

EPISODE 2: "Ceilings, Unfamiliar"

THE BEAST

Screenplay by Enokido Youji and Anno Hideaki

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It forms a back-to-back arc with Episode 1. However, Episode 2, rather than beginning from where the preceding installment left off, has become a unique composition in which the continuation of the battle between Eva-01 and the Angel, depicted until midway through in Episode 1, is handled instead as a flashback scene.

Misato resolves herself to take in Shinji, who has closed his heart off to his father, and may indeed be unwilling to proactively make contact with other human beings at all. These developments are, by and large, identical to those in the finished film; however, the dialogue differs subtly. Such differences may be of some importance, upon consideration of the characterization in this work.

Enokido Youji is a screenwriter who made his debut with *Sailor Moon S*, and worked on the series composition for *Sailor Moon Supers*. For this work, he would be called on to participate directly by Director Anno.

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 two titans, as they face off on the city streets.

The Angel; it shoots a rapid-fire barrage.

Unit-01; she deflects it, and bounces it back. The resinous parts on her arm and elsewhere go indenting in a fan shape.

The enormous projectiles, deflected, destroy the surface of a building's wall, and scatter upon the road.

The fuselage, abraded to some extent.

The resinous parts are returning to their original shape.

In the film, there's no depiction of the Angel attacking Unit-01 here. The following lines from Shinji, and

the conversation between Misato and Ritsuko regarding the piloting mode, are also absent.

SCENE: Inside the Entry Plug.

Shinji, as he becomes agitated. His shoulders are moving with his breath.

SHINJI: "Wow...."

SCENE: Nerv Headquarters, Operations Control Room.

Misato, as she holds her breath. She murmurs to herself.

MISATO: "...we can do this." (To Ritsuko) "What's the piloting mode? "

RITSUKO: "Full auto, induction switch."

MISATO: "Got it."

SCENE: Inside the Entry Plug.

Shinji, tense.

Misato's voice resounds in his ears.

MISATO'S VOICE: "Calm down, Shinji-kun. At your own pace, think about walking."

SHINJI: "...walk..."

In the film, a depiction of Unit-01 alighting from the lift was added.

Shinji's right leg, as it moves jerkily.

The human-shaped display on the monitor reacts.

SCENE: The streets of Tokyo-3, at night.

At an exceedingly slow pace, Unit-01's right leg rises.

Her center of gravity begins to move forward.

Zuwuuun....

It lands on the surface of the road.

A concrete block; the absorbers operate, and it depresses noticeably.

Unit-01, shining with the light of the searchlights.

SCENE: U.N. Headquarters (Old Matsushiro, Present-Day Tokyo-2) - Control Room

The people of Nerv, as they raise their voices in wonder, wide-eyed.
Ritsuko, who feels deep emotion.

RITSUKO: "...it walked."

Chief Ikari, still showing a subtle smile.

Misato, looking at all of Nerv's excited faces, her emotions rapidly going cold.

The depiction of Misato's emotions going cold was cut from this arc.

SCENE: Shinji, inside the Entry Plug.

SHINJI: "Walk...."

Unit-01, as she puts her left leg out in front of her.

But she loses her balance, and collapses.

Without taking any measures to break her fall, she crashes into the ground.

Slowly, she lifts her face.

The Angel, as it looms before her eyes.

Shinji, as he loses his nerve.

His face, holding out against his desire to cry.

MISATO'S VOICE: "Shinji-kun, hold steady! For now, just think about standing up."

Misato's voice resounds at his ear. However, he's not hearing anything.

Unit-01, as she's grappled and restrained.

A creaking sound grates at Shinji's ears.

Vakk!

At last, her left arm breaks.

Vushhh!

Green liquid spurts out from the joint.

The left arm, as it's torn off.

The liquid, as it scatters on the outer wall of a building.

In the film, for several reasons, the depiction of the left arm being torn off was cut.

Shinji is confused beyond words.

With his right hand, he clutches his left shoulder in pain. He's convinced that he's lost his left arm.

Misato's voice, flowing in from off-camera.

MISATO'S VOICE: "Calm down, Shinji-kun! It's okay. That isn't your arm!"

But, unable to cope with the situation, a thread in Shinji's psyche snaps.
He can think of nothing to do but scream, with a loud voice.

SHINJI: "Aaaaaaaaaaagh!!"

In the film, a little bit more was added to the fight in this scene between Unit-01 and the Angel.

SCENE: A room in the hospital.

Shinji, as he opens his eyes.
The voices of cicadas. It's a high-key shot.
His bed in the otherwise-empty room.
His back, gone wet and sticky.
Him; unsure whether or not it's a dream, his thoughts grow dim.
Before long, he notices one thing, and becomes anxious.
Point-of-view. The inorganic lights of the hospital room.

SHINJI: "It's a ceiling I don't know...."

SUBTITLE: "Ceilings, Unfamiliar" (White text on black.)

SCENE: Tokyo-3, morning.

An aerial shot. The surface of a building's wall (with the shadow of a helicopter), filling the whole frame. When it cuts off, an enormous crater comes into view.

It is the site of the Angel's explosion the night before. Nerv's special rail cars and the like are visible around the crater.

The Angel's arm, piercing into the surface of a building's wall. They've been trying to dismantle it by crane.

In the film, it's not the Angel's arm, but rather Unit-01's head, that's being moved by crane.

KEELE (speaking ahead of the cut): "The Angel emergence which we had feared for some time now has at last become a matter of fact."

SCENE: U.N. Headquarters (Old Matsushiro, Present-Day Tokyo-2) - a small conference room.

A court of enquiry, in session.

Amidst the darkness appear several men and women.

A long table. At the head of the table, Committee Director Keele Lorenz.

At the lowest seat, Ikari.

Questions regarding the Angel attack are being posed.

In the film, too, the flow of the meeting is, until midway through, more or less identical. It's the wording and nuances and such that differ a bit.

COMMITTEE MBR. A: "Well, as anticipated, this one's got the world in quite some turmoil."

COMMITTEE MBR. B: "Hmm. Just like 15 years ago, eh."

COMMITTEE MBR. C: "Because in the face of unpredictable events, we human beings have had no measures to take beyond panic, have we."

COMMITTEE MBR. D: "So it's Gestaltzerfall, is it? That's only natural."

KEELE: "That said, we can hardly just do nothing."

COMMITTEE MBR. A: "Quite right, sir. At present, alas, even the existence of Eva has become common knowledge. And we'll be obliged to disclose, to some extent, the organizational activities of Nerv, which we'd kept hidden until this day."

IKARI: "The true nature of the Angels, the reason for their visitation.... there is much that we must make public, sir."

COMMITTEE MBR. B: "Hahaha." (Sarcastically.) "Without even *knowing* the true nature of the party in question, now, eh? "

IKARI: "Of course, sir, we will be temperate when it comes to the truth-as-such. However, at Nerv, simulations, as well as every conceivable dummy scenario, have already been prepared."

COMMITTEE MBR. D: "So at present, you're getting by on Scenario B-22, eh."

SCENE: Tokyo-3, ground zero.

Red flashing lights. "Danger - No Entry" barricades.

Simple tents, set up at the center of the crater. In the sky are Nerv copters.

Mixed in among the personal computers and research equipment, there are cooler boxes and barley tea and such, and paper cups.

Misato and Ritsuko, watching a relay broadcast of the press conference as they turn to handheld fans to cool themselves down.

The whole crew is dressed from the neck down in uncomfortably hot and stifling protective clothing. Sweat, in beads.

Misato, as she presses the remote control. But, regardless of the channel, the programming is the same.

MISATO: "They're announcing B-22, I suppose."

Ritsuko has a paper cup in hand.◦

RITSUKO: "Why, Public Relations was delighted. They said they finally had something to do."

MISATO: "I guess we're pretty much at ease, too."

RITSUKO: "I'm not so sure. In fact, aren't we all scared? "

MISATO: "That would be a given."

SCENE: As above - the small conference room.

COMMITTEE MBR. C: "Unbelievable - to think that they'd appear once more."

COMMITTEE MBR. A: "But, ironically, we've made a great sum of prior investments for the occasion."

COMMITTEE MBR. D: "Indeed. They hadn't appeared, so that hadn't paid off."

COMMITTEE MBR. B: "I guess Nerv and the Eva weren't such a waste, after all."

KEELE: "I don't know about that one." (looking at Ikari) "If they don't prove useful, they might as well have been."

COMMITTEE MBR. A: "Management of Eva, measures for the Angels, information manipulation - unless we have all that handled well and quickly...."

COMMITTEE MBR. D: "Indeed. How much do you suppose it'll cost us to repair Unit-00, broken in her first battle?"

At the planning stage, a development in which Unit-00 would fight the Angel in Episode 1, and be defeated, was being considered. The "Unit-00, defeated in her first battle" line is a vestige of that. In the film, this line was changed to,

"Indeed. The cost of repairs - first for Unit-00, and then for Unit-01, who you damaged in her first battle. The country will go right downhill!"

COMMITTEE MBR. B: "Even the fact that the scale of the Angel's explosion was no more than it was, was just a matter of our good luck."

KEELE: "At any rate, Second Impact - that's a tragedy we cannot afford to repeat."

COMMITTEE MBR. A: "I do agree. But even so, what shall we do about the time and people and money for that end?"

COMMITTEE MBR. D: "A headache of a problem, eh, sir?"

KEELE: "Well, Commander Ikari, thank you for your time. The rest of the work is this Committee's."

In the film, after this, it becomes a conversation about the "Human Instrumentality Project". The members of the Committee tell Ikari to move that Project forward.

Each of the Committee members, as they vanish from around the table. (They were, in fact, holographic.)

Ikari, as he's left alone in the conference room.

He strikes the table.

The depiction of Ikari striking the table was cut.

SCENE: The hospital lobby.

Only the chirping of cicadas. It's a high-key shot.

Shinji, as he and Rei pass each other by, as she comes carried out from the Intensive Care Unit.

Rei, looking at Shinji, expressionlessly.

Shinji, as he hangs his head, as if he's done something wrong.

SCENE: Nerv Special Rail Car - interior.

Through the glass, a truck's flatbed. A sample of the Angel is visible there.

Misato, in her underclothes, having taken off the protective clothing. Her face looks nice and cool.

MISATO: "Air conditioning - now that's humanity's treasure. A most sublime invention."

In the film, this was changed to, "AC sure is humanity's greatest treasure. Truly a triumph of science, isn't it."

Ritsuko, as she hangs up the in-car telephone.

RITSUKO: "It seems Shinji-kun has come around."

MISATO: "So how's his condition, then? "

RITSUKO: "No external wounds. They say they can see some slight disturbance to his memory, though."

MISATO: "No way - It's not psychological contamination, is i—"

RITSUKO: "They say they're not worried about that."

Ritsuko, as she goes back to working on the data for the sample of the Angel.

Misato speaks, just a little contemplatively.

MISATO: "Right...quite right. It's just, it was pretty sudden, all that."

Ritsuko speaks, dispassionately, as she works.

RITSUKO: "His cranial nerves did take on a considerable burden, I suppose. It wouldn't be unreasonable."

MISATO: "Surely, by that, you mean his *heart*."

SCENE: The hospital lobby.

Shinji, sitting and waiting.

The chirping of cicadas. It's a high-key shot. Business announcements resound.

"High-key" is a film term. It refers to lighting that employs intense illumination in live-action film.

A flashback to the battle scene.

There's no flashback to the battle scene.

SCENE: The streets of Tokyo-3.

Misato, alighting from the special rail car from before.

Ritsuko, sticking her face out from the window.

The summer sun. The city under construction. Noise.

A high-rise building under construction, with a cover put over it.

An enormous gun (with a cover on) is being carried by crane.

Misato, watching, with a serious look on her face. Ritsuko; she's visibly a little fatigued.

The gun that's being carried here is one for Eva to use. It's about to be put away in a facility called an armaments building.

MISATO: "If Eva and this city work just right, we might just be able to do this."

RITSUKO: "Planning your victory over the Angels? Optimistic as ever, aren't you."

MISATO: "Ah, wishful thinking's a necessity, y'know, for people to go on living."

RITSUKO: "...I suppose so. I do appreciate that about you."

MISATO (replying with a smiling face): "Bye now."

The special rail car, as it drives away. Misato waves a hand lightly.

SCENE: The hospital lobby.

Misato, as she takes Shinji into her custody. With the shot zoomed out.
The chirping of cicadas. It's a high-key shot. Business announcements resound.

SCENE: The hospital - an elevator's two-way entry.

A door, as it opens. Ikari is on board, alone.
Shinji, who had been trying to get on. He starts, and turns down.
Staying like that, he doesn't move.
The door, as it closes.
Misato, keeping quiet and watching the situation.

MISATO (speaking ahead of the cut): "He'll be on his own? "

In the film, on the shot of Shinji and Misato aboard the elevator, the dialogue below overlaps.

RITSUKO: "It'll be alright, won't it, sir? With them not living together?"

FUYUTSUKI: "For the Ikaris, living without the other there is the norm."

RITSUKO: "If anything, their being together would be an affectation...then, eh."

SCENE: Nerv Headquarters.

OFFICER A: "Correct. His private room will be in the sixth block up ahead. Shouldn't be any issue."

SHINJI: "Yes, ma'am."

MISATO: "So it's alright if you're not with Commander Ikari - your father? "

SHINJI: "Yes, it's better that way, ma'am."

Misato, as she gazes at Shinji.

She resolves herself.

Ritsuko, receiving a telephone call.

RITSUKO: "I beg your pardon? "

Misato, making a telephone call.

MISATO: "So, that's why I've decided to take Shinji in, at my place. And I've got permission from the Commander,

too. Well, don't worry, I'm not about to mess around with the kid."

Misato suddenly brings the receiver away from her ear. Ritsuko's scolding is faintly audible.

MISATO: "Same as ever...she just can't take a joke, that one."

SCENE: An underground tunnel.

Misato's car, as it drives.

The broken parts, still temporarily fastened down with gum tape.

Shinji, in the passenger seat. He's holding his own bag, and a pouch of change-of-school documents, in his arms.

MISATO: "Well, now, I guess tonight I've gotta go all-out."

SHINJI (blankly): "With...what, ma'am? "

MISATO: "The welcome party for my new roommate, of course!"

The car comes out of the tunnel. Outside the windows, it all goes white.

SCENE: A convenience store in the city.

Misato's car, parked in the shop's carpark.

A shelf goods, with surprisingly little on it.

Only the wired radio (enka music?) and the businesslike sound of the register are ringing.

The two of them, lined up in front of the register. Inside their basket, it's alcohol and snacks and instant food.

Some customers' conversation comes into earshot of Shinji and Misato. Inside their basket, it's emergency rations.

The customers pass across the camera (from stage left to stage right) in front of Shinji and Misato.

The term "stage left" denotes the right-hand side of the screen. On a theatrical stage, for example, that would be reversed - the left-hand side.

HOUSEWIFE A: "So you're going to be moved, after all? "

HOUSEWIFE B: "Yes, we are. To think that this city would become a battlefield...I'd never have expected such a thing."

HOUSEWIFE A: "I know, right? My family, too; my husband told us to evacuate, even if it's just me and the kids."

HOUSEWIFE B: "No matter how much they call this a bastide, we can't really count on that, now, can we."

Shinji; he's hanging his head, when suddenly he sees a newspaper beside the register.

The whole surface of the paper is adorned with a story on the Eva.

Memories of the battle flash back, fragmentary, through Shinji's head.

Misato, who'd been straining her ears to listen to the customers' conversation. Oh. what? She looks at Shinji, beside her.

Shinji, unconsciously clinging to Misato's sleeve.

Misato says nothing.

Once more, only the wired radio and businesslike sound of the register are ringing.

The depiction of Shinji noticing the newspaper and the depiction of Shinji clinging to Misato's sleeve are not in the film.

SCENE: Misato's car as it drives - interior.

Shinji, in the passenger seat. He's holding the bag from the convenience store in his arms.

MISATO: "We're going to make just a little detour."

SHINJI: "Where to, ma'am? "

MISATO: "A re-a-l-ly nice spot."

SCENE: Tokyo-3 - an evening scene.

The car, parked on a hill. Beside it, Misato and Shinji.

The old city, with conspicuous redevelopment signboards and under-construction lights and such.

Beyond it, an empty, inorganic concrete block area.

SHINJI: "An empty city, isn't it, ma'am."

MISATO: "It's just about time."

Sirens begin to ring. The sound echoes off of the mountains.

The large-scale defensive shutters over the roads and buildings are coming open.

Shinji, as he opens his eyes wide.

SHINJI: "Oh, wow. The buildings, they're *sprouting*!"

Tokyo-3 is a bastide built for battle against the Angels. So, in this scene, because the fight against the Third Angel has ended, it's releasing from its battle form and returning to its ordinary form.

The buildings that had been stored underground are returning to the surface.

Light-concentration mirrors go stretching into the sky. They're reflecting the red light of the sun.

The great planned city, as it goes spreading out before Shinji's eyes.

MISATO: "This is the Angel-intercept bastide, Tokyo-3." (To Shinji) "It's our city."

In the film, Misato continues after this: "And, it's the city that you protected....".

Shinji, as he looks at Misato.

A very long shot. The blocks of skyscrapers, as they tower against the sunset-afterglow sky. (A number of them are under construction.)

"Long" means a long shot. That is to say, a shot taken at a distance from the characters and scenery and such.

[EYECATCH]

SCENE: The apartment complex where Misato lives.

The streetlights are lit. But, in the rooms of the apartment complex, there's no illumination to suggest that people might live there.

SCENE: As above - a corridor.

Misato, guiding Shinji to her own apartment. (With the shot zoomed out.)

MISATO: "Well, I think your luggage has already arrived, Shinji-kun. And, to be honest, I just came to move in here the other day, myself."

SCENE: As above, in front of the door.

In front of the door are three cardboard boxes. It's Shinji's luggage.

Misato, as she opens the lock.

MISATO: "Well, it's a little bit messy, but don't mind that."

A door, as it opens. (It's an automatic door - it slides sideways.)

The lights in the apartment come on.

Shinji, dumbfounded.

Inside the apartment, there are mountains of cardboard boxes, and clothes and books and the like left scattered about.

In the film, it's before they enter the apartment that Misato makes Shinji say, "I'm home.". There isn't a depiction of Misato tidying up the apartment right away, either. It was going to be an automatic door, at the script stage, in consideration of cost-performance - that is to say, the time and labor of drawing the frames.

MISATO: "Sorry. Just wait here a minute."

Misato, as she tidies up the apartment in a hurry. Although one might say, rather, that she's just pushed stuff into the corners for the time being.

MISATO: "Well, come in."

SHINJI: "Um, sorry to trouble you, ma'am."

MISATO: "Shinji-kun. This is your *home*, y'know."

SHINJI (falteringly, as these are words he's not used to saying): "I-I'm...home."

MISATO: "Welcome home."

The door, as it closes.

Thus commences the pair's life together.

SCENE: As above - in the kitchen.

Shinji, as he opens the refrigerator. Inside, it's just beer and sake.

Shinji, stuffing in the instant food that they'd bought.

Beside him is an enormous refrigerator.

SHINJI: "Um, what about this refrigerator here? "

Misato, changing into something more comfortable behind a fusuma.

MISATO: "Oh, that one's fine. Cos I think he's still asleep."

SHINJI: "Asleep? "

Ding!

The sound of the microwave oven - SFX ahead of the cut.

"SFX ahead of the cut" - we hear the sound of the microwave oven just before it makes an appearance on-screen,
that is.

Many different instant foods, as they're lined up on the table.

Misato, gulping down a beer straightaway.

Shinji, with a sense of restlessness about him.

In the film, after heartily gulping down her beer, Misato says, "Aw, man! It's moments like these that we live our lives for, now, innit?"

MISATO: "What's wrong? "

SHINJI: "No, um, it's just, I'm not used to eating these sorts of meals, so...."

MISATO: "Oh, my bad. Instant is all I've got...."

Misato's line was changed to "Fuck that, quit acting all picky! "

SHINJI: "No, it's not that, ma'am. Um...."

Misato, still holding the beer can, with a smile on her face.

MISATO: "Fun, isn't it?"

SHINJI: "Eh? "

MISATO: "Having a meal together with someone else."

SHINJI: "Oh...yes, ma'am."

A piece of paper, upon which various circles are written, where the meal-duties and bath-cleaning-duties have been decided.

On the table, empty beer cans are already lining up.

MISATO: "We'll do cleaning and trash duties in shifts, and cleaning the bath will go to you, Shinji-kun."

SHINJI: "Yes, ma'am."

Misato, as she decides on the rules for the two of them.

Shinji, who just obediently nods, "Yes, ma'am," at every turn.

MISATO: "So, our living duties should be good like this, yeah?"]

SHINJI: "Yes, ma'am. All good."

MISATO: "Yeah, don't act so uptight. Just as you normally would is fine, y'know. Like normal."

In the film, Shinji and Misato settle on their living duties with a game of rock-paper-scissors. Their conversation after that, up until Misato recommends that Shinji take a bath, was also changed. The vibe gets cheery, and overly familiar. MISATO: "Take a bath or something, and wash all the bad stuff right out. A bath is a break from life's drudgery, y'know." etc..

SHINJI: "Yes, ma'am."

MISATO: "'Yes, ma'am,' really, now?"

SHINJI: "Y-yeah."

MISATO (with a smiling face): "You've worked up a sweat, haven't you. Go on ahead and take a bath."

SHINJI: "Yes, ma'am."

SCENE: As above - in the changing room.

Underwear, left out to dry in the laundry room.

Shinji, as he opens the door to the bath, still preoccupied with Misato's laundry.

Shinji, surprised by who or what lies therein.

SHINJI: "Uwaaah! "

He rushes out in a hurry.

SHINJI: "Mi-Mi-Mi-Misato-sannn!!" (As he follows what he saw with his eyes) "W-what's that!?"

A penguin, as it goes waddling into the large-scale refrigerator, just as if nothing had happened at all.

MISATO (nonchalantly): "Oh, him. He's a new species of hot spring penguin. Our other roommate!"

This penguin has been living inside the refrigerator. There's a line where Misato introduces him - "His name's Pen-Pen.". At this point in time, the penguin's name had not yet been determined.

SHINJI: "A p-penguin, ma'am?" "

MISATO: "But before that, how about covering up...? "

Shinji, as he notices the state he's in. He turns bright red.

SHINJI: "S-so sorry! "

He hurriedly returns to the bathroom.

MISATO (turning a little red, here, for the first time): "My, my, and that's yesterday's hero." (More seriously.) "Maybe he **is** alright, oddly enough."

A line change. In the film, it's "Maybe I've been forcing the merry mood a bit **too much**. I guess I might be the one who's getting seen right through."

SCENE: As above - in the bath.

The round, warm, light on the ceiling, floating amidst the steam.

Hot water, as it's added to the bath. Hot water, still flowing from the bath. Only the sound of water resounds.

His face (close-up, in profile), looking, dazed, at a ceiling he's not used to seeing.

The battle scene, as it flashes back through his head.

Shinji, ruminating in the bath on all the events up until now.

SHINJI: "What could happen from here on....."

A change to Shinji's lines.

SHINJI: "Katsuragi Misato-san. She's not a bad person" (Misato's line, "A bath is a break from life's drudgery, y'know," is inserted.) "But more often, when I'm in the bath, I remember things that I'd rather not...."

Upon Shinji's remembering his father and Rei, the scene changes to a test site inside Nerv. Gendo and Ritsuko, in front of the frozen Unit-00, have a conversation about Rei.

Misato's bright laughter as she's watching television becomes audible.

SHINJI: "...it'll happen, like it happens, I guess...."

SCENE: As above - Shinji's room.

A paper patch cel-taped to the fusuma. "Shinji's Room" - written on it in Misato's handwriting.

Shinji, as he flops into bed, exhausted. (In more comfortable clothes.)

Around him is his luggage, still in cardboard boxes. His bag from #1.

"#1" here means Episode 1.

On the desk are the documents for his school transfer proceedings and his laboratory pass.

He gazes languidly at the ceiling.

SHINJI: "Here's...another ceiling I don't know...."

Again, memories of the battle flash back, fragmentary, through his head.

Shinji tries to shake them off.

Shinji's line and his flashback were moved to a later scene.

SCENE: As above - in the bath.

MISATO:

"I think he's okay for now, but still, he seems to be pushing himself awfully hard. Yes, see you tomorrow."

A line change. There's no depiction of her minding the phone call from Gendo, either. In the film, Misato tells Ritsuko that she's anxious over whether or not she'll be able to take care of Shinji well. After she hangs up the phone, she regrets the fact that she'd been viewing Shinji as a tool at the time of the operation. Then, she says to herself, "[Shinji's] not happy, is he, even though he took down that Angel."

Misato, in the bathtub, as she hangs up the call from Ritsuko.

The hot spring penguin, rinsing off his head beside her.

MISATO: "Still no call from his father, even now, huh...."

SCENE: As above - Shinji's room.

The fluorescent light on the ceiling.

Shinji, watching it, without so much as dozing off.

A book, left half-read, beside him. At his ear, there's a Walkman.

His "Here's...another ceiling I don't know...." line goes here.

He closes his eyes.

Whereupon, suddenly, he is assailed by anxiety and terror.

Again, memories of the battle flash back, fragmentary, through his head.

For now, the "fearfulness* of it all has come to return anew.

Shinji, as he cowers, suppresses his emotions, and trembles.

{His reminiscence on the time of the battle.}

In the film, the reminiscence here proceeds from where Unit-01 has been pierced with the Angel's lance of light.

The Angel, as it looms before her eyes.
Shinji, as he loses his nerve.

Unit-01, as she's grappled and restrained.
A creaking sound grates at Shinji's ears.
At last, her left arm breaks.
Vushhh!
Green liquid spurts out from the joint.
The left arm, as it's torn off.

Shinji, with tears welling in his eyes.
Speechless confusion.
A thread in his psyche, unable to cope with the situation, snaps.
Shinji, who can think of nothing to do but scream, in a loud voice.
(Up until this point, it's a flashback.)

Unit-01, just standing there, bolt upright.
The Angel's arrow, as it lands a direct hit on her face.
The arrow pierces through her head.
Unit-01 bends backwards.

SCENE: Nerv Headquarters, Operations Control Room.

Suddenly, all of the meters monitoring the Eva are being shaken off.
The displays, as - one by one - they go turning to red.

MISATO: "What happened!?"

MAN A: "Nerve union measurement impossible. Numerical synchro value unclear!"

RITSUKO: "Switch the range up to fivefold."

MAN A: "It's no use, ma'am. It's going beyond 500 percent. It's out of our control."

Misato's, Ritsuko's, and the operator's lines were changed. The plot development changes a bit, too. Unit-01 goes silent, and Misato gives the order to let them forcibly eject the Entry Plug, but it's out of their control. Unit-01 reboots, and runs wild

Unit-01's mouth breaks wide open, and she bares her enormous teeth, and howls.
She goes charging at the Angel like a brute beast.

It was planned, at the screenplay and storyboarding stages, that when Unit-01 opened her mouth, her teeth, like those of a living thing, would become exposed. The setup of a Unit-01 that bore organic teeth had, itself, actually been prepared.

Misato and the others, watching in blank amazement.

RITSUKO: "It's run wild..."

In the film, while Unit-01 is running wild, Shinji never appears on-screen. Also, a shot of Fuyutsuki and Gendo watching the battle is inserted around here, and Fuyutsuki says, "We've won."

Unit-01, as she takes a direct hit from the Angel's rapid-fire gun. (A guided weapon?)

But, paying that no mind, she comes closing in on the Angel.

Unit-01, as she approaches, and makes a sudden kick.

The Angel, as it crashes into a building, and collapses.

Misato and the others, aghast. They're speechless.

Shinji, who is only shrieking. He's moving the steering levers chaotically, senselessly.

Unit-01, as she continues to kick away, single-mindedly, at the collapsed Angel.

In the film, the plot develops as follows. The Angel, with its A. T. Field, fends off Unit-01's assault.

However, Unit-01, too, uses her A. T. Field, and restores her wounded left arm. With her own A. T. Field, she further corrodes the Angel's A. T. Field. She's nullified its defenses.

After the battle, the Angel enshrouds Unit-01, and blows itself up.

The Eva's ruthless assault.

The Angel, totally helpless. Both of its arms have been crushed out-of-shape.

Unit-01, forcibly pulling the arrow out of her face, as it splits open.

She thrusts it right back into the Angel.

The lance, as it pierces through the light-sphere, which looks like an eye.

The light-sphere extinguishes.

The Angel explodes.

An intense heat, in which the surrounding buildings melt.

The monitors at Nerv Headquarters, as they white-out.

Eva-01, as she reveals herself, back still hunched, from amidst the smoke.
The people there are astonished.
Their faces have been filled not with the joy of victory, but with expressions of terror.
Chief Ikari alone is showing a smile.

In the film, Misato, Ritsuko, and the operators have lines. RITSUKO: "—*that* is the true form of Eva" and so on.

Unit-01, as she slowly lifts her face.
Shinji, as he sees that face, reflected on a building.
Her facial armor, as it crumbles away.
The featureless *human face* reflects in Shinji's eyes.
What appears to be an *eye* on it looks at Shinji.

SHINJI: "Uwa...aaaa! "

At that mysterious terror, interrupting that which had been there before, Shinji could do nothing but scream.

SCENE: As above - Shinji's room.

Shinji, in bed, as he raises his voice, bursting into tears.

She's just out of the bath. Misato, in front of his room, as her hand, with which she'd been drying her hair, stops.

There's no depiction of Shinji crying. Misato opens the fusuma to Shinji's room, and speaks as follows:

MISATO: "One thing...I forgot to say it before, but...you did a splendid thing, a thing people will praise you for, y'know. You can take pride in that." "Goodnight, Shinji-kun—and, hang in there, okay?"

MISATO: "Shinji-kun...."

Misato, as she begins to open the fusuma. But she stops.

In front of Shinji, as the emotions he'd accumulated explode, all Misato could do was watch over him.

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

—End of Episode 2—