NOTE: Character name cluing in the Narrator’s voice-overs is indicated in boldface.

THE REVENGE OF YUKI NAGATO EPISODE 00

by

Haruhi Suzumiya
FADE IN:

INT. CASTLE

We are inside a castle. The NARRATOR, who is also the camera operator, starts narrating in a voice-over.

NARRATOR (V.O.)
In this probably unnecessary sequel to an adventure film you may -- or may not -- have already seen, our heroine, Asahina, after jaunting to various places, has finally ended up here, in what looks like a castle scene.

MIKURU ASAHINA and ITSUKI KOIZUMI are backing up down a hallway and come up to an elevator.

NARRATOR (V.O.)
Also, she’s on fire. This isn’t exactly clear due to lack of fancy special effects, so just use your imagination.

The elevator doors open, revealing YUKI NAGATO.

YUKI
How do you do?

Yuki steps out.

ITSUKI
(looking into the camera)
This, children, is Yuki Nagato, who apparently feels the need to make a grand entrance.

NARRATOR (V.O.)
I have no idea who he’s talking to. By the way, Koizumi can morph into a diamond form sometimes. Not that you can really tell, with these awesome special effects.

MIKURU
(to Yuki)
Mikuru Asahina is my name, and Terra is my nation.

ITSUKI
Superpowers, a scintillating wit, and the best body money can buy ... and I still rate below a corpse.
YUKI
I’m just a sweet transvestite.

NARRATOR (V.O.)
Wait, what? The dialogue here is making no sense, to say the least. It’s almost as if the director just wanted to throw a few random quotes together without any thought for coherence or flow or anything.

MIKURU
Why can’t we all move forward together?

NARRATOR (V.O.)
Yes, moving forward would be an excellent idea, though I don’t know if that’s what Yuki has in mind. In any case, on to the next scene...

INT. DINNER TABLE

Itsuki is seated at a table. He has a book in front of him and is going over it and making edits with a pen, as well as ripping out pages. Mikuru, who is preparing dinner, turns to face Itsuki.

NARRATOR (V.O.)
Mikuru has gotten unstuck. Which apparently means you should disregard everything that happened in the last scene, because it has no relation at all to what’s going on now, in this book scene.

MIKURU
What’s the matter?

ITSUKI
Bible’s broken. Doesn’t make sense.

MIKURU
You sound to me as though you don’t believe in free will.

Yuki rampages in, knocking things over and shooting flames everywhere.

MIKURU
(surprised)
This isn’t what happens next.
Mikuru flees from Yuki, who chases her around the table, while Itsuki remains oblivious.

ITSUKI
So we’ll integrate non-progressional evolution theory with God’s creation of Eden. Eleven inherent metaphoric parallels already there. Eleven. Important number. Prime number. One goes into the house of eleven eleven times, but always comes out one.

NARRATOR (V.O.)
(speaking over Itsuki’s lines)
Even though Itsuki doesn’t seem to notice, their conversation has been interrupted by Yuki, who in this scene is a cyborg monster trying to destroy Earth. She has hooks for hands and a buzzsaw sticking out of her stomach, and she can fly. I must admit, this sounds pretty badass, even though you can’t really tell this from the visuals.

Yuki sets up a trap for Mikuru.

NARRATOR (V.O.)
Watch out, Mikuru!

Mikuru falls, and Yuki shoots flames at her.

NARRATOR (V.O.)
Yep, not that I didn’t see that one coming. Well, maybe her final words will bring some coherence to this scene.

Mikuru gasps for breath as she lies dying.

MIKURU
If you think that death is a terrible thing, then you have not understood a word I’ve said.

She dies. Itsuki notices Mikuru.

ITSUKI
It doesn’t make sense.
NARRATOR (V.O.)
And Mikuru is dead. So it goes.
Don’t worry -- I’m sure she’ll be fine in the next scene.

INT. DINER
Mikuru and Itsuki are seated at a diner.

NARRATOR (V.O.)
Jumping ahead, we join Itsuki the teen Guardian and Mikuru the prognosticator for a diner scene. Even though Mikuru just died in the last scene, as expected, she’s alive again now, without any explanation whatsoever.

ITSUKI
Fancy you being here.

MIKURU
I’m a god.

ITSUKI
Did you forget you promised to stop seeing my teacher?

NARRATOR (V.O.)
Ironically enough, she is not a waitress in this scene.

Yuki steps into view, holding bagels and coffee. She sets them down on the table.

YUKI
Bagels and coffee.

MIKURU
(ignoring her)
I have been stabbed, shot, poisoned, frozen, hung, electrocuted, and burned. I am invincible.

Yuki holds up a bagel.

YUKI
Anyone want one of these?
ITSUKI
(to Mikuru)
If I make things so unpleasant,
why work so hard to bring me
here?

MIKURU
Because I want you to believe in
me.

ITSUKI
We’re Guardians.

Itsuki gets up and leaves. Mikuru chases after him.

We turn to Yuki, who is watching them leave.

NARRATOR (V.O.)
Why do I feel like Yuki’s
dialogue has been toned down?
Maybe the foul language got lost
in translation somewhere.

YUKI
(to Narrator)
Actually I’m speaking English.

EXT. SPACE STATION

Mikuru is lost, wandering around an abstractly geometrical
space station. She notices Yuki scurrying past, holding a
stick of dynamite.

NARRATOR (V.O.)
Now we transition to some sort
of space scene, where Mikuru
encounters Yuki. If you have no
idea what the hell’s been going
on, trust me, you are not alone.

MIKURU
(to Yuki)
Hey, did I ever tell you what a
total idiot my little sister is?

YUKI
(oblivious)
At last, the illudium Q-36
explosive space modulator.

Yuki arrives at a giant telescope-like weapon, into which she
sticks the stick of dynamite.
MIKURU
Why did someone draw this painting when the world was on the verge of destruction?

YUKI
The Earth? The Earth will be gone in just a few seconds.

MIKURU
Shouldn’t it have been saved for the right time?

YUKI
It obstructs my view of Venus.

Yuki lights the dynamite, then turns away from it, closing her eyes and holding her hands over her ears. Mikuru takes the opportunity to put out the fuse and make off with the dynamite.

After a couple of seconds, Yuki opens her eyes. She notices that the dynamite is gone, and summons Itsuki.

YUKI
Capture that creature and return the illudium Q-36 explosive space modulator.

Itsuki flies after Mikuru, resulting in a comical chase sequence.

NARRATOR (V.O.)
It’s hard to tell just from looking at him -- actually it’s impossible -- but Itsuki’s a giant insect deity accompanied by a couple of tiny priestesses ... so tiny you can’t even see them.

MIKURU (V.O.)
If today were a normal day, there wouldn’t have been any problems. But ... I’d forgotten that today was an extremely unlucky day.

NARRATOR (V.O.)
Wait, wait, wait -- Mikuru gets a voice-over now? No, no, that’s my thing.

Itsuki catches up with Mikuru, at which point she simply vanishes, leaving Itsuki confused.
NARRATOR (V.O.)
It seems Mikuru has made a transdimensional leap to escape this predicament. Perhaps she’s jumped over to the next scene.

INT. CLASSROOM

We are in an almost empty high-school classroom at sunset, after classes have ended for the day. Itsuki opens the door and enters. He seems surprised to see Yuki there.

NARRATOR (V.O.)
And now ... a classroom scene. Apparently Herodude here has the ability to talk to sea creatures. Too bad we’re not underwater.

YUKI
I’ve grown quite tired of observing a static subject.

ITSUKI
Great Neptune!

NARRATOR (V.O.)
(concerned)
Uh ... why does this feel so familiar? Man, Nagato is really giving me the creeps here.

YUKI
I’ll kill you and see how Haruhi Suzumiya responds.

Yuki immediately lunges for Itsuki with a knife, just barely missing his face. He steps away, retreats to the other end of the classroom.

NARRATOR (V.O.)
(frightened)
Hey! What the hell? Why is she trying to stab me with a knife? Stab him, I mean. This is a joke, right?

YUKI
(responding to the Narrator)
You think that this is a joke?

NARRATOR (V.O.)
How does Haruhi even know about this?
ITSUKI
Never interfere with the balance of nature.

YUKI
That’s impossible. I truly want you to die.

Yuki lunges for Itsuki with the knife again, but is stopped by the sudden appearance of Mikuru, who steps in front of Itsuki and seizes the knife by the blade, pushing back against Yuki’s force.

NARRATOR (V.O.)
(regaining his composure a bit)
In a sudden turn of events, Herodude is being rescued by ... the companion Mikuru Asahina??

Mikuru forces Yuki back. Yuki drops the knife, which disintegrates.

MIKURU
(to Yuki)
What’s happened to you, Yuki? When did killing someone become an option?

YUKI
If this human is killed, Haruhi Suzumiya is certain to act.

MIKURU
This is where it gets complicated.

YUKI
I suppose I was only ever a backup.

Yuki disintegrates into grains of crystal that dissolve and vanish.

MIKURU
(turning to Itsuki)
You’re safe now. Apparently you used all your remaining regenerations in one go.

ITSUKI
I suppose anyone from outer space could come to that conclusion.
EXT. ROOFTOP

We are on a rooftop in the middle of a city. Mikuru stands beside a crate, ripping pages out of a notebook. Itsuki, holding a baseball bat, stands off to the side and looks on.

NARRATOR (V.O.)
We resume with a rooftop scene, in which Mikuru the inventor is venting her frustrations. Itsuki is here too, but I have no idea what he’s doing in this scene. He also doesn’t talk very much. Apparently he’s the younger half of a pair of twins from the Nowhere Islands.

Mikuru crumples up a page and hurls it across the roof. Yuki steps into view and approaches Mikuru, who backs away.

MIKURU
Stop! Get away from me!

YUKI
This report is totally inappropriate.

MIKURU
My project didn’t work because I’m no good. You’re not from the future! You’re crazy!

YUKI
Insanity is part of the times. You must learn to embrace the madness.

Yuki grabs Mikuru and starts pushing her toward the edge of the roof. Mikuru tries to fight back, but cannot overpower Yuki.

MIKURU
Let go of me!

Yuki throws Mikuru, screaming, over the edge of the roof.

NARRATOR (V.O.)
Oh no! What has Yuki the ambassador done to Mikuru? The suspense is killing me.

YUKI
Everybody’s cute. Even me. But in purple, I’m stunning.
INT. SPACE STATION

Inside a space station, Itsuki, who is wielding a glowing sword, is pursuing Mikuru. He swings it and destroys a lot of things. Sparks fly everywhere.

   NARRATOR (V.O.)
   Leaving the events of the previous scene unresolved, we now skip to a swordfight scene, where Lord Itsuki and the Cyborg are having a duel.

   ITSUKI
   Don’t make me destroy you.

Yuki appears out of nowhere, floating in the air.

   NARRATOR (V.O.)
   Is this supposed to be the Magnificent Yuki?

   MIKURU
   (to Yuki)
   Why do you cry?

   YUKI
   They’ve sent me all the way back to the Stone Age.

   MIKURU
   I know now why you cry.

   YUKI
   Here I am, forced to serve two prehistoric dum-dums.

   ITSUKI
   (oblivious to the interruption)
   Mikuru, you have only begun to discover your power.

   MIKURU
   (to Yuki)
   Your foster parents are dead.

   ITSUKI
   No. I am your father.

   MIKURU
   (to Yuki)
   Come with me if you want to live!

Mikuru leads Yuki away, leaving Itsuki looking both powerless and ridiculous.
MIKURU
(to Itsuki)
Hasta la vista, baby.

YUKI
Zam.

Mikuru enters another room, only to find TSURUYA-SAN, who is
approaching her menacingly. Tsuruya-san has long green hair
and is hyperactive.

NARRATOR (V.O.)
Uh, hold on. Are we reusing
footage here or something? I’m
pretty sure Tsuruya-san
shouldn’t be in this scene at
all.

TSURUYA-SAN
(laughing her
head off)
A ha ha ha ha!! I can’t take
you seriously when you’re
dressed like that.

NARRATOR (V.O.)
Uh, why don’t we just cut to the
next scene?

Tsuruya-san steps closer to Mikuru.

INT. BEDROOM
Mikuru is in bed. She is woken up by the appearance of Yuki
next to her bed.

MIKURU
Bah! Humbug!

YUKI
I send greetings.

MIKURU
Who, and what are you?

YUKI
I make maps.

Yuki grasps Mikuru’s arm. Mikuru stands up, and Yuki leads
her away. They step through the wall and appear outside in a
park during the day.

In front of them is a younger version of Mikuru, sitting on a
bench next to Itsuki.
NARRATOR (V.O.)
We are now in a winter scene, where Asahina has been transported to her past by the Voyager.

YOUNGER MIKURU
This is the even-handed dealing of the world!

ITSUKI
I had a vision of your arrival.

NARRATOR (V.O.)
Gotta catch 'em all, Itsuki?

YOUNGER MIKURU
What then? I am not changed towards you.

ITSUKI
Your power ... it far exceeds what I foresaw. The power of love, I think, is also a kind of psychic power.

Itsuki leaves the younger Mikuru.

MIKURU
Spirit! Why do you delight to torture me?

YUKI
You are a strange species. Shall I tell you what I find beautiful about you?

MIKURU
No more! Show me no more!

YUKI
You are at your very best when things are worst.

INT. SPACE COLONY

Holding a gun, Mikuru navigates the passages of a space colony, passing by several bodies.
NARRATOR (V.O.)
The story now transitions to yet another space scene, this time inside a space colony, where scientists have been killed. Asahina, law enforcement officer, is about to find out what killed them.

She enters a chamber to find Itsuki in a capsule.

MIKURU
Freeze!

ITSUKI
So this is the Slayer. You’re prettier than the last one.

MIKURU
I’m blown away.

Yuki materializes out of thin air. She picks up the capsule, flies around, and shoots fireballs at Mikuru out of her mouth.

ITSUKI
Yes! Yes! Shake, earth! This is a sign. We are in the final days. My time is come. Glory! Glory!

Mikuru fights back by shooting a gun at Yuki. There is a counter for ENERGY in the top left corner of the screen, which decreases when Mikuru is hit by the fireballs or physically struck by Yuki.

After a while, Yuki takes the capsule and flies off.

NARRATOR (V.O.)
And off Yuki goes with the Vampire. What riveting development is going to take place next?

TITLE OVER:

EMERGENCY
SELF DESTRUCT SEQUENCE
ACTIVATED EVACUATE
COLONY IMMEDIATELY

MIKURU
I must be on Broadway.

She exits the chamber.
EXT. CLIFF

Itsuki, Mikuru, and Yuki are on the edge of a snow-covered cliff, facing a magical creature encased in ice.

NARRATOR (V.O.)
Next up: an ice scene.

A blue light flashes and knocks Mikuru and Yuki over.

NARRATOR (V.O.)
This time, Itsuki the soldier, Mikuru the guitarist, and Yuki the mantis are all in the same party. There’s also a frozen magical creature here.

MIKURU
This is heavy.

YUKI
Of all the cartoon shows in all the universe, I get stuck on this one.

ITSUKI
Noooo!!

Another flash knocks Mikuru and Yuki over again.

MIKURU
I guess you guys aren’t ready for that yet.

Itsuki steps closer to the creature.

NARRATOR (V.O.)
Itsuki appears to have established some kind of connection with the creature.

The view changes to show Itsuki on the right and the creature on the left. Below are panels identifying the creature as TRITOC and a scale showing Itsuki’s HP.

ITSUKI
Wh-what’s going on ... ? Who am I? Who?!

YUKI
I’m burning a hole in your head with my mind.

MIKURU
If you put your mind to it, you can accomplish anything.

Itsuki transforms into a glowing figure. We switch back to the previous view, where Itsuki now spins around and then
flies off as a speck of light.

Next, we see him from above as he flies around the world.

    NARRATOR (V.O.)
    And **Itsuki** is now flying around the world. I bet no one in the audience can guess how these fantastic special effects were accomplished.

**INT. APARTMENT**

Yuki is in an apartment. The TV is on, showing a grainy, flickering black-and-white video of a well in the forest.

    NARRATOR (V.O.)
    We are now in an apartment, for some kind of horror scene.

    YUKI
    (to Narrator)
    Aloha.

    NARRATOR (V.O.)
    Or it’s supposed to be, anyway. Apparently **Yuki** is now a runaway genetic experiment.

    YUKI
    (to Narrator)
    Also cute and fluffy.

On the TV screen, Itsuki climbs out of the well and staggers in our direction. He has long hair covering his face.

The telephone rings. Yuki looks at it, then looks back at the screen. After a few rings, it stops.

    NARRATOR (V.O.)
    This is supposed to be scary, says the director. Let me tell you, I am on the edge of my seat right now and frightened out of my wits.

Itsuki climbs out of the screen and into the room, crawling on all fours.

    YUKI
    (to Itsuki)
    I like fluffy.

Itsuki stands up and walks slowly toward Yuki.
Mikuru suddenly appears, and teleports to different parts of the room before reaching a position facing Itsuki.

NARRATOR (V.O.)
Yet another random appearance, straight out of the book a certain literary club member was reading when I first met her.

Mikuru and Itsuki face each other silently. We see a close-up of Itsuki’s left eye.

NARRATOR (V.O.)
And now we have an epic confrontation-slash-staring contest between Itsuki and the Impaler. Which of the pair will succeed in killing the other? Will he kill her with the videotape curse, or will she impale him on the Tree of Thorns?

Mikuru and Itsuki stare at each other some more.

NARRATOR (V.O.)
Neither of them seems to be speaking much. And the only character who is speaking isn’t contributing the most intelligent dialogue either.

YUKI
This is my family. Is little, and broken, but still good.

NARRATOR (V.O.)
And ... this scene has run out of steam. Move along, folks. Nothing more to see here.

EXT. FAIR
We are in a city square, where a fair is being held.

NARRATOR (V.O.)
A millennial fair! Just the right setting for an unexpected festive scene.

Mikuru runs up some steps and crashes into Yuki. They both fall down.

YUKI
I just want to say I’m sorry.
They get up. Mikuru runs around the fair as Yuki follows her.

**YUKI**
For the first time, I’m ready to stop running from who I really am.

**NARRATOR (V.O.)**
Mikuru isn’t talking much in this scene. Must be the silent protagonist type.

They reach a stage where a machine is set up as a demonstration. It has a couple of platforms connected to a lot of electronic gadgetry.

**ITSUKI**
Congratulations, children. You just joined the resistance.

**NARRATOR (V.O.)**
Herodude here is a mutant, and he’s demonstrating a strange device. But what ever could it do?

Yuki steps up to the platform on the left.

**YUKI**
I’m kind of hoping I can find a way to not have to hide who I really am.

**ITSUKI**
I’m here to help.

**YUKI**
No, I don’t want your guidance. I want to create my own future.

**ITSUKI**
So stop yelling at me. I need to concentrate here.

Itsuki pulls a switch and Yuki disappears. Itsuki is surprised.

**ITSUKI**
Mikuru, you’re the only one left who can help me save the future.

**NARRATOR (V.O.)**
Another cliffhanger. What was happening to Yuki, just as she was discovering her true powers? Will Mikuru be able to save her? Does anyone care? Find out -- or not -- in the next scene ...
INT. SCHOOL

Mikuru and Yuki are hurrying along the passages of a school. The camera operator trips over a backpack accidentally left in the way and falls backward to the ground.

NARRATOR (V.O.)
Oh, oops. Well, walking backwards sure is hard. I mean, I meant to pan up and look at the ceiling there, for sure.

MIKURU
We’ve gone back in time. Three hours back.

Mikuru holds up an hourglass-shaped object on a chain.

MIKURU
It’s called a Time-Turner.

NARRATOR (V.O.)
In this school scene, Mikuru the witch and Yuki the supervillain-turned-superhero seem to be in a hurry. Uh yeah, Mikuru is the witch here, not Yuki. Disregard the costumes. So confusing.

They go outside, heading toward the edge of the forest. They creep through the trees and spot Itsuki, tied to a fence.

Yuki approaches Itsuki, who notices her.

ITSUKI
I’m far more than I once was, Yuki. You shouldn’t have come here.

YUKI
You might not want to be here in the next 2 minutes, 37 seconds.

ITSUKI
I don’t need to be rescued. I know what I’m doing.

YUKI
Imagine the most horrible, terrifying, evil thing you can possibly think of, and multiply it by six.

ITSUKI
You and your ilk cease to amuse me. Prepare yourself for oblivion’s embrace.
NARRATOR (V.O.)
I’m not sure what’s going on here with Koizumi. Maybe he’s infested by insectoid aliens? Yeah, that seems reasonable.

Yuki goes back to Mikuru.

YUKI
Let’s stop wasting time and call your boyfriend in tights.

MIKURU
No! Don’t you understand? We’re breaking one of the most important wizarding laws! Nobody’s supposed to change time, nobody!

EXT. CITY CENTER
In the center of a city, filled with destruction, Yuki and Itsuki face off in an epic battle.

NARRATOR (V.O.)
And it’s time for the ultimate battle to the death -- the penultimate scene!

YUKI
Humans don’t deserve to live.

Itsuki holds his hands in front of him in the shape of a plus sign, crossing at the wrists, and some kind of ray shoots out.

Explosions.

NARRATOR (V.O.)
Who will win in this fight, Yuki or Herodude?

YUKI
You will die with them. Join them in extinction.

NARRATOR (V.O.)
A giant vehicular robot versus a superhero in a red-and-silver suit. Clearly we didn’t have the budget to get some real costumes.

Itsuki and Yuki continue fighting. Itsuki attempts some kicks and punches.
YUKI
You still fight for the weak.

Yuki knocks Itsuki down. Just when she is about to finish him off, Mikuru appears.

MIKURU
Bamboo copter!

She produces a propeller from her pocket and attaches it to Itsuki’s head. He looks at her, confused.

NARRATOR (V.O.)
Enter Mikuru, in the form of a blue robotic cat.

We turn to Yuki, who now has a calico cat, SHAMISEN, on her shoulder.

NARRATOR (V.O.)
And here’s another cat, Shamisen, who clearly doesn’t belong in this scene.

SHAMISEN
Stop talking and get on with it. The only thing you have to do is take over his mind and we’re done here. It’s not like you haven’t done something like that before, so just wave your little stick at him, and --

NARRATOR (V.O.)
(talking over Shamisen)
And why are we reusing footage again?

Yuki taps Shamisen on the forehead with her wand, the Starring Inferno.

MIKURU
Anywhere door!

Mikuru pulls a door out of her pocket. She and Itsuki step through the door and disappear.

NARRATOR (V.O.)
Well that sure does look like a door to anywhere. Or you know, perhaps a supply closet.
EXT. PILE OF RUBBLE

Itsuki and Yuki are facing off in the midst of a pile of rubble. Yuki holds a big gun. Mikuru stands behind Yuki.

NARRATOR (V.O.)
The climactic battle continues elsewhere in this epic final scene.

MIKURU
(to Yuki)
You run a grave risk ... of being turned into a piece of bread, and toasted.

NARRATOR (V.O.)
Mikuru the medieval wizard seems to have switched allegiance and is now on the side of Yuki the warrior rather than Itsuki the motorcycle gang member.

YUKI
(to Itsuki)
I’m going to crush you, and throw you into the wind.

ITSUKI
Nagato, you’ve always been a pain in the ass, y’know. You always show up and start bossing me around. Don’t you deny it!

YUKI
Fresh out of the factory with no warranty, and already broken.

ITSUKI
Nagato!

Yuki fires her gun at Itsuki. He tries to block it, but the impact is too much for him. He is knocked over and tumbles down across the rubble.

Yuki turns to Mikuru.

YUKI
I guess that does it for the great hero of this puny little planet. Pity. I was just beginning to enjoy the challenge.

MIKURU
The best thing for being sad is to learn something. Look at what a lot of things there are to learn.
YUKI
Over 9,000.

FADE OUT:

NARRATOR (V.O.)
Wait a minute ... this thing is over? I mean, I’m thankful, right? But -- what kind of ending was that? You can’t --

TITLE OVER:

TO BE CONTINUED ... 

NARRATOR (V.O.)
Oh, oh no. No no. Just no. We are not doing this again. Haruhi!!!

The DIRECTOR supplies an accompanying voice-over:

DIRECTOR (V.O.)
This story is a work of fiction. All characters, incidents, organizations, and any other names and phenomena are entirely fictional. It’s all made up! But that doesn’t mean that all of it was made up by us. If anything looks or sounds familiar, it’s probably either a coincidence or it’s because we shamelessly lifted a character from some other famous work of fiction. It’s just a little puzzle of ours. So you should really go back and watch it again to make sure you catch all the references!

THE END