

## Between Text and Film

\*Neon Genesis Evangelion\* is a TV anime that aired from October of 1995 to March of 1996. Its planning, creation, and production were the work of GAINAX, known for \*Royal Space Force\* and \*Nadia: Secret of Blue Water\*. It is a work supported by many fans, and one that has left behind a multitude of topics of discussion.

This volume is a compilation of screenplays from \*Neon Genesis Evangelion\*, but the screenplays compiled herein are written in a style that differs somewhat from that of typical TV anime screenplays; they represent what became the final manuscript.

Typically, for TV anime, screenwriters compose screenplays whilst consulting with producers, directors, and the like. Through first, second, and further drafts, the screenplay becomes a final manuscript. The director draws up a storyboard based on the finalized screenplay manuscript. A storyboard is the film's blueprint, into which - for each cut - its composition, acting, dialogue, number of seconds, etc., are written. In anime, the majority of the director's "directing" work is carried out at the stage in which storyboards are drawn. It is not an unusual thing for the contents to change at the storyboard stage. There are even cases in which it may become an all-but-completely different story.

Among the 26 episodes of the TV version of \*Neon Genesis Evangelion\*, Director Anno authored the scripts for five of them himself, while he is credited jointly with other screenwriters for the scripts of 20. In the case of the jointly-credited scripts, they were finalized from scripts written by screenwriters based on Director Anno's plots, in a form that Director Anno had a direct hand in touching-up. The only one with a script not credited to Director Anno is Episode 4, "Rain, After Running Away", based on a plot by Mr. Satsukawa. Just by looking at these numbers, the extent to which Director Anno strove to incorporate his unique authorial qualities into the series is made clear.

Also, as your viewing the pages below will make clear, in both the scripts written by Director Anno alone and in the scripts of the jointly-credited episodes, the directions pertaining to the visuals, as well as the action and drama, are described concretely and in fine detail. They're storyboards drawn up in writing. That is to say, the "storywording" tinge about them is strong. So, to some extent, Director Anno carried out at the script stage the work of dramatisation that would typically be carried out at the storyboarding stage.

Therefore, in the case of \*Neon Genesis Evangelion\*, the script and the completed film do not differ significantly.

However, scripts - no matter how much of a hand the director himself may have had in them - never stay exactly the same when rendered visually. As they undergo the work of storyboarding, production, and dubbing, so does their content subtly change. In this volume, in light of the final manuscripts' importance as primary sources, they are compiled

almost exactly as-is. With regard to those parts where major changes were made in the film, notes have been added in the margins.

Reading and trying to grasp how, leading up to the film's completion, the drama was composed, how the ideas of the staff transformed, and so on, should also prove interesting.

## Episode 1: "The Angels Attack"

### ANGEL ATTACK

Screenplay by Anno Hideaki

## Episode 1: "The Angels Attack"

### EPISODE : 1 ANGEL ATTACK

A city sunken in the sea. A giant weapon, called an "Angel". The Artificial Human Evangelion. The relationship between the protagonist and his father. Studded with such impressive motifs and settings, the story proceeds with virtually no explanation regarding them. The quality of its pacing and existence of such fascinating mysteries represented something fresh.

\*Neon Genesis Evangelion\* is, for GAINAX and Director Anno Hideaki, their first TV anime release in the five years since \*Nadia: Secret of Blue Water\*. Its "Episode 1" would not betray the expectations of the fans who had waited those five years.

[TELOP] "In 2015, Anno Domini..." (White text on black.)

SCENE - Over Japanese coastal waters, midday.

A helicopter flies over the surface of the ocean, which sparkles with sunshine.

Various tall buildings lie submerged beneath the surface of the sea.

The shadow of the copter is cast upon the surface of the sea.

Under the sea, there advances an enormous humanoid silhouette.

The giant's silhouette, swimming through the submerged city streets. A light-sphere can be seen on what appears to be its head.

In the completed film, this Angel's light-sphere - called a Core - is attached to its chest. This is because, at the stage at which the script was written, Angel designs had not been settled on.

SCENE: A certain coastal city.

The old town - half-submerged, already in decay. For sound effects, the calling of shorebirds, and the chirping of cicadas.

Roads and rail-lines are swallowed by the sea midway along.

The new city, built where a mountain was torn down. A townscape without any open fields.

In battle position on the coastline, UN forces.

There rises on the coastline an enormous column of water.

"SFX" is a film term. It indicates \*sound effects\*; that is to say, sound effects other than dialogue and music.

Sirens and announcements resound in the empty streets.

PUBLIC ADDRESS: "As of 12:30 this afternoon.....throughout the Kanto and Chubu areas, centered on the Tokai region, a special State.....of Emergency has been declared. All residents, promptly evacuate to designated shelters.....please. Again, we report...." (It's playing off-c.)

"Off-c." denotes when characters not shown on-screen speak lines.

A local rail line, still stopped at the platform. The chirping of cicadas.

A signboard indicating "All lines, operation suspended (resumption unknown)".

All of the signal lights are lit up red. A car, still left neglected on the shoulder.

The townscape, with its buildings' shutters down.

There is nothing moving here.

Through the empty streets, there runs one single car.

The driver's seat. The navigation system, in operation. A woman grips the steering wheel. (We can't see her face.)

MISATO: "Dammit...of all the things, that I'd lose sight of him at a time like this. Oh, I give up!"

A sheaf of papers, set down carelessly on the passenger's seat.

A photograph of a young boy can be seen.

A young boy, placing a call at a public telephone. He is the boy from the previous photograph.

A tape recording is playing over the receiver.

VOICE ON THE PHONE: "Due to the Declaration of a Special State of Emergency, at present, all general circuits have been suspended."

With a troubled face, the boy hangs up the phone. His card is spit out.

SHINJI: "I shouldn't've come here after all."

The sound of an explosion resounds in the streets.

A sign that reads "10 kilometers to Tokyo-3".

In the film, "10 kilometers" was changed to "13 km".

He drops his gaze to look at a photograph of a woman in his hand.

On the photograph of Misato, in handwriting -

"Dear Shinji-\*kun\*♡ I'll come pick you up, so wait for me, 'kay? ♡ Attention here!!」

- is written, and an arrow stretches to point to her chest.

He briefly minds his watch.

SHINJI: "There's nothing for it. I'll head to the shelter."

Standing in his line of sight, a young girl, alone. (She looks like Rei.)

The sound of birds, flying away as they cry out. The boy is distracted.

He returns his gaze...

...but the girl is there no more.

Zudo-o-o-on!

Suddenly, a crashing sound roars in the boy's ears. (Wave-glass - fade in.)

The glass in the buildings trembles, rattling.

The boy has no idea what's happening.

He turns his face toward the sound.

The forest breaks, and the countryside extends before our eyes. An overhead monorail extends straight ahead.

A cloud of dust, spreading out past the mountain's ridgeline.

From behind the mountain emerges a group of heavy fighter jets (Vertical Take-Off and Landing aircraft), moving side-by-side.

Next, there appears a metallic giant (the Angel).

The boy gasps.

SCENE: NERV Headquarters - Operations Control Room

A depiction of radar scopes and the like. All sorts of warning noises are sounding.

MAN A: "Target still advancing on our position."

Ikari, who takes command. Fuyutsuki, beside him.

FUYUTSUKI: "...after 15 years, eh."

The man's voice declares with confidence -

IKARI: "Indeed. There's no doubt about it. It's an Angel."

SUBTITLE: "The Angels Attack" (White text on black.)

The giant kicks up a train at its feet.

In the film, instead of a depiction of the Angel kicking up a train, it's a battle between the Angel and the heavy fighter jets.

The railroad car flies through the air.

It crashes into the building beside the boy, and comes to a stop.

The giant leaps, and lands right in front of him.

Fragments of broken concrete and the like come flying in.

The boy ducks for cover.

A car intervenes, coming to a sudden stop as if to protect him.

The sound of breaking glass. The sound of stones and such hitting the car.

The boy is shocked speechless.

MISATO: "Sorry I kept you waiting!"

He turns around at the woman's voice.

The car, with a door opened. In the back is the woman, smiling at him. She is the woman from the previous photograph.

Shinji, at this stage, was written with a bit more of a pathetic image in mind.

The boy's eyes, as they look at the woman, have been clouded with tears.

The heavy fighter jets, as they fire.

There are impacts around the car, too.

Debris pours down.

The car's ceiling gives.

Without so much as screaming, the woman calmly backs up the car.

The battered car emerges from amidst the smoke.

Treading down right beside them, not a moment later - the giant's leg.

SCENE: Nerv Headquarters - Operations Control Room

One by one, situation reports are coming in.

Sitting with the UN Forces officers, Ikari and Fuyutsuki.

WOMAN A: "Target, still going strong. Advancing on Tokyo-3, even now."

MAN A: "Our air forces' fighting power can't contain it, sir! "

OFFICER A: "We've sent up all our fighters from Atsugi and Iruma, too."

OFFICER B: "It's total war! No holding back! Crush the target, whatever it takes."

Missiles, as they strike the giant and detonate.

OFFICER A: "That must've been a direct hit, but..."

OFFICER B: "Why!?"

Just what the hell is that thing!?"

OFFICER A: "Missiles are no good. And the effect of the bombing, like nothing at all."

WOMAN A: "Target has penetrated Area D, sir."

The light on a hotline flashes on and off. After inserting the card-key, Officer C takes the call.

OFFICER C: "Understood. We'll deploy it as scheduled, sir."

In the film, the below dialogue between Gendo and Fuyutsuki came in.

冬月 「Sure enough, eh. It's an A. T. Field."

IKARI: "Indeed. Against an Angel, conventional weapons are of no use."

SCENE: A certain coastal city.

The heavy fighter jets have moved to surround the giant. All at once, at full speed, they go retreating from around it.

From inside her car, the woman is watching through binoculars.

The state of affairs is audible over the wireless.

WOMAN A: "All planes, promptly withdraw from target."

MISATO: "Wait...no way, they're gonna use a Type-P land mine? "

In the film, "Type-P land mine" was changed to "N<sup>2</sup> land mine. N<sup>2</sup> land mines, in the world of \*Evangelion\*, are the weapons that possess the most destructive power among those that UN forces normally use.

A very long shot. The Angel, as it advances.

MISATO: "Get down! "

The woman shields the boy.

The Angel flashes white.

Way out on the horizon, a great explosion goes off.

There rises an enormous fireball.

The shockwave comes spreading across the fields... ..towards Misato's car.

The car, as it's blown sideways.

The two of them, as they bear it.

The great ball of fire, with the car in the foreground.

The two of them watch it, in blank amazement. The sound of static noise on the radio.

A monitor, covered with static noise.

This was changed to a scene in which, at the power of the N<sup>2</sup> land mine, the officers rejoice "We did it! " The scene above was moved to be a little later.

OFFICER A: "And the target? "

MAN A: "Due to electromagnetic interference, we can't confirm the image, sir."

OFFICER B: "That explosion? It'd be done for!"

The Angel amidst the flames. Its light-sphere shines.

WOMAN A: "Energy response at ground zero."

OFFICER B: "What's that you say!?"

MAN A: "Image restored, sir."

The monitor recovers. There amidst the flames rises the Angel.

The officers, discouraged.

OFFICER A: "That was our trump card, and it...dear God!"

OFFICER B: "It's a damn monster!"

The Angel, in wave-glass.

Its damaged areas, mid-propagation.

The battered car, left behind, and isolated. About it are scattered the marks of the bombing, and the giant's footprints.

In the film, this was changed to a depiction of Shinji and Misato righting the overturned car. The previous scene, in which it becomes clear that the N<sup>2</sup> land mine had not worked, and the officers become dejected, would come in after that.

"Its damaged areas, mid-propagation" became a depiction of the Angel pushing out "what appears to be its head" - which was damaged - and of a new apparent head springing up from beneath it. Then, the setting transfers to inside Misato's running car. Misato converses with Ritsuko over the phone, about Shinji. In the conversation between Shinji and Misato, there's Misato making fun of Shinji for being precocious, Shinji's retort to that, etc..

MISATO: "Dammit, and when there were 30 whole payments left on the loan...I give up."

The woman, without so much as minding the grime on her clothes, is making repairs. (A tire change?)

Nearby her stands the boy. There's a tool in his left hand. He's watching the flames from the explosion.



MISATO (sounding apologetic): "Really, I'm so sorry. For the delay."

SHINJI (flustered): "No, it's just, the train suddenly stopped on route, and..." my calls wouldn't go through, so... so, um, I couldn't get to where we were going to meet, and—"

MISATO: "I was above ground, without taking refuge. Well, I was practically lost, so I was in a hurry. So, well, the satellite connection took too long... but, really, that an Angel would come for real...I never would have thought, y'know?"

The woman dislodges the jack. There's oil clinging to her face.

The boy silently holds out a handkerchief.

The woman smiles, seeing what he means.

MISATO: "Thanks."

SHINJI: "No, thank \*you\*. But, your clothes—"

Her clothes; they're dirtied with oil.

MISATO: "These? I guess so. And when I'd gotten myself all psyched up...what a waste, huh? Aww, darn it. These stains won't come out, will they..."

The boy sees her gesture, and a smile forms on his face.

The woman, too, smiles gently at the boy again.

MISATO: "It's nice to meet you, Ikari Shinji-kun."

SHINJI: "U-um..."

She picks up her sunglasses, lightly.

MISATO: "Misato, Katsuragi Misato."

The Angel amidst the flames. An unmanned copter flies about it.

Its head is in the midst of becoming two.

Ikari and the others, watching it on the monitor.

FUYUTSUKI: "So it's repairing itself, as predicted."

IKARI: "If it were not, it would be of no use as an independent weapon."

The Angel, facing the monitor, fires its light.

The monitor, as it turns to static noise.

IKARI: "Significant, indeed. That it's capable of amplifying its faculties."

FUYUTSUKI: "And on top of that, of \*learning\*, even. I suppose a second invasion is only a matter of time."

The "amplifying its faculties" of which Gendo speaks refers to the fact that it learned to attack by firing light. The "learning" of which Fuyutsuki speaks refers to the fact that it recognized the unmanned helicopter, which hadn't been attacking it, as an enemy.

The monitor, as it comes on once more. (At a different angle.)

SCENE: A national highway.

In the film, the car in which Misato and Shinji ride boards a motorail for entry to the Geofront here. The content of their conversation differs, also. Their conversation about his ID, and the insert shot of Shinji's reminiscence on when he was 4 years old, were moved to take place later.

The car's broken parts, which have been jerry-rigged with gum tape.

Misato's car, as it runs along the National Highway on the outskirts of the city.

Behind the mountains, a few high-rise buildings can be seen. (Cutting back, there's the aftermath of the explosion.)

The car enters a tunnel.

Inside the car, there's cheerful easy-listening music playing.

MISATO: "Seriously, though. We're bound to be 12 minutes behind schedule, no matter how fast we drive."

SHINJI: "Um, Katsuragi-san?"

MISATO: "Oh - Misato, is fine, y'know."

SHINJI: "Um, Misato...san?"

MISATO: "What? "

SHINJI: "Um, when you say 'Angel'...what's going on, ma'am?" "

Misato tenses a little.

MISATO: "Ask your father."

SHINJI: "My father? "

A reminiscence sets in. (Briefly.)

Shinji, four years old, crying. Beside him, a large travel bag.

Shinji, as he knits his brow.

MISATO: "Oh, that's right. You got an ID from your father, didn't you? "

Shinji, as he produces some documents from his bag. He hands them to Misato.

It shows signs of having been taped back together after being torn up.

Misato, as her eyes pass over the documents.

MISATO: "Thanks."

SHINJI: "So we *\*are\** going to meet my father, after all? "

MISATO: "Yeah...well, something like that."

SHINJI: "But...he told me to come, so suddenly... What's this all about? "

MISATO: He wants you to help him with his work, I'm sure."

Shinji smiles, barely. (It's a happiness mixed with self-derision.)

This scenario differs in format from the typical scenario; scene divisions, etc., are not enumerated in detail. It's written with a 1-line-per-cut idea in mind. This is so as to heighten the "storywording" element.

Ikari, in the Operations Room. The sound of someone hanging up a telephone off-camera. (Nearby are Fuyutsuki and Ritsuko.)

Turning around - Officer C.

OFFICER C: "We've given command of this operation from here on to you. We would have you show us your skill."

IKARI: "Understood, sir."

OFFICER A: "Ikari-kun. We must acknowledge that, with our conventional weapons, we have no means of counterattack against the target."

OFFICER B: "However, *\*you\** will be able to win, won't you."

IKARI: "It is for that purpose that Nerv exists, sir."

OFFICER C: "Our hopes are high."

The officers, as they exit, along with their table, by elevator.

A public address resounds.

In this scene, in the film, Ritsuko is not present. The line,

"Unit-01? But we haven't got a pilot!" comes in as Fuyutsuki's dialogue.

WOMAN A: "Target has begun movement."

MAN A: "600 seconds to 3rd line of defense."

FUYUTSUKI: "I wonder how you plan to do this. Even Type-P land mines won't work, you know."

IKARI (to Ritsuko): "We'll have Unit-01 start up."

RITSUKO: "Unit-01, sir? We don't have a pilot."

IKARI: "It's no problem. One more - a spare - will arrive."

SCENE: An underground monorail tunnel.

The monorail, as it advances straight down the steep tunnel. (It's a car-train.)

It's passing through an empty station.

The electronically-lit route map displayed on the navigator.

On the dashboard are some documents regarding Shinji.

The text on the front cover of the documents reads \*Nerv\*.

In the film, there's no depiction of the empty station or the electronically-lit route map. The text on the front cover of the documents is changed to read \*Welcome to Nerv\*.

SHINJI: "Special Agency...Nerv? "

MISATO: "That's right. A private organization under the UN's direct control. The one to which I belong. Well, as an international civil servant.

SHINJI: "Just like my father, then."

MISATO: "Are you familiar with your father's work? "

SHINJI: "I heard from my teacher that it's important work to protect humanity."

MISATO (without looking at Shinji): "Hmm. Not your cup of tea, then, is he. Your father."

Shinji, still facing down.

MISATO (like she's talking to herself): "Just like me, then."

Here, too, the order and nuance of the lines are a bit different. Misato sees through to the fact that Shinji holds distorted feelings towards his father, and says "Just like me, then."

Shinji, as he lifts his face.

The walls around the monorail as it runs through the tunnel's interior break, and before Shinji's eyes there extends an enormous underground city. (The Geofront).

There's red light that shines in from the ceiling.

A panoramic view of Nerv Headquarters in the evening sun. The monorail, as it runs along an overhead wire. (There are streams and small mountains and woods, too. The city's roads' breadth is wide, and from the ceiling, across which the enormous linear rail extends radially, there hangs down a group of multi-storey buildings.)

Shinji, as he raises his voice in wonder.

MISATO: "Here is our secret base: Nerv Headquarters. It's the site that shall be the keystone to the world's reconstruction."

The car-train, as it goes on into the facility.

## EYECATCH

SCENE: Inside Nerv Headquarters - a tunnel-shaped passage.

A door, as it opens. (It has the Nerv insignia.)

A breeze passes through Shinji (with his ID card). Beside him, Misato (with her jacket).

MISATO: "The atmospheric pressure is a bit high in here, y'know."

Upon having entered Nerv Headquarters, Shinji is holding his ID card to his chest, while Misato has put on her jacket. There's no "...a bit high in here." line.

A door opening, again.

In the film, Misato and Shinji get lost on the way; the guard who'd called for Ritsuko to meet them doesn't show up, either.

They ride with Ritsuko on an elevator, rather than an automatic walkway. Ritsuko's dialogue towards Misato becomes something friendlier. The contents of their conversation also change a little.

Ritsuko, waiting for them. Beside her, a guard, armed with a gun.

RITSUKO: "You're late, Lieutenant Katsuragi."

MISATO (lifting a hand in front of her face): "Sorry..."

The three of them, on an automatic walkway. Upon it, they're speed-walking all the more.

The building's full of adults, inside. Everyone's paying attention to Shinji.  
Shinji. who's restless.  
Ritsuko. as she looks at Shinji.

RITSUKO: "He's the boy in question, yes?"

MISATO: "Yeah. The third qualified individual, according to Marduk's written report. So, can we trust it?

Their report?"

RITSUKO: "If it weren't for the Marduk Institute's reports, we wouldn't know of any means to control Eva. Unfortunately."

MISATO: "So we've just gotta take it on faith, eh."

RITSUKO: "We have no choice, now, but to rely on these children."

Misato and Ritsuko, as they look over Shinji again.  
Shinji notices their look. Of course, he turns down.

Misato, as she turns tearful. Ritsuko, as she smiles.

MISATO: "He's nothing like his father, is he."

RITSUKO: "Well, I'm not so sure."

SCENE: As above - the Operations Control Room

IKARI: "Then, I leave the rest to you."

Ikari, as he goes descending.

After he's left, we have Fuyutsuki's "Face to face, after three years, eh..." line. The operator's dialogue below was also changed.

WOMAN A: "Target approaching. Velocity unchanged. Penetrating Area B."

FUYUTSUKI (looking ahead): "Give me the monitor."

MAN C: "The target probe system still hasn't been completed, sir, but—"

FUYUTSUKI: "Direct image will be fine. Pull it up."

MAN C: "Target visually confirmed. This is the maximum magnification, sir."

At this stage, the names of the three operator - Ibuki et al. - had not yet been decided. As a result, they've been listed as "Woman A" etc..

Among the mountains on which the sun has set goes the Angel. Midway through, it changes to an infrared image.

Its design differs a little from before. Its head-like part has become two.

FUYUTSUKI: "What's our remaining ammunition? "

MAN A: "Including reloads, 3.2 percent."

FUYUTSUKI: "And the status? "

WOMAN A: "Intercept system's operating rate is 7.5%."

FUYUTSUKI: "No matter. Just bring up the systems that were restored and loaded in time."

MAN A: "Roger. "

A very long escalator? (Anything?)

With "(Anything?)", Director Anno is answering his own question regarding the situation. In this screenplay collection, what's written in the final manuscript - even entries like this - appear as-is.

MISATO: "And the Angel? "

PUBLIC ADDRESS: "Target approaching. 600 seconds to 3rd line of defense."

FUYUTSUKI: "All hands, first-class battle stations!"

RITSUKO: "It would seem that says it all."

MISATO: "Well, that's no good."

RITSUKO: "We'll take a shortcut."

The nuance of the dialogue between Misato and Ritsuko in this scene is different. In the film, Shinji doesn't notice the enormous hand. Incidentally, the hand is that of the frozen Unit-00.

The three of them, on a hovercraft. A location covered with cords, pipes, and the like.

Shinji, watching. Public address announcements of the Angel's approach from off-camera.

He spots an enormous hand piercing through the wall.

Shinji, surprised.

The hand - which soon goes out of sight, obstructed by another wall.

The conversation between the other two has been continuing off-c..

MISATO: "So, how is Unit-01 doing, then? "

RITSUKO: "Probability of startup is 0.000000001%. Why, we could just as well have called it 'Plan 09'."

MISATO (sarcastically): "So, by that you mean 'it won't work'."

RITSUKO: "How rude. I didn't say it was \*zero\*."

MISATO: "At any rate, the rest all depends on him, no?"

RITSUKO: "What with the dearth of data, I would be hesitant to answer that."

MISATO: "You want the boy to call you down a miracle, huh."

In the film, there's a depiction of Shinji leafing through the documents regarding Nerv, in an effort to look up something about Eva. Ritsuko's exposition regarding Eva would become, "The Artificial Human Evangelion, the ultimate all-purpose humanoid decisive battle weapon invented by man. Unit-01 of its kind. Its construction carried out in absolute secrecy, it is our - humanity's - final trump card."

The hovercraft, as it emerges on the water.

It advances along a walled-in waterway. Further back, there's a wall resembling a relief of an arm. (They've reached a dead-end.)

The hovercraft, as it comes up alongside it there.

A door, as it opens.

Assailing Shinji's eyes - the Eva's enormous face in profile.

Shinji, as his heart skips a beat.

The face, which evokes the image of an oni.

SHINJI: "A face...a robot...."

RITSUKO: "Evangelion, the Artificial Human. Unit-01 of its kind."

SHINJI (as if suppressing his emotions): "My father...made this, ma'am? "

RITSUKO: "That's right."

SHINJI: "My father did this...."

Unit-01's face in profile, just like she's watching Shinji or something.

RITSUKO: "So your father never let you know about any of this? "

The four lines after "RITSUKO: So your father never let you know..." were cut.

Shinji, with a bitter smile.

SHINJI: "Because I haven't seen my father in some years now, ma'am."

RITSUKO: "....."



A voice resounds from the speakers.

IKARI: "It's been a while."

Shinji, as he looks up.

A human figure stands beyond the Eva's face, in the glass of the control room.

We can see, for the first time, Ikari Gendo's face.

SHINJI: "Father."

Shinji, on a monitor. He averts his gaze.

Ikari; seeing that, his face breaks into a smile.

A radar site at the summit of a mountain. The mountain-woods are bursting into flames.

Beyond the ridgeline advances the Angel's silhouette.

Man A, hanging up an urgent hotline.

The development in which a sortie request call from the Committee comes in was cut from this arc. In its place,

Ikari's "Sortie! " line is present.

MAN A: "From the Committee, sir - another call to request we send out an Evangelion has come in."

IKARI: "Insufferable bastards. I'd have let her sortie even if they hadn't said so."

SCENE: As above - the Cage

Misato and the others, in front of Unit-01.

MISATO: "Sortie? Unit-00 is no good, is it?" (Casting a fleeting glance at Unit-01, and to Ritsuko) "You don't mean...you plan to use Unit-01, then? "

RITSUKO: "That's right. Why, we've no other way."

MISATO: "How absurd! First of all, I don't suppose Rei will be able to operate it." (She casts a fleeting glance at Shinji, then says) "We don't have a Pilot!"

RITSUKO: "One arrived, not long ago."

MISATO (she's aware of what that means): "Are you serious? "

RITSUKO: "Shinji-kun. You will have to get on board."

SHINJI: "Eh? Me...? "

MISATO: "Even with Rei, it took her 7 whole months for her to synch up, didn't it? For this kid who just got here...that's totally unreasonable."

RITSUKO: "Well, all he has to do is sit there. We don't expect anything more from him."

MISATO: "But...the probability that Unit-01 will work is nearly zero, right?"

RITSUKO: "But it *\*isn't\** zero. Not if he gets on board."

The camera turns to Shinji.

RITSUKO: "Right now, there's nothing for it but to have anyone, no matter who, with the potential to synch with an Eva at all, get on board.

You must understand that... Lieutenant Katsuragi."

MISATO: "... " (She makes the decision.) "I suppose so."

Misato looks at Shinji.

Everyone present is watching Shinji, still silent. Cold eyes.

There are some changes to the conversation between Gendo and Shinji. In the film, there are lines like: SHINJI: "No, no way! That's what this is!? What, after all this time!? You *\*didn't\** want me here, did you, father!?" and IKARI "I called you because I had to."

SHINJI (his gaze averted downward): "Father...you called me, to use me, for this!?"

IKARI: "Correct."

SHINJI: "No, no way! Why, why me!?"

IKARI: "Because it would be impossible for anyone else to do."

SHINJI: "It is impossible, this is! It's not like I can do this!"

IKARI: "You have the capacity."

SHINJI: "This is...I can't get on board something like that, something I've never seen before, something I've never even heard of!!"

IKARI: "If you're going to get on board, do so quickly. If not, go home."

Shinji, alas, does not speak.

Everyone present is watching Shinji, still silent. Cold eyes.

Status reports stream in, businesslike, in the background.

The operator's lines here were cut. Inserted in their place is a depiction of the Angel making its assault on Tokyo-3.

MAN C: "Incoming call from Site 7. Target to pass through B-33."

WOMAN C: "602 seconds to arrival at site directly above."

Shinji, still keeping quiet.

In the film, Shinji is not keeping quiet. Lines like: SHINJI: "Ugh!! No way...and when I went to such trouble to get here...for something like this!! " MISATO: "Shinji-kun.... What is it that you came here for? "

MISATO: "You mustn't do this, you know. You musn't run away. Not from your father...and most of all, not from yourself." are present.

RITSUKO: "Well, Shinji-kun...we don't have time."

Shinji, as he looks to Misato as if clinging to her with his eyes.

MISATO: "Now, get on board."

Shinji, holding out on the verge of tears.

IKARI (with a look to Fuyutsuki): "Wake Rei for me."

FUYUTSUKI: "Will she really be of use? "

IKARI: "It's not as if she's dead."

An internal telephone call. It connects to Rei's hospital room. (But it doesn't show the image of the hospital room.)

IKARI: "Rei?"

REI: "Yes, sir."

IKARI: "We weren't able to use the spare. One more time."

REI: "Yes, sir."

Ikari ends the call.

RITSUKO (making the decision): "We'll rewrite Unit-01's system for Rei and reboot."

Ritsuko and Misato, departing from Shinji's side to get to work.  
No one is watching Shinji anymore.  
Shinji, still keeping quiet as yet.

The Angel, as it reveals itself from behind the mountains' ridgeline, with the city in the foreground. Further back are the mountain woods, bursting into flames.

Shinji's "So, that's how it is, after all...I'm an unwanted person." internal monologue is present.

There's no depiction of the Angel here. There are no lines from the operators following it, either.

SCENE: Nerv Headquarters - the Cage

MAN B: "Target to penetrate absolute line of defense. Invading urban area."

WOMAN C: "306 seconds to site directly above."

Whilst those and other such businesslike reports constantly resound, a girl comes carried in, stretched out on a bed.

Beside her is an IV drip. Her body has been wrapped about, here and there, with bandages.

It is Rei, dressed in full battle uniform.

Without concern for anyone else at all, she stays silent, and is carried to Unit-01.

Rei, as she passes in front of Shinji and the others.

Rei, as she stands up in front of the Entry Plug.

Her face contorts with pain.

The Angel's assault. Its eye-like hole shines.

A multi-storey building, as it's blown away (with missiles attached).

Explosive fireballs, localized, tall, and vertical, rise into the night sky.

One of the underground ceiling buildings crumbles down.

That building, as it falls down right beside the Headquarters building.

It crashes into the forest. The fragments that scatter to the lake go raising up columns of water.

Nerv Headquarters, shaking heavily.

Nerv Headquarters lies within the Geofront that spreads out underground beneath Tokyo-3. "Ceiling buildings" refers to the tall buildings that hang suspended from the ceiling of the enormous hollow of the Geofront.

A lamp, as it falls with the shock.

It approaches Shinji.

Shinji, as he crouches down instinctively.

Coming, leaping from the water - the Eva's right hand.

It assumes the same position as Shinji to deflect the lamp.

The lamp, deflected, heads toward Ikari.

Before his eyes, the lamp just collides with the glass, and falls.

Ikari, who does not make so much as the slightest movement. (That is to say, it's still a still.)

On the contrary, at his mouth, there forms a smile.

"Still", in the industry jargon, denotes a cel-frame without movement.

Unit-01, coming to a stop, with her right hand still out, its physical restraints torn off.

MOB: "What the hell!?"

MOB: "What just happened!?"

MISATO: "No way...it's responsive at this distance, without an interface or anything..."

RITSUKO: "Why would...why, that's impossible. The Entry Plug hasn't even been inserted."

In the film, the line - MISATO: "...this will work." is present.

Misato, as she smiles softly at Shinji.

Shinji, as he lifts the collapsed Rei into his arms.

Rei's face, powerless. She's breathing heavily.

He resolves himself.

There's a depiction of Rei's blood, as it sticks to Shinji's hand. Again, here, Shinji's "I mustn't run away. I mustn't run away. I mustn't run away..." internal monologue is present.

SHINJI: "\*I'll\* do it."

This line became "—I'll do it. \*I'll\* get on board, ma'am."

The stoppage plug, as it's pulled out.

In its place, the Entry Plug (cockpit) is being joined to the Eva's real body.

It's locked in, from all four directions.

Shinji, inside the Plug.

He's sitting in the control seat. A tensed face.

The back-and-forth among the staff is audible off-camera.

MOB: "Left arm, fixing complete." "All circuits, status normal." etc..

There are dialogue changes present for the operators' lines leading up to Unit-01's departure. The lines are also more than doubled in number.

SCENE: As above - Operations Control

MAN C: "Roger. Commencing primary connection."

Lights begin to come on on the monitors and consoles.

Shinji, inside the Entry Plug (cockpit).

WOMAN B: "Flooding Entry Plug."

An aqueous solution is being poured in.

Shinji, confused.

RITSUKO: "It's okay. Just push out all the air in your lungs. Once your lungs are filled with the aqueous solution, you'll be able to take in oxygen directly. You'll get used to it soon."

Ritsuko's line - "Once your lungs are filled with the aqueous soluton" was changed to "Once your lungs are filled with the LCL....".

"LCL" refers to the solution that connects Eva and Pilot, and also protects the Pilot from shock.

Shinji, as he spits out the air.

SHINJI: "Ugh...I feel sick."

MISATO: "Hang in there. You *are* a boy, aren't you?"

A monitor in the control room.

The state of the joining of Shinji's nerves with the Eva is being displayed.

MANB: "Secondary connect, ready."

WOMAN A: "Main power supply connected."

The connection plug is locked in.  
Unit-01, as she starts up.

MISATO: "So this won't work, will it."

All Eva-related meter-graphs are indicating zero-to-negative values.

RITSUKO: "Why, just that it's not running wild like that time with Rei is plenty."

(to the staff) "Keep the synchro error within 0.3 percent."

There's no back-and-forth regarding Unit-00's running wild.

Checklist-item confirmations are read off.

MAN A: "A<sup>10</sup> nerve union, no anomalies."

WOMAN A: "Thoughtform fixed as a general principle on Japanese language."

WOMAN B: "No problems at all with initial connect."

WOMAN C: "Opening two-way circuit, sir."

The A<sup>10</sup> nerve is one of the dopaminergic nerves of the brain. It's associated with higher brain functions such as memory, cognition, and movement, and with emotions such as anxiety, fear, euphoria, and pleasure. Eva and Pilot become as one body by way of a strong synchronization of the A<sup>10</sup> nerves.

All sorts of cube-shaped displays, consoles, and the like float up within the aqueous solution.

Shinji, letting his eyes blink with surprise.

The graphs begin, barely, to synchronize.

ALL: "Oh, wow!"

The members of the staff, in surprise.

RITSUKO: "The wonders continue.... maybe it \*will\* move."

MISATO: "We can do it! "

After "We can do it! ", there's Misato's "Prepare for launch! " line.

Misato strikes her desk, her morale swelling lightly.  
She turns her head to look at Ikari.

MISATO (with a straight face): "All right, sir."

Ikari, with his hands still folded in front of his face.

IKARI: "Of course it is."

This conversation between Misato and Gendo and the others was moved to just before the launch. "Unless we defeat the Angels, there is no future for us." was added after Gendo's "Of course it is." line.

Fuyutsuki, beside Gendo; he speaks in a soft voice, without meeting his eyes.

FUYUTSUKI: "So this is what you truly want, is it."

Gendo, still silent, smiles faintly.

Rei, in her hospital room, watching this state of affairs expressionlessly.

The depiction of Rei watching Gendo and the others was cut.

SCENE: Nerv Operations Control Room

MAN C: "Call incoming from Site 2. Target passing through B-03."

WOMAN C: "Reaching direct intercept radius in 30 seconds."

Preparations for launch and parts replacement work, being carried out in succession.

MAN B: "Internal power supply, charging complete."

WOMAN B: "Outlet for external power supply, no anomalies."

Misato, as she turns her head to look at Ritsuko.

MISATO: "That's right. So he doesn't have any weapons? Where are the weapons? "

The depiction of Misato and Ritsuko discussing Unit-01's weapons was also cut.

Ritsuko, as she shakes her head side-to-side.

Misato, whose expression turns to one of distress, mingled with anger.



MISATO: "You asshole."

WOMAN A: "Target has penetrated the final defensive line, sir."

It's displayed on the monitor - the Angel, as it invades the streets of New Tokyo.

FUYUTSUKI: "How's Unit-01? "

MISATO: "At present, releasing final safety devices."

The gantry lock disengaging.

The iron-bar-shaped physical restraints are detaching.

Shinji, who is, even now, still unable to grasp what's happening.

The cover detaches, and the face reveals itself.

Eva-01, as her whole body is, for the first time, exposed.

She moves, along with the fixing platform, and is sent out towards the launch port.

In the film, Unit-01 is shot out, and a depiction of her ascending to head above ground was added.

Unit-01, as she's set up on the enormous lift.

Just like that, she goes climbing up through the dark hollow. The (multiple) armored shutters, coming open one by one.

SCENE: Tokyo-3 at night.

The silhouettes of tall buildings, like tombstones, tower against the night sky, on which the mountains' ridgeline is illuminated dimly.

A red light, as it flickers faintly.

The giant, as it makes its appearance from behind the buildings - the Angel Raziel.

The light of the searchlights strikes it.

In the film, it's in Episode 14 that this Angel's name is revealed. At that stage, the Angel's name had been changed to Sachiel.

Advancing along a street of buildings with their lights out, the Angel.

Just then, as if to block its path, the road ahead splits, and rising slowly to emerge from below is...Evangelion Unit-01.

A single searchlight illuminates her silhouette.

The Angel, as it halts. It looks almost perplexed.

People raise their voices in wonder at the two enormous silhouettes facing off against each other on the late-night city streets.

Inside the Plug. Shinji, uneasy. His heart, pounding.

Misato, in the control room. She wets her dry lips.

MISATO: "Shinji-kun...don't you die."

[TELOP] —To be continued.— (White text on black.)

—End of Episode One—