

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	Abraham Lincoln Vampire Hunter
Other known title(s):	Not stated
OFLC ref:	1200579.000
Medium:	Film
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 horror.
Display conditions:	None

Abraham Lincoln Vampire Hunter is an American fantasy-horror film about the secret life of American president, Abraham Lincoln. After his mother is killed by an evil vampire named Barts, a young Abraham vows to avenge her death. When the opportunity arises some nine years later, Abraham fails to kill Barts and is almost killed himself but for the help of a man named Henry Sturgess. Henry explains that vampires exist and are planning to take over the United States, and that Barts is one of them. Henry offers to teach Abraham how to be a vampire hunter and Abraham agrees. While Abraham masters his skills he learns that the blood-thirsty creatures are led by a vampire named Adam. Henry convinces Abraham that he must stop Adam and his minions. Abraham moves to Ohio where he meets his wife Mary and rekindles a boyhood friendship with Will Johnson. It is there that Abraham finds Barts and, this time, avenges his mother's death. Before Barts dies, however, he tells Abraham that Henry is also a vampire. Hearing this news, Abraham loses all confidence in Henry and abandons his mission, instead beginning his political career. When Abraham begins calling for an end to slavery, Henry returns to warn him that slavery keeps vampires under control, as vampires use slaves for food, and if he interferes, the vampires will retaliate. Unwavering, Abraham signs the Emancipation Proclamation and the American Civil War erupts. Abraham learns that the southern States' armies are fortified with vampires so he sets about procuring all the silver in the northern States, to make vampire-killing ammunition and weapons. While transporting the ammunition to the front lines Abraham is attacked by Adam and his army of vampires, who attempt to stop the silver ammunition getting to its destination. As it turns out, Abraham predicted this would happen and had the silver transported on a different train. Abraham kills Adam and his minions, and the silver is successfully delivered to the front lines where the remaining vampires are killed or forced to flee the country.

Matters of sex, horror, cruelty and violence bring the film within the section 3 gateway criteria. Sex is implied once in the film. The scene is brief and there is no nudity to speak of. While living in Henry's house, Abraham hears screaming coming from one of the rooms. Fearing the worst, he burst into the room with axe in hand. Abraham is embarrassed to find the noise was in fact Henry and a woman having sex in a bath tub. The viewer sees the woman's bare back and she

appears to be straddling Henry's lap. Henry suggests that Abraham leave, and he does. The muted scene has limited impact.

The storyline is heavily concerned with vampires. Vampires are dominant figures of horror, engendering fear with their evil appearance and frightful craving for human blood. Their constant predatory behaviour adds to the horror aspect. In most cases, horror is linked to acts of violence, which are widespread throughout the film.

There are moments of cruelty during the film such as Barts whipping a young boy because of his African ethnicity, leaving a small cut on the boy's cheek, or a vampire killing Abraham's toddler son, to spite Abraham and his wife. These villainous acts are designed to help the viewer characterise vampires as evil.

The film contains many instances of strong, bloody violence. The extent and degree to which, and the manner in which, the infliction of serious physical harm is depicted is discussed under s3(3)(a)(i).

There is nothing that requires discussion under s3(2) of the FVPC Act.

The infliction of serious physical harm is a frequent element of the film's numerous fast-paced battles between vampires and humans. Most often the battles involve Abraham fighting vampires with his axe. As a result the battles are bloody and gory, and punctuated with quick insert shots of injury such as an axe being plunged into a vampire's body or a close-up of a knife slicing a vampire's throat. Vampires are shown biting a number of humans, leaving teeth marks and traces of blood. There are a few fleeting stronger depictions of decapitations and impalements including a vampire whose neck is severed in a train carriage door. There are also gun battles and large-scale war scenes with canon fire and numerous dead bodies but these tend not to be especially bloody.

The action is delivered at a cracking pace and edited so that the images appear on screen just long enough for the viewer to identify what is happening but not so long that they may dwell or revel in injury or suffering. The obviously computer-enhanced violence is heavily stylised with frequent slowing down and speeding up of the images, and a large portion of the story is set in dark light so the blood and gore tends to merge with the gloom. All of this is presented in a clearly fantastical context. These factors help balance the more graphic depictions mentioned above. Nonetheless, the film is inherently violent and showcases violence in a manner intended to thrill the viewer.

In terms of s3A, the film contains only one instance of offensive language the phrase "Abraham fucking Lincoln". The film is likely to be restricted for matters discussed under section 3, significantly reducing the risk of serious harm to viewers.

The dominant effect is of a dark action-fantasy film about a man's war against vampires set against the American Civil War and the abolition of slavery in America. While the film's narrative tips its hat to moments in American history, it is essentially an action film laden with fight sequences. The greatest impact comes from the film's presentation of horror and violence, particularly the more detailed and bloody depictions of bodily harm that are likely to greatly shock and disturb children and young teenagers. Many of the battle sequences are shot in a way that would make violence seem attractive and glamorous, and are likely to play a part in desensitisation of more impressionable children and young teenagers' attitudes to violence elsewhere. For mature viewers, the film's fictional premise and clear genre traits greatly affect the manner in which they are likely to interpret the content. An effect of a muted instance of implied

sexual activity is unlikely to have a lasting impact. Older teenagers and adults are likely to remain conscious of the fact that the film is entirely contrived for entertainment's sake, making it significantly less likely to affect their attitudes elsewhere. Therefore *Abraham Lincoln Vampire Hunter* is classified as objectionable except if the availability is restricted to persons who have attained the age of 16 years.

Note:

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