

# **T2 PRODUCTIONS INC.**

**Stan Winston Effects Index**

**Revised 8/6/90**

**FUTURE WAR**

Item No.	Page	Scene	Description
1	1	4	1 CRUSHABLE CHILD'S SKULL - to be crushed by endoskeleton foot
2	1-2	4-5F	2 HERO ENDOSKELETONS: poseable/articulated with rifles, for CUs and action of firefight between endoskeletons and humans
2A	2	5F	1 "ZOMBIE" ENDOSKELETON with decaying flesh hanging off; poseable/articulated with rifles, for CUs and action of firefight
3	2	5	2 BACKGROUND ENDOSKELETONS - poseable
4		DELETED	
5	2	5A-G	2 HUMAN DUMMIES - ONE FEMALE, ONE MALE, to blow up built in DYNAMIC POSE WITH SINGLE MOVE for action; WEARING WINTER CLOTHES
6	2	5A-G	EXTRA SOLDIER MAKEUPS (scars/burns, etc.) (NOT PICTURED)
7		DELETED	
8	2	5F	OPEN ENDO ("Bishop" gag with Franco Columbo), a blown-open endo lying on the ground, moving
9	2	5F	TORN FACE MAKEUP FOR FRANCO
10	2	6	JOHN CONNOR MAKEUP EYEPATCH, SCAR
11	13	29	KYLE REESE CHIN SCAR MAKEUP (NOT PICTURED)
12		DELETED	
13		DELETED	
14		DELETED	
15	2	5D	4 SWIMMER GOGGLES WITH GLOWING RED EYE LENSES, some with just one lit eye, to simulate silhouetted Terminators during firefights in future war (NOT PICTURED)

**SARAH'S NIGHTMARE #1**

16		DELETED	
16A	9-on	21-on	SARAH FACIAL SCAR APPLIANCE (NOT PICTURED)
17	15	30C	4 FULL-SCALE BURNING KID DUMMIES IN DYNAMIC POSES FOR FIRESTORM HIT (hands over face); to be reused in second nightmare as well to show figures engulfed by flames

- |    |    |     |  |
|----|----|-----|--|
| 18 | 15 | 30D | 4 THIRD-SCALE BURNING KIDS OF ASH FOR BLOW-AWAY by blast wave - first nightmare - to match full scale poses of above             |
| 19 | 15 | 30D | 1 each SARAH AND ARNOLD BODIES; burning paper-mache flesh, to be blown off skeleton with air mortar in firestorm; from knees up  |
| 20 | 15 | 30D | 2 SKELETONS (1 chrome endo, 1 human) of Sarah and Terminator, from knees up; for shot of two skeletons standing in the firestorm |

**CYBERDYNE**

- |    |    |    |  |
|----|----|----|--|
| 21 | 19 | 37 | 1 TERMINATOR BRAINPAN, SHATTERED -- a ceramic rectangle, about the size of a domino, the color of liver. It has been shattered, painstakingly reconstructed, and mounted on a metal frame (NOT PICTURED) |
| 22 | 19 | 37 | 1 SHATTERED ENDOSKELETON HAND, twisted and crushed above elbow, but the forearm and hand are intact, its metal surface slightly burned, matched to one at end of first film (NOT PICTURED)               |

**MALL BATTLE**

- |    |    |     |   |
|----|----|-----|---|
| 23 | 23 | 44  | 2 SHOTGUN RUBBER SHIRTS, RC-OPERATED: (3-4 hit, 1-4 hit, +2 appliances) 6" - 8" diameter holes; holes blowing open with no debris as T-1000 falls back; 3 - 4 hits, not all at once |
| 24 | 23 | 44B | 1 COSMETIC RUBBER SHIRT WITH 7 SCULPTED HITS; chest appliance as reference for CGI healing shot only  |
| 25 | 23 | 44B | 2 SHOTGUN RUBBER SHIRTS, CABLE-OPERATED: designed as above, but for quick cuts and movements (see 23 for reference)   |

**REPAIRS**

- |    |    |    |  |
|----|----|----|--|
| 26 | 54 | 86 | 1 SUTURABLE ARM WOUND APPLIANCE FOR SARAH; Sarah sits on an empty crate. Terminator is beside her, suturing her wound with some fine wire from the winding of an alternator. Using a pair of needlenose pliers he draws the wire through her pale skin with a delicate hand. (NOT PICTURED)                            |
| 27 | 54 | 87 | 1 BACK APPLIANCE (ARNOLD) WITH 9mm BULLET HOLES AND FLATTENED SLUBS; TIGHT ON TERMINATOR'S BACK. The leather jacket is riddled with bullet holes. Sarah and John help pull it off, revealing the Terminator's broad, muscled back beneath. (NOT PICTURED)  |
| 28 | 54 | 87 | 1 PAIR RETRACTABLE NEEDLENOSE PLIERS (for use in above); (NOT PICTURED)  |
| 29 | 54 | 87 | 1 POSSIBLE CU BACK SECTION TO SHOW DETAILED BULLET PULL OUT; with alcohol, Sarah washes the bullet holes in the skin and muscle of Terminator's back. She reaches into the bloody wounds with pliers, finds the copper-jacketed bullets, flattened against his armored endoskeleton, and pulls them out (NOT PICTURED) |

- 30     55     88     1 PUPPET HEAD ARNOLD IN STAGE 2 CONDITION: NO BROWS, WITH SKIN AT HAIRLINE PULLED FORWARD TO REVEAL METAL SKULL; MATCH TO MAKEUP ON ARNOLD FOR CHIP REMOVAL; use for depth shots into head: ECU of X-Acto knife cutting into Terminator's scalp at the base of his skull. His voice calmly directs Sarah as she spreads the bloody incision and locates the maintenance port for the CPU in the chrome skull beneath (NOT PICTURED)
- 31     55     88     1 MAKEUP ON ARNOLD TO MATCH PUPPET HEAD ABOVE; Arnold's head bent down forward, eyes looking from under brow, skin at hairline pulled back to reveal gleaming skull; use for CUs and face shots on Arnold as Sarah wipes away the blood and uses the garage-mechanic's air tools to unscrew the port cover (NOT PICTURED)
- 32     49-on   78-on   STAGE 2 BROW APPLIANCES like in first film to simulate burnt-off eyebrows; starting from end of the hospital battle (NOT PICTURED)
- 33     54     87     POSSIBLE BULLET HOLE APPLIANCE FOR VARIOUS ARM AND LEG WOUNDS; can reuse later in neck, etc. (NOT PICTURED)

**SARAH'S NIGHTMARE #2**

- 34     80     118F   1 SCREAMING SARAH PUPPET HEAD AND BUST BURNING, WITH ARTICULATED ARMS TO MOVE AWAY FROM FACE; also use for first nightmare; Sarah stares in numb horror as a wall of flame roars out toward her. She screams and we hear it now, shrill and terrifying, mixing with the thunder as the flames wrap around her, blasting her apart...

**GANT AND INGRAM'S DEATHS**

- 35     83     127A   1 GANT PROSTHETIC ARM FOR SPIKE TO GO THROUGH; He whips up the .45 but THUNK! His forearm is skewered, pinned to the door at his side.
- 36     83     127A   1 SERIES OF FINGERTIP SPIKES PINNING GANT SIX INCHES FROM WALL; five spikes total thru abdomen, forearm, lung, shoulder and groin (TBD whether and where spikes come from T-1000 body); allow for fingertip spikes from both Yolanda and T-1000 motorcycle cop; an instant before Yolanda's hand snaps out into a two-foot steel needle which punches through his abdomen and pins him to a solid oak door with a THUNK! (SERIES OF PAGES, REPRESENTATIVE)
- 37     84     128A   1 T-1000 ROBERT PATRICK CHROME HEAD, Cyberscan-level detail, for head to come bouncing and rolling out of the fire. Also for reference to CGI folks. ADD CHROME HELMET AND SUNGLASSES for helicopter cockpit reformation in Scene 178B
- 37A    84     128B   1 HEADLESS HORSEMAN PROSTHETIC RIG FOR T-1000 SILHOUETTE AFTER GANT HOUSE EXPLOSION; upper body puppet on bent-over stunt double walking out of the flames
- 38     84     128F   1 PRACTICAL ON INGRAM RIGGED TO HAVE SPIKE COME FROM BACK (NOT PICTURED)

**TERMINATOR ARM SKINNING**

- |    |    |      |   |
|----|----|------|---|
| 39 | 90 | 136B | 1 ARM SKIN (left hand and forearm) OVER ENDO ARM AND HAND; CABLE-OPERATED HAND TO FLEX FINGERS; on Terminator's left forearm as the knife makes a deep cut just below the elbow. In one smooth motion, Terminator cuts all the way around his arm. With a second cut, he splits the skin of the forearm from elbow to wrist, grasps the skin and strips it off his forearm like a surgeon rips off a rubber glove. It comes off with a sucking rip, leaving a bloody metal skeleton. (NOT PICTURED) |
| 40 | 90 | 137  | 1 ENDO LEFT FOREARM, ARTICULATED FOR MOVEMENT, WHICH ANCHORS AT ELBOW ON EDGE OF TABLE; BANDAGE COVERS THE JUNCTION POINT OF FLESH AND METAL; Terminator's arm is wrapped with a blood-soaked bandage below the elbow, but they've cleaned the steel forearm and hand. It gleams in the harsh kitchen light. (NOT PICTURED)   |

**SWAT TEAM BATTLE**

- |    |                  |                    |   |
|----|------------------|--------------------|---|
| 41 | 108              | 173E               | 1 ARNOLD UPPER HALF PUPPET IN WALKING RIG FOR GUN HITS IN FACE and chest; squib for various hits and depth wounds; Terminator is an image from Hell, a tall figure in shredded black leather, streaked with blood. One eye is a bloody socket, the metal eye-servos glinting. (NOT PICTURED)          |
| 42 | 108<br>to<br>114 | 173E<br>to<br>192F | 1 STAGE 4 MAKEUP ON ARNOLD (patches on skull, a cheekbone, large chest piece, thigh, neck bullet wounds) to match what happens to puppet above; The flesh of one cheek is torn, revealing the chrome cheekbone beneath. The whole front of his jacket is blown open, revealing his metal chest armor. |
| 43 | 108<br>to<br>114 | 173E<br>to<br>192F | 1 STAGE 4 DOUBLE AND STUNT MAKEUPS (SEE 42 FOR REFERENCE) plus full-scale dummy of same for various shots in helicopter and tanker chase sequences  |

**VOIGHT HOUSE**

- |    |    |     |  |
|----|----|-----|--|
| 44 | 31 | 53  | 1 FLIP-DOWN MECHANISM BACK OF TODD'S HEAD; Todd Voight pinned to a kitchen cabinet by the blade which has punched through the milk carton, through his mouth and exits the back of his head into the cabinet door, part of following retractable spike gag with pop-up tip at back |
| 45 | 31 | 53  | 1 ARM (phony whole arm); SHOULDER HARNESS (elbow and shoulder joint possible) RETRACTABLE BLADE to pull out from actor's mouth and through milk carton; use real actor and do action in cuts   |
| 46 | 31 | 53A | 1 BENT ARM WITH FULL BLADE (sculpture for CGI reference only)  |

**LEWIS THE GUARD SCENE**

- |    |    |     |  |
|----|----|-----|--|
| 47 | 40 | 66E | 1 PUPPET OF GUARD (head and torso) FOR RETRACTION AND INSERTION OF SPIKE (i.e. pop out back of head; real metal); SLACK SHOULDERS AND JAW MOVEMENT; the spike punches into the corner of the eye, past the eyeball like a trans-orbital lobotomy tool, and emerges from the back of the guard's skull. |
| 48 | 40 | 66E | 1 PUPPET HAND WITH CASUAL POINTING FINGER  |
| 49 | 40 | 66E | 1 PUPPET HAND WITH POINTING FINGER EXTENDED INTO SPIKE   |

**HOSPITAL BATTLE AND GETAWAY**

- |    |    |     |   |
|----|----|-----|---|
| 50 | 47 | 73F | 1 RUBBER SHOTGUN CHEST (RC OR CABLE); T-1000 is cratered by two buckshot hits. It staggers, but comes on... Terminator fires, blowing a hole in its shoulder. Shiny liquid metal is visible in the hole, which then closes. (SEE 23 FOR REFERENCE)  |
| 51 | 47 | 73F | 1 SERVO RUBBER SHOTGUN CHEST (2 hits 12-gauge); use for running shots; In the craters we see bright mercury before they close and reseal, disappearing in a second. (SEE 23 FOR REFERENCE)  |
| 52 | 48 | 74  | 3 PAIRS VERTICAL BLADE GLOVES rubber (NOT PICTURED)   |
| 53 | 48 | 74  | 3 PAIRS VERTICAL BLADE GLOVES hard (NOT PICTURED)   |
| 54 | 48 | 74  | 3 PAIRS HORIZONTAL BLADE GLOVES rubber (NOT PICTURED)   |
| 55 | 48 | 74  | 3 PAIRS HORIZONTAL BLADE GLOVES hard (NOT PICTURED)   |
| 56 | 48 | 74  | 1 PAIR FULL PROSTHETIC BLADE ARMS - METAL (for inserts) (NOT PICTURED)  |
| 57 | 50 | 80C | 1 PAIR FULL PROSTHETIC HOOK ARMS - METAL (for inserts); T-1000, fully on the car now, holds on with one hook-hand while it slams the other into the back window, sweeping away the glass and missing John by inches as he ducks. (REPRESENTATIVE SEQUENCE)  |
| 58 | 50 | 80D | <u>VARIOUS PAIRS HOOK GLOVES, consisting of:</u><br>3 PAIRS VERTICAL HOOK GLOVES rubber (NOT PICTURED)<br>3 PAIRS VERTICAL HOOK GLOVES hard (NOT PICTURED)<br>3 PAIRS HORIZONTAL HOOK GLOVES rubber (NOT PICTURED)<br>3 PAIRS HORIZONTAL HOOK GLOVES hard (NOT PICTURED)<br>for hospital getaway sequence as T-1000 climbs up on trunk of car; also for prying open elevator doors in Scenes 73J, 73L; note: will need different hook sculpture for elevator door-prying vs. trunk-punching |
| 59 | 48 | 73K | 1 T-1000 ROBERT PATRICK PUPPET HEAD BUILT TO SPRING OPEN INTO SAUCE-HEAD CONFIGURATION; puppet head and torso; head is vacuum-metalized on the inside, with tilt-back neck movement; Terminator jams the shotgun muzzle right in the T-1000's face. We get a glimpse of the T-1000's head blown apart by the blast as it is hurled back.  |

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|----|----|-----|---|
| 60 | 48 | 73L | 1 FULL-OPEN SAUCE-HEAD SCULPTURE WITH CABLED RIPPLING FORMS; attaches to shoulder of actor with his head arched back; also for reference to CGI folks for reforming; Its head, which is blown apart into two doughy masses lying on the shoulders, reform quickly. There is no trace of the injury.   |
| 61 | 48 | 74  | 1 SET LONG METAL BLADES TO STAB THROUGH ELEVATOR DOORS AND CEILING; A sword-like blade rams in between the doors forcing them open. CLANGG!! a sword-like shaft punches through the ceiling and spears down four feet into the elevator car. It is inches from Sarah's face. Lightning fast, the lance withdraws and thrusts down again, slashing Terminator's jacket and missing John by inches. The metal shafts slash down again and again; Sarah yells in pain as one of them slices open her upper arm. (NOT PICTURED) |
| 62 | 48 | 74  | 2 SETS LONG RUBBER BLADES TO STAB THROUGH ELEVATOR DOORS AND CEILING; for same action as above (NOT PICTURED)   |
| 63 | 50 | 80E | 1 STUMP ON STUNT MAN, RIGGED FOR BREAKAWAY FROM HOOK HAND; Terminator whips the shotgun down over the roof of the car and fires point-blank. Hits the T-1000's arm just above the hook "hand" which anchors it to the car, severing it.   |
| 64 | 50 | 80E | 1 HOOK/CROWBAR HAND/WRIST RIGGED FOR BREAKAWAY FROM STUMP ON STUNT MAN; left hooked into hole in trunk after the 12-gauge blows the arm apart, severing the hook-hand and the T-1000 falls away; prop arm also for use as reference to CGI folks for Scene 80G.   |

**HELICOPTER AND TANKER CHASE**

- |     |     |      |   |
|-----|-----|------|---|
| 65  | 111 | 183B | 1 FLIP UP GAG ON TRUCK DRIVER'S BACK FOR BLADE TO EMERGE; possible to use in conjunction with blade glove; T-1000 drives a blade through the man's abdomen and walks on past without slowing, or even looking at him. It climbs into the open cab of the tanker. (NOT PICTURED) |
| 66  | 114 | 192B | 1 T-1000 ROBERT PATRICK PUPPET HEAD AND SHOULDERS WITH CHP HELMET AND SUNGLASSES, SPRING-LOADED FOR M-79 GRENADE HIT (possible to use Sauce-head puppet?); Terminator fires point-blank through the windshield, right into T-1000's face. (NOT PICTURED)                        |
| 66A | 109 | 178A | 1 PAIR METAL T-1000 HANDS (FLESH-COLORED) TO PUNCH INTO SKIN OF HELICOPTER FUSELAGE as the T-1000 clings to the outside of the cockpit  |

**STEEL MILL**

- 67     115     T-1000 FREEZING:  
194A     1st stage: LEFT ANKLE SNAPS OFF  
194B     2nd stage: RIGHT ANKLE SNAPS OFF  
194B     3rd stage: RIGHT SHIN SHATTERS  
194D     4th stage: RIGHT HAND/WRIST SNAPS OFF  
- need both full prosthetic pieces and limbs for inserts of joints breaking and prosthetic makeup gags for actors and amputees; the T-1000 staggers, moving slowly, painfully, the hissing, boiling river of liquid nitrogen flows around its feet. It has finally been affected by something. Its feet are freezing to the ground as it walks... CLINK! One of its feet breaks off at a glassy ankle. It stumbles forward, and its other foot snaps off ... as it catches its balance on the stump of its other ankle, the whole lower leg shatters at the impact. The hand snaps off at the wrist. (SERIES)
- 67A     115     194E     1 T-1000 FROZEN STATUE TO BE BLOWN INTO A MILLION CRYSTAL SHARDS; can be full-scale or half-scale; filled with crystalline shapes and squibbed to blow apart; figure is Robert Patrick as motorcycle cop, with helmet and sunglasses and a look of agony on its face, frozen in final position
- 68     115     193E     1 STAGE 5 MAKEUP (RED EYE EXPOSED, LEFT ENDO ARM  
to     to     SHATTERED, VARIOUS ABRASIONS REVEALING METAL  
118     204G     UNDERNEATH; right arm good except minor damage; Terminator  
struggles to rise. One arm is shattered, the hand smashed and nearly  
useless. Some leg-servos are damaged, and he has a pronounced limp,  
dragging one leg with a shattered ankle joint. (NOT PICTURED; SEE 68  
FOR HEAD REFERENCE)
- 69     115     193E     1 STAGE 5 PUPPET HEAD, WAIST UP; for same action as above, for  
to     to     tighter and more revealing shots of the damage. (NOT PICTURED; SEE 68  
118     204G     FOR HEAD REFERENCE)
- 70     114     193C     1 STAGE 5 ARTICULATED TERMINATOR DUMMY TO ROLL AT 50  
MPH; need articulated stunt dummy of Arnold, to spark as it slides. When  
he gets up after sliding, he's in STAGE 5 (NOT PICTURED; SEE 68 FOR  
HEAD REFERENCE)
- 71     115     193E     STAGE 5 DOUBLE MAKEUPS; same as above makeups, for stunt and  
to     to     stand-in work during steel mill sequence (NOT PICTURED; SEE 68 FOR  
118     204G     HEAD REFERENCE)

**CLASH OF THE TITANS**

- 72     117     203A     1 T-1000 PUPPET ARM AND HAND MELDING TO IRON RAILING; to  
be sculpted to show off hand trying to fuse to railing; arm movement can be  
simply rod-puppeted; the railing is covered with O.S.H.A. yellow-and-  
black safety tape. The hand has turned yellow-and-black, the color fading  
to normal by about the elbow. (NOT PICTURED)

- 73    117    203C    1 T-1000 PUPPET ARM/HAND WITH FINGERS STRETCHING AS IT PULLS OFF THE RAILING; hand made of Aqua Pull or 610 to distort during pull-off; it rips the hand from the railing with difficulty. There is a sound like adhesive tape ripping off a surface. (NOT PICTURED)
- 74    118    204G    1 TERMINATOR STAGE 6 MAKEUP AND PROSTHETICS (SAME AS  
to    to    STAGE 5 BUT WITHOUT LEFT FOREARM); do tie-back for Arnold's  
119    207E    left arm and have prosthetic arm crushed and missing below the elbow:  
Terminator strains to reach a six-foot steel bar lying near him ... He  
gets hold of the end and uses it as a lever. With titanic effort he spreads the  
massive components which are holding him, and withdraws his arm, which  
is severed at the elbow. Dangling junk hangs from the crushed joint.
- 75    118    206    DRESSED CRUSHABLE PUPPET ARM FOR ARNOLD; to be used for  
the actual crushing of Terminator's left arm in the machine: T-1000 slams  
Terminator into a large machine, jamming his arm into the moving works.  
A massive sliding bar SCISSORS HIS ARM, smashing it into junk at the  
elbow, pinning him in the machine. (SEE 74 FOR REFERENCE)
- 76    118    204F    1 T-1000 ROBERT PATRICK HEAD AND SHOULDERS CHROME  
FOR CGI REFERENCE ONLY; Terminator buries his fist in T-1000's face  
up to the elbow, but its head morphs in a split-second into a hand which  
grips Terminator's wrist, and the head "emerges" somewhere else, the  
geometry shifting faster than we can follow.
- 76A    118    204G    1 T-1000 ROBERT PATRICK MYLAR SUIT AND CHROME MASK for  
use in quick cuts of fight scene between T-1000 and Terminator; costume is  
pure chrome version of original cop outfit, no helmet or glasses; face is a  
perfect chrome replica of actor
- 77    119    207A    1 SKEWERED SARAH RIGHT SHOULDER; arrow gag through the  
shoulder with 5" spike tip securely fastened to back setpiece and 6" fingertip  
spike from T-1000 located securely to front for when T-1000 skewers her  
shoulder with a spike. (NOT PICTURED)
- 77A    119    207A    1 PAIR T-1000 INDEX FINGER 10" SPIKE EXTENSIONS blended  
from chrome to flesh color with possible pistol-grip handle, for various  
scenes of T-1000 spiking people, specifically Sarah through the shoulder
- 77B    119    207A    1 T-1000 ROBERT PATRICK PUPPET HEAD AND TORSO IN  
DONUT-HEAD CONFIGURATION; for after Sarah shoots T-1000  
through the right side of the face and it turns to look at her, very pissed
- 78    119    207C    1 T-1000 CLEAVE-BODY PROSTHETIC RIG TO SPLIT T-1000  
THROUGH RIGHT SHOULDER TO NAVEL; right arm tie-back rig for  
Robert Patrick aligned with fulcrum steel hex-bar; something whistles down  
on the T-1000 with such force that it cleaves its body in two down to the  
navel. The six-foot steel bar is imbedded in its body.
- 78A    119    207C    1 T-1000 CLEAVE-BODY STUNT RIG; arrow gag for steel hex-bar,  
which is to be made of foam rubber or PVC or other breakaway substance  
for stunt fall; chest, back, and shoulder prosthetic for cleave line starting to  
heal; holding the bar, Terminator hurls the T-1000 away from Sarah.

- 79 119 207E 1 POP-UP DISLOCATED SHOULDER EFFECT ON TERMINATOR; mechanical shoulder gag to twist and wrench out like it's been smashed out of alignment; the T-1000 grabs the I-beam and rolls it down the track, straight at Terminator, who takes the blow on the shoulder. We hear metal crush and break inside him. He sags, turning to grip the wall... (NOT PICTURED)
- 80 119 207E 1 COSMETIC DISLOCATED SHOULDER PROSTHETIC duplicating the resultant look of above, to be worn by Arnold for rest of scene; "Richard III" shoulder damage, left side (NOT PICTURED)
- 81 119 207E 1 STAGE 6 PUPPET HEAD AND TORSO, I-BEAM SMASHABLE; to be used for close-ups of the 2-ton girder smashing up Terminator's chest, back, and head, which gets caved in to Stage 7 look; another blow slams into his back, smashing his spine and pelvis. We hear servos ratcheting and failing. He drops to his knees, crucified on a wall of machinery. The next blow is centered between his shoulder blades. Sound of crushing metal. The skull is partially caved in. (NOT PICTURED)
- 82 119 207H 1 STAGE 7 RIG FOR ARNOLD CRAWLING OVER FLOOR GRATING; designed so it can be shot from below grating, looking up, with caved-in head, broken legs, shattered arm, etc.; dragging himself toward the grenade, Terminator gets pinned with the steel bar by T-1000, who widens the hole in Terminator's back; the T-1000 raises the heavy steel bar over his head and stabs it down with unbelievable force. It punches into Terminator's back, through a gap in the shattered armor...It punches right through, emerging from Terminator's chest and through the grating floor. He is pinioned. The cyborg sags face down and stops moving. (NOT PICTURED)
- 83 119 207H 1 FULL-BODY STAGE 7 TERMINATOR PUPPET ARTICULATED TO CRAWL/DRAW; for higher-angle shots of Terminator pulling his shattered body along; also for action above, where he gets stabbed through the back by T-1000's steel bar. (NOT PICTURED)
- 84 120 209B 1 RUBBER SHOTGUN POP-OPEN EXIT WOUND HIT ON T-1000 SARAH FORM; blow-open gag with possible bluescreen material inside to see background through hole; the real Sarah unloads the shotgun into the T-1000-Sarah's back, blowing a gaping hole through its chest.
- 85 120 209D 1 FULL STAGE 7 MAKEUP AND PROSTHETIC FOR ARNOLD FINAL  
to to CONDITION; with broken back, shattered legs, dislocated shoulder, caved-  
122 213 in skull, missing left forearm, possible scotch lite on body to see through, etc.; the crippled cyborg is trying to rise. Its servos whine and stutter. It pathetically lifts itself to a kneeling position, collapses...tries again. (NOT PICTURED)
- 86 121 210A 1 FULL BODY PUPPET OF T-1000 BUILT TO SPRING OPEN INTO PRETZEL-MAN CONFIGURATION; designed to blown open into the twisted, inside-out look with chrome on inside surfaces, with articulation for staggering; the T-1000 takes the round in the belly and the grenade EXPLODES inside its body. A huge hole is blown clean through it, and it is ripped open and peeled back, half inside out.

- |     |     |      |   |
|-----|-----|------|---|
| 86A | 121 | 210A | 1 FULL BODY PUPPET OF T-1000 ALREADY IN PRETZEL-MAN CONFIGURATION; designed to stagger a bit and get knocked into molten pit by Sarah; with chrome on inside surfaces, possible rippling articulation and gesticulating arms/extrusions; as it teeters on the edge of balance, Sarah backhands it with the shotgun and it topples into the molten steel   |
| 87  | 122 | 212A | 1 ARTICULATED TERMINATOR ENDOSKELETON RIGHT HAND, CABLE-OPERATED IN BOTH FLESH-COVERED AND CLEAN CONFIGURATIONS; to use in both the final scene with John, the thumbs-up in the molten pit, and in earlier scenes where any articulated handwork is required (loading the blooper, etc.); he reaches toward John's face. His metal finger touches the tear trickling down his cheek. (NOT PICTURED) |
| 88  | 123 | 215  | 1 SARAH 64-YEAR OLD MAKEUP; As we finish the track-around, we see an elderly woman standing behind John. It is Sarah. (NOT PICTURED)  |

**PROGRESSIVE STAGES OF TERMINATOR DETERIORATION**

Stage	Changeover Page	Scene	Description
I.	3	7	<b>ARRIVAL LOOK - CLEAN AND PRISTINE</b> - no prosthetics or makeup (NOT PICTURED)
II.	49	78	<b>POST ELEVATOR EXPLOSION LOOK - SAME AS STAGE 1 BUT ADD NO EYEBROWS</b> - brow appliances (NOT PICTURED)
IIA.	54	87	<b>REPAIRS LOOK (TEMPORARY) - SAME AS STAGE 2 BUT ADD RIDDLED BACK AND ARM WOUNDS</b> - back appliance (NOT PICTURED) - back section closeup piece for inserts (NOT PICTURED) - various bullet holes on arms (NOT PICTURED) - wears jacket to cover up for rest of film
IIB.	55	88	<b>CHIP REMOVAL LOOK (TEMPORARY) - SAME AS STAGE 2 BUT ADD PEELED-OPEN SCALP REVEALING CHROME SKULL</b> - skull appliance of peeled-forward scalp and chrome skull on Arnold - articulated puppet head with same look for depth shots - stitched back up and ignored for rest of film
III.	90	136B	<b>POST ARM-STRIPPING LOOK (TEMPORARY) - SAME AS STAGE 2 BUT ADD METAL LEFT FOREARM, THEN GLOVE</b> - puppet endoskeleton left forearm (NOT PICTURED) - wears long black glove and bandage for rest of scenes
IV.	107	173E	<b>POST SWAT-SHOOTOUT LOOK - SAME AS STAGE 3 BUT ADD SHOT-UP FACE AND BODY, WITH RIGHT SERVO EYE PARTIALLY EXPOSED, PATCHES OF FLESH SHOT OFF SKULL, METAL CHEEKBONE AND ARMORED CHEST EXPOSED, 2 OR 3 THIGH HITS WITH METAL EXPOSED</b> - prosthetic makeup appliances on Arnold's face - chest appliance for exposed chest armor - various patches of exposed metal on thighs, etc. - puppet upper body to be squibbed to reach Stage 4 - stunt makeup of same look for action sequences - full-size stunt dummy with same look for various action shots

- V. 114 193C **POST SLIDING AND ROLLING LOOK - SAME AS STAGE 4 BUT ADD COMPLETELY EXPOSED RIGHT SERVO EYE, SMASHED LEFT HAND, PARTLY-SHREDDED CLOTHES AND VARIOUS ABRASIONS REVEALING METAL UNDERNEATH, SOME BROKEN HYDRAULIC PISTONS STICKING OUT OF KNEE AND OTHER JOINTS, CAUSING A LIMP**
- prosthetic makeup appliances on Arnold's face
  - chest appliance for exposed chest armor
  - prosthetic left arm with shattered hand
  - various patches of exposed metal on thighs, knuckles, etc.
  - puppet upper body with same look for detail shots
  - stunt makeup of same look for action sequences
  - full-size stunt dummy with same look for various action shots
- VI. 118 204G **POST SCISSORED-ARM LOOK ("Richard III" look) - SAME AS STAGE 5 BUT ADD LEFT FOREARM CRUSHED TO JUNK AND SEVERED AT ELBOW**
- prosthetic makeup appliances on Arnold's face
  - chest appliance for exposed chest armor
  - prosthetic left arm with missing left forearm, junk dangling off
  - various patches of exposed metal on thighs, knuckles, etc.
  - stunt makeup of same look for action sequences
  - full-size stunt dummy with same look for various action shots
- VII. 119 207H **POST PEAWADDIN'-POUNDING LOOK - SAME AS STAGE 6 BUT ADD SKULL CAVED IN, DISLOCATED AND SMASHED SHOULDER, SHATTERED LEGS, BROKEN BACK, POSSIBLE SCOTCH LITE ON ARNOLD FOR SEE-THROUGH**
- prosthetic makeup appliances on Arnold's face
  - shoulder appliance for the dislocated and smashed look
  - chest appliance for exposed chest armor
  - prosthetic left arm with missing left forearm, junk dangling off
  - prosthetic smashed legs to drag behind
  - various patches of exposed metal on thighs, knuckles, etc.
  - crushable puppet upper body with same look for crushing shots
  - stunt makeup of same look for action sequences
  - full-size articulated puppet with same look for various action shots