary on the Price is Right."

At 54 minutes one of the candidates yells repeatedly at his campaign manager that he intends to "fuck" the other candidate's wife. At 56 minutes the man is depicted trying to seduce his rival's wife who responds by lunging at him and asking him to "do me from behind." A recording of their encounter shown on a television screen soon after depicts the man thrusting vigorously behind the woman in an above shoulder shot that implies rear entry intercourse. Other visuals include a brief shot of an ice block being rubbed over the man's nipple and him lying naked on the floor smoking a cigarette, his genital region pixilated.

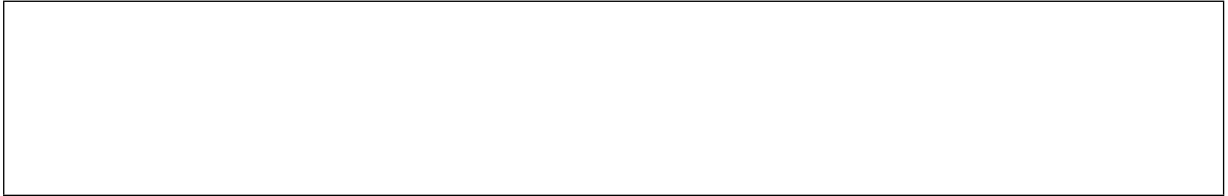
### OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains violence and nudity that can be accommodated within a lower classification.

**Decision:**

This film is classified MA 15+ with consumer advice of strong coarse language and sexual references.





File No: T15/2226

**Australian Government**  
**Classification Board**

**Decision Report**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

**Production Details:**

Title: THE DRESSMAKER  
Alternate titles:  
Producer/s: SUE MASLIN  
Director/s: JOCELYN MOORHOUSE  
Year of Production: 2015  
Duration: 119 MINUTES  
Version: ORIGINAL  
Format: DCP  
Country/ies of origin: AUSTRALIA  
Language/s: ENGLISH  
Application type: FPE2  
Applicant: UNIVERSAL PICTURES INTERNATIONAL

**Dates:**

Date application received by the Classification Board: 20 August 2015  
Date of decision: 31 August 2015

**Decision:**

Classification: M  
Consumer advice: Mature themes, violence, coarse language and sexual references

## Synopsis:

The Dressmaker is a comedy drama film, set in the 1950s, that depicts the story of Tilly Dunnage who returns from Europe to her hometown in rural Australia, to care for her ill mother, from whom she was sent away at the age of ten because of false accusations of murder. Tilly, an expert dressmaker trained in Paris, transforms the locals with her couture creations and in the process, exacts revenge on the people who wrongly accused her of murder all those years ago.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films 2012 (the Guidelines).

In the Board's view this film warrants an M classification as, in accordance with item 5 of the films table of the Code, it cannot be recommended for viewing by persons who are under 15.

Pursuant to the Guidelines, this film is classified M as the impact of the classifiable elements is moderate. Material classified M is not recommended for persons under 15 years of age. There are no legal restrictions on access.

The classifiable elements are themes, violence, language and sex that are moderate in viewing impact.

The examples described below do not represent an exhaustive list of the content that caused the film to be classified M. The times given are approximations.

### THEMES and VIOLENCE

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The film contains themes and violence that are inextricably linked throughout the film. They have a moderate sense of threat and menace and are justified by context. Various thematic elements containing violence are intertwined throughout the film, including murder, schoolyard bullying and domestic violence.

Examples include but are not limited to the following:

At 78 minutes, a reenactment is depicted of a scene during Tilly's childhood. Tilly has for many years been falsely accused of murdering a classmate, Stuart Pettyman, in the school yard by striking him in the head with a brick. The scene shows Tilly being bullied by Stuart, he head-butts her in the stomach and forcefully slams her against a brick wall. He places his fingers on top of his head and bows his head like a charging bull. He runs at Tilly who steps aside and his head collides with the brick wall. The scene cuts to Stuart on the ground with a small bloodied wound on his forehead and blood dripping from his mouth.

At 107 minutes, Evan Pettyman returns home and is confronted by his wife, Marigold, who accuses him of having various love affairs and fathering Tilly. Marigold falls to the feet of Evan and she stabs his leg with a knife. A spray of blood is shown as the blade cuts his leg and he falls to the floor in agony. A large amount of blood pools underneath his body and flows across the floor. Marigold leaves the room and leaves him dying. It is later confirmed that he is dead.

The impact of the themes and violence is mitigated by the comedic vein through the film, the brevity of the scenes and lack of wound detail.

### SEX

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The film contains sexual activity and sexual references that are discreetly implied and justified by context.

Examples include but are not limited to the following:

At 17 minutes, Evan Pettyman gives his wife, Marigold, a glass of elixir and she becomes unconscious. He carries her to the bed, parts her legs and his hand reaches down towards his

crotch area. It is implied that he is about to engage in sexual intercourse with his wife without her consent. The scene then cuts to a football game.

At 64 minutes, Evan Pettyman and Una Pleasance start kissing, Evan pulls down his trousers to his boxer underwear to engage in sexual activity. The scene cuts to Una dressed in lingerie on the bed with Evan on top of her. Marigold Pettyman sprays the bedroom window with water which startles the pair. Both hurriedly gather their clothes and leave the bedroom before Marigold catches them in the act.

At 83 minutes, Teddy and Tilly fall onto a bed. Tilly straddles Teddy; they kiss and start unbuttoning each other's clothes. The scene cuts to a post-action visual as they lay together in bed implicitly naked under the sheets that are draped over their bodies, implying that sexual activity has taken place.

The Board notes that while the depictions of implied sexual activity are mild in impact, the impact of the sexual references exceeds what can be accommodated at PG.

#### LANGUAGE

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Coarse language may be used. Aggressive or strong coarse language should be infrequent and justified by context.

The film contains use of coarse language that is moderate in impact. It includes infrequent use of aggressive or strong coarse language that is justified by context in the form of the word "fuck" and derivatives.

Examples include but are not limited to the following:

At 29 minutes, Molly and Tilly are arguing, Molly says, "You killed a boy, broke his neck - fuck off".

In the Board's opinion the overall impact of coarse language within the context of this film is no higher than moderate and it can therefore be accommodated within the M classification.

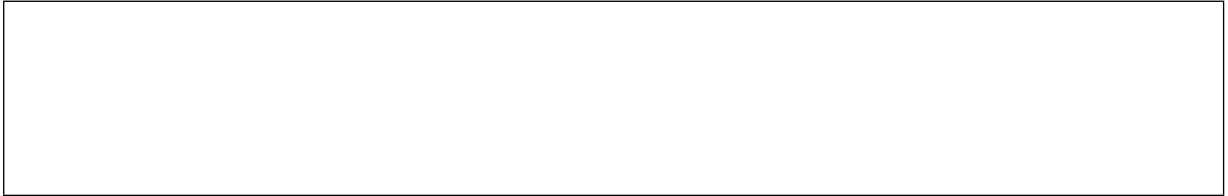
#### OTHER MATTERS CONSIDERED OR NOTED

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The Board notes that the film contains drug use that can be accommodated within a lower classification.

#### **Decision:**

This film is classified M with consumer advice of mature themes, violence, coarse language and sexual references.





File No: T08/5403

**Australian Government**  
**Classification Board**

**Decision Report**

**Document 4**

Classification decisions are made in accordance with the Classification (Publications, Films and Computer Games) Act 1995 (the Act), the National Classification Code and the Classification Guidelines.

**Production Details:**

Title: THE UGLY TRUTH  
 Alternate titles:  
 Director/s: ROBERT LUKETIC  
 Producer/s: STEVEN REUTHER/ KIMBERLY DI BONAVENTURA/DEBORAH JELIN  
 NEWMYER/TOM ROSENBERG/GARY LUCCHESI  
 Year of Production: 2009  
 Duration: 96 MINUTES  
 Version: ORIGINAL  
 Format: 35 MM  
 Country/ies of origin: USA  
 Language/s: ENGLISH  
 Application type: FPE2  
 Applicant: SONY PICTURES RELEASING P/L

**Dates:**

Date application received by the Classification Board: 22 July 2009  
 Date of decision: 23 July 2009

**Decision:**

Classification: MA 15+  
 Consumer advice: Strong sexual references





## Synopsis:

Abby is an uptight TV producer who is forced to work with a rough and ready presenter whose segment The Ugly Truth promises to provide insights into how relationships between men and women work.

## Reasons for the Decision:

In making this decision, the Classification Board has applied the Classification (Publications, Films and Computer Games) Act 1995 (the Classification Act), the National Classification Code (the Code) and the Guidelines for the Classification of Films and Computer Games 2005 (the Guidelines).

In the Board's view this film warrants an MA 15+ classification as, in accordance with item 4 of the films table of the National Classification Code, it is unsuitable for viewing by persons under 15.

Pursuant to the Guidelines for the Classification of Films and Computer Games, this film is classified MA 15+ as the impact of the classifiable elements is strong. Material classified MA 15+ is considered unsuitable for persons under 15 years of age. It is a legally restricted category.

The classifiable element is sex that is strong in viewing impact.

SEX

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The film contains sexual references that have a cumulative impact that is strong.

Some examples are listed, times are approximate.

At 38 minutes Mike says of a woman having too high a skirt "vag(ina) says you're trying too hard".

At 38 minutes Mike says that men want to say to women "let me stick my dick in your ass".

At 43 minutes Mike says that "men like watching penis-shaped food going into a girl's mouth".

At 44 minutes Abby is shown bent over trying to clean soft drink off Colin. On a giant screen at the baseball her actions appear to be that of a woman implicitly fellating/masturbating someone. The crowd reacts accordingly.

At 49 minutes Mike asks Abby "do you flick the bean?" before explaining it is a euphemism for female masturbation. The phrase "flicking the bean" is then used a few more times by both Abby and Mike.

At 50 minutes Abby receives a pair of briefs with an inbuilt vibrator. She dons them and later – starting at 54 minutes – she is shown having implied orgasms at a dinner table after a young boy innocently finds the vibrator control on the floor and attempts to use it as a condiment dispenser.

At 56 minutes, in response to the above scene, Mike says "thanks for coming tonight. To dinner. That kind of coming".

At 62 minutes Mike tells his TV audience that after suitable preparation a woman's "lady garden awaits" and "I'm sure you're gonna want to fertilise that patch of petunias".

The above are examples of the type of sexual references that cumulatively have a strong impact which precludes this film from being accommodated at the M classification.

As such it warrants an MA 15+ classification.

## Decision:

This film is classified MA 15+ with consumer advice of strong sexual references.

