

TITLE: TERMINATOR 2 - JUDGEMENT DAY

Distributor:

Country of Origin: USA

Film: X Video: Subtv:

Genre:

First: X Resub:

Eng Lang: X

Foreign Lang:

Cuts: No Cuts: X

Subtitled:

Dubbed:

Category: '15'

	Uc	U	PG	12	15	18	R18	CUTS	REJECT
THEME			X						
TREATMENT					X				
VISUALS: NUDITY									
SEX									
VIOLENCE						X			
HORROR				X					
LANGUAGE					X		RELATIVELY LOW 'FUCK' COUNTS		
DRUGS									--12 OR SO
CRIMINAL TECHNIQUES									
LEGALITY: OBSCENITY									
CHILDREN									
ANIMALS									
BLASPHEMY									
FILM AS A WHOLE					X				

Keywords:

The boy John Connors, destined to lead mankind in the war against the machines in 2029, is now a teenager, fostered out while his mother, Sarah is in a psychiatric hospital. Ostensibly under treatment for schizophrenia through her tales of 'men-machines' and 'terminators', she is, it is to transpire, being kept under wraps while the Cybordyne company investigates the mysterious remains of a robot found in a burnt out factory. Cybordyne are destined to invent the learning machine, and system Skynet which will plan the machine war against mankind.

From the future comes a new terminator, programmed to destroy John Connors. To protect John comes another Terminator, reprogrammed to carry out his task, and looking just like Arnie Schwarzenegger, Terminator One (T1), is a very sophisticated job. Looking like a policeman its metal can flow and glitter in instant self-repair which will put the special effects department on the Oscar trail. Arnie establishes himself as the good guy by not killing people - first because he doesn't need to, second because young John soon gives up his delinquent days and teaches his machine the rights and wrongs of human

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morality. 'You can't go killing people' says John 'Why not' asks Arnie. 'Because you can't'. Deep stuff. In fact Arnie compromises, and shoots people in the legs instead. The T2 model has no such compunctions. It can flow into the form of anyone it chooses, and retains the ability to turn its limbs into spikes with which it skewers victims.

The film has three acts. In the first Arnie rescues John from T1. (thrilling chase) and they help Sarah out of the Psychiatric lock-up - though she, tough lady, is getting out fine without their help. It ends with another chase.

The second act involves the plan to avert the future by destroying Cybordyne; this involves an opening set around Sarah's single-handed attempt to murder/assassinate Dyson, the black scientist doing Cybordyne's research for them - in all innocence. This she cannot finally bring herself to do, and an angry heavy of the 'future' Dyson throws in his hand with them, and John, Sarah and Arnie successfully destroy the plant and all records, taking the silicon chip from the original Terminator with them as they escape - though Dyson dies in the raid.

The last act is the fight between the two Terminators. In a steel melting works, T1 at last falls into a bath of molten iron and in the special effects of the movie changes chameleon-like into all the personas he has assumed throughout before expiring. It then only remains for Arnie to sacrifice himself so that the last Cybornetic chip is destroyed - the one from the factory has been tossed into the vat by John. He goes stoically, his up-raised thumb being the last portion to disappear under the flames.

COMMENTS

Very much an action piece, and the kids will love it. Still visually and aurally bumpy at this stage - only some of the sequences are graded and benefit from fully balanced sound. Certain things are obvious. Cameron, the director, is not into blood and gore. I noted only one blood spurt - in Reel 6 at 3 mins when a fleeing Dyson is shot in the shoulder by Sarah Collins and that is in long shot.

Elsewhere, impact is preserved largely for the T1, whose body craters in silver metallic holes as he is hit. The spiking of victims occurs on several occasions, but is never seen in frontally. In the first we see only the result. Reel 2 at 4 mins, T1 has taken the form of John's foster mother. She is framed, with one arm extending out-of-frame. We see, as the camera pans, that the arm ends in a metal spike which has passed into the victim's mouth and out the back of his head - but there is little blood, and no process is seen. The man is quite dead.

In reel 3 at 14 1/2 mins, a spike is seen erupting from the back of a man's head, but there is a total absence of blood here. The revenge shot shows the spike to have gone in close to the nose, by, but not through the eye. There is very little blood, and the spike is withdrawn and the man falls, again without blood.

The final use of this technique is in reel 7 at 10 mins, as a blade erupts from the back of a policeman, but again, no blood.

With its morality writ large on its sleeve, this movie says that delinquent young boys just need a machine to protect them and a mother to love them and they turn out to be moral mentors to their mechanical protections. Certainly, young John leads Arnie to shoot low, but this in itself causes certain problematics at 2 mins in Reel 4, when Arnie shoots a guard with leg and the man falls screaming to John's horror - but Arnie laconically replies - "He'll

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live". There are very brief visuals of the impacts as there are in reel 7 at 5 mins where the police besieging the Cybordyne building are given similar treatment and much the same technique employed - close-shots, brief and in darkness (as for the first sequence), which to a degree blunts the viciousness. Here the police get up and limp away.

While I had pause to doubt over the validity of this for '15' (is knee capping a mark of caring, and a suitable technique for a hero figure to employ - all be he a machine) in discussion I am forced to wonder the purpose of cutting. This is a film that is, to a degree, about humans and machines, their differences and their similarities. The film does not set out to dwell on the pain inflicted. It passes on quickly to the next piece of action. There is none of the fierce blood letting that occurred in TOTAL RECALL, and the most realistic violence is in the sequence when baton in hand, Sarah comes crashing in on her doctor. Having felled one man she brings the stick down on the Doctor's arms with sickening force, and then falls him by striking him behind the knees. "You've broken my arm," he wails. The difference between man and machine is amply pointed out in that single moment.

Now we might say that such moments as these are not normally in '15' movies, and that is broadly true, but I do think we need to go in to ask if these incidents would necessarily put a 2 hour 20 minute film up to '18'. I would not believe they would. LETHAL WEAPON 2 had visuals such as this in it - and it did not have the benefit of being a deliberately non-realist piece like this one. Certainly this is one respect in which this second termination is different to the first. From the off the presentation is comic strip and arch. The good guy (Arnie) clothes himself in Hells Angels get up. The bad guy, T1 takes on a policemen's persona. It is a topsy turvy world in which the future leader of the human race is lad who had worked out how to trick automatic bank telling machines. Its attachment to the conventions of realism is tenuous indeed. Secondly, of course, the central relationship is between Boy and machine, not woman and man and is a 'PG' one.

These two elements tend to overwhelm the two more violent moments of the piece altogether in the end. Yes, they are noticable en-passant, but they switch back into the action nature of the work as a whole.

These moments are not pernicious, and the CND/Minimum (!) violence philosophy gets trowelled on as the movie progresses. It is fun, and to cut could be justified but only in terms of saying that we have a rigid demarcation line between '15' and '18'. There is no breaking of precedents here for '15', that is the important thing, and in the end I feel that is what counts for it is not really a film which the self-conscious literate middle class will like, and ironically they would be the ones to attack us. We could put our hands on our hearts and say "There was fun once in LETHAL WEAPON 2, PLATOON and the UNTOUCHABLES". That would be quite true.

I would recommend '15' uncut therefore - though of course will have to be seen again in final form, and others might think differently.

Incidentally a crim.tech. lock-picking is shown in Reel 3 at 13 mins - two wires into a lock in close-up. It doesn't work for our heroine, the door is opened before she succeeds. I doubt it requires cutting on film.

BRITISH BOARD OF FILM CENSURE
CUTS

Date 13th June 1991 Film / Video
Title TERMINATOR 2
Submitted by Guild Film Dists
Proposed category '15'

On the basis of the bidding print, which we gather may still be tightened up before release, we have no problems for the requested '15' except for the sequence in the middle of the film when the sci-fi style is left behind and the process of violence becomes a bit too realistic and heavy. When the final version is prepared, it would help if, in particular, the following scenes were reduced:

- Reel 3/4 When Sarah escapes from the hospital, reduce the process and intensity of her realistic violence to others at the various stages of her escape.
- Reel 4 When Schwarzenegger arrives at the prison hospital to rescue Sarah and shoots the guard at the entrance gate, remove the close shots showing bullet impacts in and around his knees.

Resubmit these sections marked up.

(Since none of these cuts will interfere with the stunning special effects sequences, I'm sure there will be no difficulty.)

CUTS

Date 6th January 1992

Film / Video

Title TERMINATOR II

Submitted by Guild Home Video

Proposed category '15'

The film cuts have already been made in this Carolco tape and are acceptable, but the following further cuts are required for the '15' requested on video, mostly to reduce moments of heavy violence, many by the Terminator hero to innocent people who are merely doing their job:

At 7½ mins Reduce the length of time man thrown through window is burned on the griddle by removing two sections, the beginning of the shot where he lands on the stove (TC 10:09:54:21 to 10:09:55:10) and the link to the next shot before he rolls off (TC 10:09:56:07 to 10:09:57:10).

Immediately afterwards, when man tries to stab Terminator through chest, reduce sight of Terminator pinning him to billiard table by removing impact shot of him being stabbed through back of shoulder (TC 10:10:03:22 to 10:10:04:16), resuming on his face pressed against table with hilt just visible top of screen.

At 45 mins Reduce demonstration of lock picking by Sarah by removing start of shot where wires are inserted (TC 10:47:24:08 to 10:47:32:11).

At 46½ mins When Terminator 2 stabs hospital guard through eye at coffee machine, replace frontal shot of victim with spear through eye (TC 10:48:41:04 to 10:48:42:08) with alternative take in which he is not juddering so vigorously as to be clearly still in pain.

At 49½ mins Reduce Terminator's shooting of security guard at hospital gate to one shot only (TC 10:51:58:13 to 10:51:58:22).

At 53½ mins When Terminator breaks up group of male nurses about to inject Sarah, after third man is hit in stomach with rifle and pushed aside, remove sight of him hitting wall very hard and bouncing off (TC 10:55:29:02 to 10:55:30:05), resuming on female nurse moving in to hit Terminator.

At 55½ mins When Terminator throws policeman away from police car, remove sight of him hitting pillar hard and bouncing off (TC 10:57:53:23 to 10:57:54:21), resuming on metal shape coming through ceiling.

At 99 mins When Terminator emerges from lift to see S.W.A.T. team waiting in lobby, considerably reduce close impact shots as he shoots them in the legs to disable them (TC 11:41:17:03 to 11:41:18:00, TC 11:41:19:20 to 11:41:21:15, and TC 11:41:23:01 to 11:41:25:23).

Resubmit.