

1st draft, Writer: Marc Handler 2003

2nd draft, BAI, 02/07/03

3rd draft for final PRINT, ANIMAZE, 02/17/03

DOT HACK OVA #3

1.	01:01:42:00	TOKUOKA	(<u>sigh</u>)
2.	01:01:45:05	TOKUOKA	(<u>blows smoke</u>)
3.	01:01:48:28	TOKUOKA	So why did they come to Takayama (tah-kah-YAH-ma) of all the places?
4.	01:01:53:25 01:01:58:00	KYOKO	<u>My parents said they could work anywhere / as long as there's a network, y'know?</u>
5.	01:02:00:00 01:02:01:10	TOKUOKA	<u>SOHO.</u> <u>Alt: Small Home Business.</u> [or – Small home office.] (* SOHO stands for "Small Office Home Office")
6.	01:02:01:20 01:02:04:08	KYOKO	<u>The so-called literary profession.</u>
7.	01:02:04:20 01:02:09:12	KYOKO	* <u>The depth of culture <i>is</i> amazing here.</u> <u>It is rich in folklore...</u> The depth of culture <i>is</i> amazing here. / When it comes to folklore...
8.	01:02:09:20	KYOKO	[turns as she speaks] <u>It's ...a real gold mine, but ...</u> [or – It's a treasure trove, but...]

9.	01:02:12:10	TOKUOKA	<p>But what?</p> <p>[or longer - Yeah, but what?]</p>
10.	01:02:20:27 01:02:26:10	KYOKO	<p>I don't know, maybe it's me, but I feel like this place is just / [25.07] too "inside." [revised line Marc 2/16/03]</p> <p>[or longer: I don't know, maybe it's me, but sometimes I feel like this place is just /]</p> <p>or –</p> <p>I guess sometimes it just doesn't feel good when a place is so / [25.07] so "inside." [revised line Marc2/16/03]</p> <p>I guess sometimes it just doesn't feel right good when a place is too much... / [25.07] feels "inside" of you.</p> <p>*** BAI: Her point later on is that she is on the "outside," so she does not feel it "inside." She is commenting that the place itself, feels "inside."</p>
11.	01:02:27:01 01:02:28:07	BIT - TOURIST WOMAN	<p>[optional – low in b.g. AD LIB tourist talk: "You can feel how ancient it is."]</p>
12.	01:02:28:08	BIT - TOURIST MAN	<p>[optional – low in b.g. AD LIB "Yeah"]</p>
13.	01:02:27:05	TOKUOKA	<p>29.02 "Inside"? / How do you mean "inside"?</p>

14.—	01:02:30:05	BIT-TOURIST WOMAN	[optional — low in b.g. AD LIB: "Oh."]
15.	01:02:31:21	KYOKO	Was there some reason you wanted to meet out here, in Hida (HEE-da)?
16.	01:02:35:05	TOKUOKA	Ah, well if I'm going to come to Takayama (tah-kah-YAH-ma), I might as well see the sights.
17.	01:02:40:08	TOKUOKA	Not exactly mild weather though, is it?
18.	01:02:43:06	KYOKO	<i>[45.18 re his thin shirt]</i> This <i>is</i> mid-winter / Besides... [or longer – Well this <i>is</i> mid-winter...]
19.	01:02:46:23	TOKUOKA	Huh?
20.	01:02:48:20	TOKUOKA	Ahhh / you mean this?
21.	01:02:52:00	TOKUOKA	Uh?
22.	01:03:02:12	KYOKO	[small om surprise reax]
23.	01:03:03:23	KYOKO	[small om reax to what she is reading on her cell phone screen – it's not good]
24.	01:03:08:27	KYOKO	Helba!
24.a	01.03.11.20	TOKUOKA	<u>Quick grunt.</u>
25.	01:03:12:27	TOKUOKA	<u>What, what?</u>

26.	01:03:21:00 01:03:26:10	TOKUOKA	[reading from cel phone screen] <u>"I would like to discuss some matters concerning recent incidents which have occurred in 'The World.'"</u>
27.	01:03:27:05 01:03:35:04	TOKUOKA	[reading from cel phone screen] <u>"I apologize in advance for any inconvenience.</u> <u>If you are interested, meet me at 'The Place Where the Carpenter's Daughter Sleeps.'</u> <u>Helba."</u>
28.	01:03:35:22	TOKUOKA	37.08 Helba? / Is that a character in the Epitaph (epitaph)?
29.	01:03:40:27	KYOKO	Helba is the Queen ^ of <i>Darkness</i> .
30.	01:03:44:07	TOKUOKA	Really?-That's not what I heard.
31.	01:03:46:29	KYOKO	What did you hear?
32.	01:03:48:14	TOKUOKA	That she's a "legendary notorious hacker."
33.	01:03:52:21	KYOKO	Interesting. / But...
34.	01:03:54:21	KYOKO	I don't like it.
35.	01:03:57:06	TOKUOKA	[small om surprise reax]
36.	01:03:58:22	TOKUOKA	[a bit bemused] Uhhh / you want to expand on that a little bit for me?

37.	01:04:02:26	KYOKO	In the Epitaph (epita-f), Helba's a strategist; she has lots of information and knowledge.
38.	01:04:07:25	KYOKO	<u>She's much more ingenious than</u> <u>Apeiron (ah-PAY-ron),</u> <u>King of the Light.</u>
39.	01:04:11:26	KYOKO	* And now, this hacker's using her name for some reason. Very interesting. And now, this hacker's using her name for some reason, out of the blue.
40.	01:04:16:21	TOKUOKA	And? ^ That's what you don't like?
41.	01:04:19:07 01:04:20:25	KYOKO	Look at the timing of this message.
42.	01:04:21:22	KYOKO	It means this "Helba" knew exactly when you and I were planning to meet.
43.	01:04:26:14	TOKUOKA	[small om reaction, thinking] [or – "Well..."]
44.	01:04:28:12	TOKUOKA	It could just be a coincidence, but then again you may be right: someone could've hacked into my mail. Or yours.
45.	01:04:34:20	KYOKO	<u>There's something else.</u>
46.	01:04:36:07	TOKUOKA	Uh?
47.	01:04:36:17 01:04:42:06	KYOKO	They say if you delve deeply into the "Epitaph (epita-f) of Twilight," strange things begin to happen....

48.	01:04:43:12 01:04:46:28	KYOKO	Very strange things. It's like the 100 th tale in The 100 Stories.
49.	01:04:48:06	KYOKO	You understand?
50.	01:04:49:15	BIT - FRONT DESK (FEMALE)	[announcement] <u>Mr. Tokuoka (to-ku-O-ka) from Tokyo.</u>
51.	01:04:51:24	KYOKO	Uh?
52.	01:04:52:09	TOKUOKA	Heh?
53.	01:04:53:05 01:05:02:05	BIT - FRONT DESK	[announcement] Mr. Tokuoka (to-ku-O-ka). You have a phone call. Please come to the front desk. Mr. Tokuoka (to-ku-O-ka), <u>if you are in the building, please come to the front desk.</u>
54.	01:05:01:20	TOKUOKA	Hn.
55.	01:05:03:06	KYOKO	[doesn't speak until leaning all the way forward] Did you tell someone you were here?
56.	01:05:05:24	TOKUOKA	Uh uh. [or - No.]
57.	01:05:09:07	TOKUOKA	Kind of eerie, isn't it?
58.	01:05:16:10	KYOKO	[small cm reax, concerned]
59.	01:05:23:21 01:05:25:20	TOKUOKA	[frustraion efforts, grunt & tsk.]
60.	01:05:27:00	TOKUOKA	[frustrated reax as he looks around, mns / on]
61.	01:05:29:20	KYOKO	<u>What happened?</u>
62.	01:05:30:23	TOKUOKA	The bastard. ^ He had the nerve to ask me how 'committed and dedicated I am.'

63.	01:05:36:00	KYOKO	<u>It was a man?</u>
64.	01:05:37:04 01:05:40:23	TOKUOKA	He said he was speaking for Helba, said his name was Bith the Black.
65.	01:05:41:23	TOKUOKA	Another character from the Epitaph (epita-f)?
66.	01:05:43:29	KYOKO	Helba's retainer. / 46.08 That means they're <i>active</i> , they're not just watching inside the net.] Helba's retainer. / 46.08 That means they're "outside," not just watching from inside the net.
67.	01:05:49:24	TOKUOKA	[small cm reax, concerned agreement]
68.	01:05:53:08	KYOKO	54.23 I don't like this. / I mean I <i>really</i> don't like it! [may combine with next loop]
69.	01:05:56:20	KYOKO	* And that's why I'm going to pursue it. And that's why I'm going to figure it out. — or — follow it up]
70.	01:05:59:11	TOKUOKA	[om to cm hesitant reax] [may combine with next loop]
71.	01:06:00:26	TOKUOKA	[small cm bemused accepting reax]

72.	01:06:09:00 01:16:12:20	TOKUOKA	<u>"The Place Where the Carpenter's Daughter Sleeps." / Here?</u>
73.	01:06:13:10 01:16:19:22	KYOKO	<u>They say when this three-tiered pagoda was built,</u> <u>the palace carpenter killed his daughter and buried her underneath it.</u> <u>[or - They say when this three-tiered pagoda was built,</u> <u>the palace carpenter's daughter was killed by her parents and buried here.]</u>
74.	01:06:19:28	TOKUOKA	<i>[detached comment]</i> * Well, that's rather uh... That's a sad story.
75.	01:06:22:25	KYOKO	Well there's nobody like that around here now.
76.	01:06:26:09	TOKUOKA	<u>Nn.</u>
77.	01:06:31:01	TOKUOKA	[small reax to cel phone ringing – distant, can't see mouth]
78.	01:06:36:08	TOKUOKA	<i>[knowingly re cel phone ringing]</i> Ah.
79.	01:06:36:29	KYOKO	[small cm reax re phone ringing, questioning]
80.	01:06:38:23	TOKUOKA	Ah, hey, Mai, what's up?
81.	01:06:40:15	MAI	Nothing ^ I just didn't understand the email you sent me.

82.	01:06:44:08 {Process}	TOKUOKA	<u>E-mail?</u>
83.	01:06:46:09	MAI	<p><u>"Please go to the place closely related to Sadako (SA-da-ko)"?</u></p> <p><i>[* Sadako is a character in the movie "The Ring." In the US version of "The Ring" she is "Samara." We will make a footnote in subtitle, so leave "Sadako" as is.]</i></p>
84.	01:06:50:22	MAI	What's that mean?
85.	01:06:52:03 01:06:54:16 {Process}	TOKUOKA	<u>* Wait a second. ^ When did you get that email?</u>
86.	01:06:54:26	MAI	Just a minute ago.
87.	01:06:56:11	TOKUOKA	Okay, don't worry about it, I'll call you back later, Mai.
87a.	01:07:02:08	TOKUOKA	Hmm...
88.	01:07:05:10	TOKUOKA	<u>This could be a problem.</u>
89. —	01:07:09:08 01:07:23:15	WALLA MIXED	{optional—Japanese city street—very few people around—sparse walla}
90.	01:07:11:10	KYOKO	<p><i>[trying to understand Tokuoka (to-ku-O-ka)]</i></p> <p><u>It's some kind of threat...</u></p>
91.	01:07:13:13	KYOKO	Is that what you think?
92.	01:07:15:23	TOKUOKA	<p><i>[considering]</i></p> <p>Nnn.</p>

93.	01:07:18:22 01:07:25:00	TOKUOKA	<p><u>* It's probably to demonstrate that Mai and possibly even Yuki are both under surveillance.</u></p> <p>I think they're telling us that they're watching Mai. Maybe Yuki, too. It's a sort of demonstration.</p>
94.	01:07:23:16 01:07:29:11	WALLA MIXED	(Japanese city street – general crowd walla)
95.	01:07:24:07	YUKI	<p>[overlap– into phone] 25.03</p> <p>Nn.. / Yeah <u>I see what</u> you mean.</p>
96.	01:07:29:01	YUKI	<u>All right.</u>
97. —	01:07:29:23 01:08:33:07	WALLA MIXED	(optional – return to previous Japanese city street – very few people around – sparse walla)
98.	01:07:31:12	KYOKO	<p>What if “Helba’s” a cover? Someone from CC Corp could be using it as a warning?</p>
99.	01:07:35:27	TOKUOKA	I don't really think it's them.
100	01:07:37:12	KYOKO	<p>[pressing the point] They don't want us sniffing around: maybe they're just saying CC Corp is off limits.</p>

101	01:07:42:00 01:07:48:20	TOKUOKA	<p>It's not their style. They wouldn't beat around the bush. /</p> <p><u>If they ever want to threaten us, it'll be direct.</u></p> <p><u>And very ugly.</u></p> <p>For -- / If they ever want to threaten you you'll know it.</p> <p>And it won't be pretty.]</p>
102	01:07:49:03 01:07:54:26	KYOKO	<p>Hnn. I guess you've got a point.</p> <p><u>Anyway, is there a reason we're being led from place to place?</u></p>
103	01:07:55:15 01:08:01:26	TOKUOKA	<p>To find that out I guess we'll have to keep following this Helba and her friend /</p> <p><u>Bith the Black or whatever his name is.</u></p>
104	01:08:02:27	TOKUOKA	<p>Which leads us to this "Sadako" (SA-da-ko) thing, what <i>is</i> that?</p>
105	01:08:06:19	KYOKO	<p>08.14</p> <p>I have no idea. /</p> <p>I never heard of Sadako (SA-da-ko).</p>
106	01:08:10:15	TOKUOKA	<p>Well of course there's a character named Sadako (SA-da-ko) in that horror movie, ahhh...</p> <p>15.09</p> <p>But I'm sure that's got nothing to do with it.</p>
107	01:08:17:20	KYOKO	<p><u>Horror movie?</u></p>
108	01:08:19:04	TOKUOKA	<p>Yeah, she's some kind of psychic.</p>

109	01:08:21:03	KYOKO	Oh, well / then it's over here.
110	01:08:24:08	TOKUOKA	Wha? Wait a <u>minute</u> . Hey! ^ You <u>know where it is just from that?</u>
111	01:08:38:00 01:08:39:02	KYOKO	[reading] <u>"The Fukurai (fu-KOO-rye) Museum."</u>
112	01:08:39:12 01:08:50:00	KYOKO	<u>Professor</u> <u>Tomokichi(Toh-Moe-KEE-chi)</u> <u>Fukurai (fu-KOO-rye)</u> <u>of Tokyo Imperial University.</u> <u>When he researched clairvoyance and</u> <u>spirit photography, he became so</u> <u>passionate about them that he was</u> <u>ordered to take a leave of absence from</u> <u>the University</u> <u>because it was inappropriate to conduct</u> <u>research of that nature.</u>
113	01:08:50:10 01:08:52:10	KYOKO	<u>He was originally from right here in</u> <u>Takayama (tah-kah-YAH-ma).</u> [or shorter – cut "right here in"]
114	01:08:53:09	TOKUOKA	(contemplative <u>reax</u>)
114a.	01:08:56:00	TOKUOKA	(quick) Hm.
115	01:08:57:01	TOKUOKA	[time to jaw movement] Local boy, huh?

116	01:08:58:21 01:09:06:27	KYOKO	(cm REAX, semi-laugh) 59.09 Hida (HEE-da) is a mysterious place, ehh? / It's inconveniently located in the middle of the mountains, but people have lived here since the Jomon (JOE-mon) era. [*Jomon era is -400 bc]
117	01:09:08:06	KYOKO	And some school kid told me the story of "The Okame (o-KAH-may) Stone" beneath the Ebizaka (eh-bee-ZA-ka) streetlight." [writer's note: Okame is the Shinto Goddess of mirth.]
118	01:09:14:07	TOKUOKA	What about it?
119	01:09:15:27	KYOKO	That's the end.
120	01:09:17:22	TOKUOKA	Uhh?
121	01:09:19:10	TOKUOKA	* No no, what do you mean that's the end?
122	01:09:22:02 01:09:23:20	KYOKO	* I'm afraid that's all there is to it.
123	01:09:24:23	KYOKO	But uh, you see, after enough time has passed, even something like <i>that</i> can become a legend here.
124	01:09:31:10	KYOKO	<u>I'm referring to the power of this place,</u> <u>this land.</u> <u>This is where</u> <u>Dr. Fukurai (fu-KOO-rye) was born.</u>

125	01:09:37:21	KYOKO	<p>Growing up here may have given him a different perspective, a different paradigm than other people.</p> <p>[or -- He may have had a different paradigm for understanding the world because he grew up here.]</p>
126	01:09:42:20	TOKUOKA	<p>You think there's some connection between that and the "Epitaph of Twilight"?</p>
127	01:09:46:16	KYOKO	<p>(To herself) Ah, yeah, a paradigm shift. / I see. / You're right, I never really thought of it like that.</p>
128	01:09:55:00 01:09:56:18	TOKUOKA	<p><u>I think you need to fill me in.</u></p> <p>[or -- Now, in the first place...]</p>
129	01:09:56:28	TOKUOKA	<p>What <i>is</i> the "Epitaph of Twilight" all about anyway?</p>

130	01:10:02:15 01:10:29:11	KYOKO	<p><u>It's about a race of Sprites;</u> <u>they cast no shadows</u> <u>and are unlike anything</u> <u>you've known before.</u> <u>But this race is being devoured by a</u> <u>woe known as the</u> <u>"Cursed (kerst) Wave."</u></p> <p><u>They are in despair, on the verge of</u> <u>extinction.</u> <u>And the Wave is advancing closer and</u> <u>closer.</u> <u>It's relentless. Nothing can stop it.</u> <u>Then, when there's no other hope,</u> <u>Apeiron (ah-PAY-ron),</u> <u>the King of the Light,</u> <u>and Helba, Queen of Darkness,</u> <u>join forces, forging an alliance to strike</u> <u>back against it.</u></p> <p>[to shorten, cut "It's relentless" and/or "in despair"]</p>
131	01:10:30:06	TOKUOKA	<p>All right, but how do you fight a "wave?"</p> <p>[or – Yeah, but they have no way to fight it, right?]</p>
132	01:10:33:10 01:10:43:20	KYOKO	<p><u>There's a legend. ^ It says,</u> <u>"When the Wave emerges, three beings</u> <u>with shadows will set out in search of</u> <u>the Twilight Dragon."</u></p>
133	01:10:44:23	TOKUOKA	<p>So these beings can't fight the Wave, but the dragon can.</p>

134	01:10:49:03 01:11:03:12	KYOKO	<p><u>The beings are One Human and two Half-Sprites who cast shadows.</u></p> <p><u>They set out on a journey to the Wavering Peninsula at the edge of the world.</u></p> <p><u>Half-way through the journey they're assisted by two allies:</u> <u>Fili the White and Bith the Black.</u></p>
135	01:11:04:23	TOKUOKA	<p>[understanding] <u>That's Bith.</u> / Got it.</p> <p>[or - I see ^ that's Bith.]</p>
136	01:11:16:29	KYOKO	But why did he send us here?
137	01:11:18:10	TOKUOKA	[small om reax, frustrated]
138	01:11:21:17	TOKUOKA	[om reax to old woman, surprised]
139	01:11:22:18	KYOKO	[small om surprise reax]
140	01:11:23:22	OLD WOMAN	<p>Hey, mister. /</p> <p>Are you <u>Mister Tokuoka (to-ku-O-ka)?</u></p>
141	01:11:30:03 01:11:31:20	OLD WOMAN	<u>I don't think I'm mistaken...</u>
142	01:11:32:02	KYOKO	[om reax, breathy assent]
143	01:11:32:20	TOKUOKA	[cm reax, agreement]
144	01:11:34:02	KYOKO	<p>* And ma'am you are...?</p> <p>Can I ask who you are?</p>

145	01:11:36:03	OLD WOMAN	<i>[time to movement of facial lines]</i> That doesn't matter. / I've been sent to give this <u>message to</u> <u>Mister Tokuoka (to-ku-O-ka).</u>
146	01:11:43:00	KYOKO	[small cm reax looking at paper]
147	01:11:43:12	TOKUOKA	[small cm reax looking at paper]
148	01:11:45:07 01:11:46:17	KYOKO	<u>Dual-sided Demon?</u>
149	01:11:47:03	TOKUOKA	<u>Victory Wish?</u>
150	01:11:52:03	TOKUOKA	Lady, where'd you get this?
151	01:11:53:12	KYOKO	[om surprise re lady is leaving]
152	01:11:54:00 01:11:56:00	OLD WOMAN	<u>Fearful, so fearful.</u>
153	01:11:56:00 01:12:00:14	TOKUOKA	[small hesitant reax] <u>Wait.</u> <u>Who asked you to give this to me?</u> <u>Ma'am. Hey!</u>
154	01:11:59:00 01:12:01:00	OLD WOMAN	<i>[overlap]</i> <u>Fearful, so fearful.</u>
155	01:12:03:20	TOKUOKA	[om frustrated reax]
156	01:12:04:11	KYOKO	She's afraid.
157	01:12:05:26	TOKUOKA	What's she scared of?
158	01:12:07:12	KYOKO	[Cm semi-laugh meaning she doesn't know why the woman is afraid]
159	01:12:16:02	TOKUOKA	[om reax seeing man in car]

160	01:12:17:06	TOKUOKA	[om reax seeing man driving away]
161	01:12:18:26 01:12:21:11	TOKUOKA	[Shouting – build it] Hey / <u>Wait! Hold on!</u>
162	01:12:23:12	TOKUOKA	<u>[frustrated reax]</u>
163	01:12:25:28	KYOKO	What was it? [or – reax, wondering]
164	01:12:28:08	TOKUOKA	[makes clicking sound – listen to prod]
165	01:12:37:15 01:12:41:26	KYOKO	<u>Dual-sided Demon leads us to Senko (SEN-koh) Temple, but Victory Wish...?</u>
166	01:12:42:01	TOKUOKA	Hey, don't look at me, I don't even know what the dual-sided demon thing is all about.
167	01:12:47:03 01:12:56:05	KYOKO	* <u>It refers to a powerful man from Hida (HEE-da) in the mythical age: this warrior had two heads, four arms and four legs, representing good and evil coexisting in one body.</u> <u>It refers to a powerful Hida (hee-da) family</u>
168	01:12:56:15	TOKUOKA	<u>Jekyll and Hyde with no on/off switch.</u>
169	01:12:59:10	KYOKO	So if you put it all together, you think there's some significance to all this?

170	01:13:03:10	TOKUOKA	<u>How do you mean?</u>
171	01:13:04:10	KYOKO	I mean following these clues around Takayama (tah-kah-YAH-ma); what's the point of it?
172	01:13:08:13 01:13:19:14	TOKUOKA	Like I said before, I don't know, <i>but</i> / 11.13 think about it: ^ we solve a small puzzle piece which leads us to a new location / 16.03 where we find some kind of <i>clue</i> that points us to the <i>next</i> location.
173	01:13:20:08	TOKUOKA	Now doesn't that remind you of something?
174	01:13:23:00	KYOKO	[realizing] An RPG. (Alt: A Role Playing Game)
175	01:13:24:27 01:13:29:12	TOKUOKA	The truth is, we don't know what the rules are here or who we're going to run into at the end of this thing.
176	01:13:30:09 01:13:38:00	TOKUOKA	But uh, if that's the way they want to play it, y'know, I'll take it as far as it goes, what the heck? I'm thinking we should just fasten our seat belts and enjoy the ride.
177	01:13:39:00	KYOKO	<u>Well, if that's the case...</u>
178	01:13:40:24	KYOKO	We'll have to call on our <i>strategist</i> for inside information.
179	01:13:44:04	TOKUOKA	Huh?

180	01:13:44:26	KYOKO	My mother is the editor of a local magazine; you'd be surprised how much she knows about this town.
181	01:13:50:06	KYOKO'S MOTHER	<i>[on phone to Kyoko]</i> That's ah / Sakurayama (sah-KU-ra-YA-ma) Hachiman (hah-CHI-mon).
182	01:13:54:05 01:14:13:00	KYOKO'S MOTHER	<i>[56.00 turning]</i> Uh huh. / Uh huh /. <u>That's the shrine where it originated.</u> <u>Yes,</u> <u>Lord Takefurukuma (TAH-kay-FU-ru-KOO-mah),</u> <u>who came to exorcize the Dual-sided demon,built it for his victory wish.</u> <u>Shall I send you some documents? //</u> <i>[14.05]</i> <u>Oh, okay.</u> <u>By the way,</u> <u>I got a call from</u> <u>Mr. Hokiguchi (hoh-KEY-gucci)</u> <u>in Koufu (KOH-fuu)</u> <u>a moment ago.</u> <u>He said he saw you walking with some middle-aged man.</u>
183	01:14:14:02 01:14:15:09 {Process}	KYOKO'S MOTHER	<u>Who are you with, Kyoko?</u>
183a.	01.14.14.10	TOKUOKA	(Inhale & exhale cig.)
184	01:14:15:19	KYOKO	A guest from Tokyo, I'm just showing him around.

185	01:14:19:00 01:14:19:27 {Process}	KYOKO'S MOTHER	<u>He's middle-aged?</u>
186	01:14:20:03	KYOKO	Mom, does that <i>bother</i> you?
187	01:14:22:16	TOKUOKA	[cm questioning reax re beeping car]
188	01:14:22:21	KYOKO	[om surprised reax to beeping car]
189	01:14:24:00	KYOKO	[quick <u>reax</u> realizing it's her father]
190	01:14:24:18	KYOKO'S MOTHER	<u>What is it?</u>
191	01:14:25:11	KYOKO	* It's dad.
192	01:14:26:03	TOKUOKA	[funny reax to father: Gulp then coughing]
193	01:14:28:15	KYOKO'S FATHER	I'm on my way home from a meeting / You two want a ride?
194	01:14:37:14 01:14:41:04	KYOKO'S FATHER	<u>You came all the way from Tokyo about the "Epitaph of Twilight?"</u>
195	01:14:41:13	KYOKO'S FATHER	* That's a strange coincidence. / You're the second person today who's into that. Well you're the second one of the day / Now that's an unusual coincidence, isn't it?
196	01:14:45:17	KYOKO	* There was someone else here? Who was the first person?

197	01:14:47:10	KYOKO'S FATHER	He was from out of town; I just had a meeting with him. / He wanted me to translate the whole thing.
198	01:14:52:01	KYOKO	Really?! So did you take the job?
199	01:14:54:17	KYOKO'S FATHER	No. (LAUGH) I don't want to get involved in all that.
200	01:14:58:13	TOKUOKA	You mean because of the 100 th tale of The 100 Stories? [or – Uh, is this the 100 th tale of The 100 Stories?]
201	01:15:01:17	KYOKO'S FATHER	[2 nd half time to jaw mvmnt] Not just that, there's also the problem with the original text.
202	01:15:04:25	KYOKO	[realizing] [06.09] <u>That's right.</u> / I forgot, you never heard the story of how the <u>Epitaph</u> became public.
203	01:15:01:09	TOKUOKA	Huh?

204	01:15:13:10 01:15:32:00	KYOKO'S FATHER	<p><u>It first appeared on the personal website of a writer named Emma Wielant (Wee-lant).</u></p> <p><u>But it was only on-line for a very brief period of time; hardly anyone saw it.</u></p> <p><u>Eventually some high-profile fantasy researchers and occultists became aware of the work, but by that time,</u></p> <p><u>Emma had died tragically and the original version was lost.</u></p> <p>{the word "mysteriously" is optional — could be eliminated or replaced with "tragically"}</p>
205	01:15:33:05 01:15:37:10	KYOKO	<p><u>She died at the age of 28 in an auto accident.</u></p> <p>[or, longer - ... in a terrible automobile accident.]</p>
206	01:15:38:00 01:15:44:17	KYOKO'S FATHER	<p><u>Several of her most dedicated followers pieced together sections of the text, restoring about 70 percent of it.</u></p>

207	01:15:45:00 01:15:58:20	KYOKO	<p>* <u>But then came the release of "The World,"</u> <u>shortly after its release someone</u> <u>posted that its prototype, "Fragment,"</u> <u>was modeled after her work by the</u> <u>genius programmer,</u> <u>Harold Hoerwick (hue-wick).</u> <u>Of course that changed everything.</u></p> <p>They called it "The World," that's the title it was released under. It got lots of attention at first, but then someone discovered that its prototype, "Fragment," was modeled after the work of the genius programmer, Harold Hoerwick (hue-wick). Of course that changed everything.</p>
208	01:15:58:29	TOKUOKA	Ohhh, yeah, I get it!
209	01:16:01:05 01:16:02:14	KYOKO'S FATHER	<u>You understand?</u>
210	01:16:02:29	TOKUOKA	Fakes and alterations. / That's it, right?
211	01:16:08:00 01:16:17:16	KYOKO'S FATHER	<p>Since it was first published in plain text format, anyone could easily alter the content. So, her work was butchered and everything after "The World" is atrocious. You can't even bear to look at it.</p>

212	01:16:18:15 01:16:25:12	KYOKO'S FATHER	Even if the missing portions of text were found / it would be very difficult to separate the original sections from the fakes.
213	01:16:25:22	KYOKO	That's why the full scope of the story, the <i>true</i> story, is still unknown.
214	01:16:32:13	KYOKO	[wrapping up her explanation] That's it, the "Epitaph of Twilight."
215	01:16:37:12	TOKUOKA	So uh... this guy who asked you to do the translation, what was he like? / I mean, if you don't mind my asking.
216	01:16:44:02 01:16:48:03	KYOKO'S FATHER	He was well-dressed, but he had a strange <u>attitude</u> . Seemed kind of <u>gloomy</u> .
217	01:16:48:23	TOKUOKA	[realization reax, mouth slightly open]
218	01:16:53:04 01:16:54:10	KYOKO	<u>You have his business card?</u>
219	01:16:58:10	KYOKO	[reading card] <u>Ichiro Sato.</u> (EE-chee-roh SAH-toe) {NO JPN}
220	01:17:00:22	TOKUOKA	Talk about a fake name, (ct reax, light disgust)
221	01:17:04:20	KYOKO	* <u>Thanks.</u>
222	01:17:07:20	TOKUOKA	[as he bows] Thank you.

223	01:17:09:20 01:17:12:25	KYOKO	<u>You think</u> <u>Ichiro Sato (EE-chee-roh SAH-toe)</u> <u>and Bith are the same person?</u>
224	01:17:13:05	TOKUOKA	<u>Maybe.</u>
225	01:17:14:20 01:17:18:04	TOKUOKA	<u>Well, since we're here, let's take a look</u> <u>around before we go to the next spot.</u>
226	01:17:19:05 01:17:21:15	TOKUOKA	<u>So were Emma and</u> <u>Harold acquaintances?</u>
227	01:17:22:17 01:17:26:10	KYOKO	<u>To Emma, yes.</u> <u>But to Harold, she was much more.</u>
228	01:17:27:00 01:17:28:05	TOKUOKA	<u>Unrequited love?</u>
229	01:17:29:00 01:17:42:15	KYOKO	<u>It probably was.</u> <u>I don't have many details about</u> <u>Harold's life,</u> <u>but I have the impression that Emma</u> <u>loved his talent, but not him.</u> <u>When they first met, Emma already had</u> <u>a lover.</u> <u>He was 20 years older than her.</u>
230	01:17:42:20	TOKUOKA	<u>What?!</u>
231	01:17:44:19 01:17:49:00	KYOKO	<u>Apparently, she was very beautiful, but,</u> <u>also very high-maintenance.</u>
232	01:17:49:12	TOKUOKA	<u>A rich girl?</u>
233	01:17:50:23 01:17:52:12	KYOKO	<u>Her family ran an old winery.</u>

234	01:17:52:22 01:17:56:22	TOKUOKA	<u>Really? So, how does the winery girl meet up with Harold the computer genius?</u>
235	01:17:57:22 01:18:14:10	KYOKO	<u>There was more to Emma than a girl from a rich family.</u> <u>She lost her mother at an early age, and her father died when she was 18.</u> <u>According to the will, her uncle was appointed as her guardian, but the uncle decided he wanted to get his hands on her inheritance, so he "kindly" offered to adopt Emma as his own child.</u>
236	01:18:15:00 01:18:16:10	TOKUOKA	<u>What a low-life.</u>
237	01:18:17:00 01:18:19:00	KYOKO	{Climbing} <u>Yeah, but Emma was too smart for him.</u>
238	01:18:19:10 01:18:20:00	TOKUOKA	{Climbing} <u>She refused?</u>
239	01:18:20:10 01:18:29:10	KYOKO	{Climbing} <u>Mm hm.</u> <u>But the inheritance was in a trust; it was set up so she couldn't access it until she turned 20.</u> <u>So, she decided to go to nursing school to support herself until then.</u>
240	01:18:29:28	TOKUOKA	{Reaching the top} Ahh, good going, Emma; I'd fall in love with a girl like that, too.
241	01:18:33:17	KYOKO	(short LAUGH)

242	01:18:36:10 01:18:43:10	KYOKO	<u>Unfortunately, on the morning of her 20th birthday, overwork and stress finally caught up with her.</u> <u>She coughed up blood.</u>
243	01:18:44:07	TOKUOKA	Blood in her lungs?
244	01:18:46:08 01:18:55:00	KYOKO	<u>She was lucky:</u> <u>it didn't get out of control, and the coughing stopped pretty quickly,</u> <u>but on the advice of her physician,</u> <u>she checked into a health resort in Southern France.</u>
245	01:18:55:16	KYOKO	* That's where she had a supernatural experience that would influence her entire life from that time forward.
246	01:19:02:06	TOKUOKA	Ohh.
247	01:19:04:00	KYOKO	<u>Soon after that...</u>
248	01:19:05:28	KYOKO	She read about Rudolf Steiner's (Shu-teiner)...
			[*writer's note: Rudolf Steiner was a real person, a German occult philosopher. I suggest his name should not be pronounced in Japanese style – it should be pronounced "Shty-ner" rhymes with "miner."]
249	01:19:08:00	TOKUOKA	Anthroposophy (anthro-po-zo-fi).
			[writer's note: I suggest using an English pronunciation for this word, i.e. there should be no "z" sound, it should be anthro-po-so-fee.]
250	01:19:10:05	KYOKO	Yes. It's all coming together, right?

251	01:19:12:11	TOKUOKA	If I remember this correctly / Harold was trying to forge a true relationship between humans and computers, and he used anthroposophy as a starting point.
252	01:19:21:16 01:19:26:21	KYOKO	* Meanwhile, Emma was immersed in the same philosophy trying to understand the meaning of existence. Meanwhile, Emma was immersed in Anthroposophy, (anthro-po-ze-fi) trying to understand the meaning of existence. [or ... trying to understand the existence of the world.]
253	01:19:27:29	KYOKO	That was when she started writing the "Epitaph of Twilight." [or- It was then that she wrote the text, the Epitaph of Twilight.]
254	01:19:31:18	TOKUOKA	As Harold was developing his own design: "Fragment."
255	01:19:36:05	TOKUOKA	I still don't get it though.
256	01:19:38:05 01:19:44:15	KYOKO	* <u>Yeah. Something is missing. It still doesn't explain the things that are happening in "The World."</u>
257	01:19:44:24	TOKUOKA	Is there anything else?

258	01:19:46:10	KYOKO	Well yes. / But I can't really say how much of it is true; it's impossible to verify the story.
259	01:19:52:10	TOKUOKA	[time to head movement] <u>Go on, I'm all ears.</u>
260	01:19:54:16	KYOKO	When Emma had the auto accident, apparently she had called Harold and she was on her way to meet him.
261	01:20:00:00 01:20:05:23	KYOKO	<u>Of course he had no way of knowing she'd died.</u> <u>They say he waited for her under a large gingko tree on top of a hill.</u>
262	01:20:06:20	TOKUOKA	Hmm.
263	01:20:12:28	TOKUOKA	(small om reax to phone ringing)
264	01:20:14:08	KYOKO	(small effort reaching for phone)
265	01:20:16:22	KYOKO	(small relieved half-laugh regarding phone)
266	01:20:17:18 01:20:29:01	WALLA MIXED	(Crowd in Japanese city – general street walla – CHECK M&E)
267	01:20:18:00 {Process}	KYOKO	<u>Yes?</u>
268	01:20:19:00 01:20:21:13	YUKI	<u>Kyo? /</u> <u>What's this about?</u> {Alt: Kyoko?}
269	01:20:22:04 01:20:22:24 {Process}	KYOKO	<u>(CHUCKLE) E-mail?</u>
270	01:20:23:04 01:20:25:10	YUKI	<u>E-mail. ^ It doesn't make any sense.</u>

271	01:20:25:25 {Process}	KYOKO	<u>Sorry. It's for me, but I had them forward it to you.</u>
272	01:20:29:14 01:20:29:00	KYOKO	Would you mind reading it to me, Yuki? [or – Ah, would you mind reading it to me, Yuki?]
273	01:20:32:10 01:20:41:25 {Process}	YUKI	<u>You're being weird. Okay, here it is.</u> <u>"The cross of smoke rises.</u> <u>Lake of Water Sprites."</u> <u>I think that was it.</u>
274	01:20:42:27	KYOKO	Got it.
275	01:20:43:24	TOKUOKA	Hm?
276	01:20:44:22 01:20:51:10 {Process}	YUKI	<u>Hey, hey, ^</u> <u>is Mr. Tokuoka (to-ku-O-ka) with you?</u> <u>He may not look like it, but he's pretty</u> <u>rich, y'know.</u> <u>Make him buy you dinner!</u>
277	01:20:52:17	KYOKO	I'll take it under advisement. See you later, Yuki.
278	01:20:57:09	KYOKO	New location.
279	01:20:59:17	TOKUOKA	[not happy about it] We have to go all the way back down, huh?
280	01:21:12:18 01:21:19:00	KYOKO	<u>This place has caught fire several times</u> <u>over the centuries,</u> <u>but one time,</u> <u>the rising smoke formed the shape of a</u> <u>cross.</u>

281	01:21:19:15 01:21:20:29	TOKUOKA	<u>A cross over a temple?</u>
282	01:21:21:08	KYOKO	<u>That's why it became an urban legend.</u>
283	01:21:22:22	TOKUOKA	[ADD – small om breathy reax noticing car]
284	01:21:24:07	KYOKO	Ohh?
285	01:21:25:20	TOKUOKA	* <u>Looks like this is the final confrontation.</u>
286	01:21:32:23	KYOKO	<u>Past here, there's a lake where water sprites appear.</u> [writers note: I don't know what this means. Sprites are mythical creatures. Is she referring to some kind of animal or insect? Or statues? Or... ?]
287	01:21:36:00	TOKUOKA	<u>Very well thought-out.</u>
288	01:21:43:10	KYOKO	[om reax seeing man]
289	01:21:45:01	TOKUOKA	[om reax seeing man]
290	01:21:48:20 01:21:51:15	ICHIRO SATO	[Small eating sounds]
291	01:21:52:21	ICHIRO SATO	Pleased to meet you.
292	01:21:54:05	TOKUOKA	[om reax, realizing it's Bith]
293	01:21:54:22	KYOKO	<u>Bith the Black?!</u>
294	01:21:56:00	TOKUOKA	<u>Ichiro Sato (EE-chee-roh SAH-toe)!</u>
295	01:21:58:15	ICHIRO SATO	Oh, you already know my other name. / That makes things simpler.

296	01:22:02:13 01:22:05:01	KYOKO	How so? / It's a fake name, isn't it?
297	01:22:05:10	ICHIRO SATO	<u>Of course, does that bother you?</u>
298	01:22:06:22	TOKUOKA	<i>You</i> bother me. [or - You're getting on my nerves.]
299	01:22:08:01	ICHIRO SATO	[on cut – small reax, slightly displeased]
300	01:22:08:24	ICHIRO SATO	Names are just symbols, I'm sure you're aware of that.
301	01:22:12:05	ICHIRO SATO	<u>For example: Kyo...</u>
302	01:22:00:14	ICHIRO SATO	<u>Kyoko Tohno (Kyo-ko TOH-no)...</u>
303	01:22:16:16	ICHIRO SATO	and Sieg / and Tomonari Kasumi (to-mo-NAH-ree KAH-sue-mee) [writer's note: I don't know the correct pronunciation for Sieg. Is this German, short for Siegfried? Or a cyber- fantasy name? It wouldn't be Japanese.] * BAI: Check pronunciation from OVA vol. 1 Animaze has sample.
304	01:22:20:00	ICHIRO SATO	<u>Though they're different names,</u> <u>they all stand for the same thing.</u>
305	01:22:24:29	KYOKO	And what do <i>you</i> stand for? What is it that you actually <i>do</i> ?
306	01:22:27:20	TOKUOKA	[small cm agreement reax]

307	01:22:28:14 01:22:32:02	ICHIRO SATO	I'm a representative. I told you that at the beginning when we spoke on the telephone.
308	01:22:32:07	TOKUOKA	ADD! [optional - displeased] <u>Right.</u> [or – <u>Nnn.</u>]
309	01:22:33:12	ICHIRO SATO	Of course <u>Queen Helba</u> has many clients.
310	01:22:36:00	TOKUOKA	<u>Hackers have clients?</u>
311	01:22:38:19	ICHIRO SATO	Now, now, that isn't like you, Mr. Tokuoka (to-ku-O-ka). / 42.04 Hackers also make excellent security analysts and cyber-investigators. / 47.03 Isn't that right?
312	01:22:48:06	TOKUOKA	[cm hesitant reax]
313	01:22:50:29	ICHIRO SATO	Why don't we sit down and talk? / Perhaps over lunch; we can try the local cuisine.
314	01:22:59:18	TOKUOKA	<u>They don't have Hida (HEE-da) beef in this town?</u> <u>Or Hoba (HOH-ba) miso?</u> <u>[small frustrated reax as he reaches for drink]</u>

315	01:23:06:01	TOKUOKA	[continuing his complaint] No ^ we have to come <i>here</i> of all places.
316	01:23:08:25 01:23:12:10	ICHIRO SATO	* <u>Please feel free to have your favorite dishes later. <i>Together.</i></u>
317	01:23:12:20 01:23:14:00	KYOKO	* I'm fine here.
318	01:23:14:25 01:23:16:20	TOKUOKA	* <u>The portions are skimpy;</u> <u>I can't even taste the meat, can you?</u>
319	01:23:16:25 01:23:18:06	ICHIRO SATO	<u>Could we talk about this <i>later</i>?</u>
320	01:23:18:22 01:23:23:09	ICHIRO SATO	I was saying that when Harold designed the "Fragment," he based it on the "Epitaph of Twilight"...
321	01:23:23:25	ICHIRO SATO	But if he'd merely <i>modeled</i> the Fragment on the worldview laid out in the Epitaph, that would <i>not</i> have produced the chaos that's now occurring in "The World." / Do you get it?
322	01:23:32:13	TOKUOKA	We're with you. / So what <i>did</i> create the problem, Einstein?
323	01:23:36:11	ICHIRO SATO	Simply this. / To put it in a nutshell, Harold, brought the "outside" into the "inside."
324	01:23:41:19	KYOKO	[gasp]

325	01:23:42:10	ICHIRO SATO	That's what we presume.
326	01:23:44:24	ICHIRO SATO	So the Boundary's wavering.
327	01:23:47:04	ICHIRO SATO	<u>Severely.</u>
328	01:23:49:05	KYOKO	[cm exhale, distressed]
329	01:23:50:02	ICHIRO SATO	You understand if the wavering continues to increase, the results could be devastating. 55.10 [small laugh]
330	01:23:56:01	TOKUOKA	[om small reax, surprised by Sato's attitude]
331	01:23:57:29	TOKUOKA	Can you simplify that so I can swallow it?
332	01:24:01:17 01:24:06:20	ICHIRO SATO	[eating sounds – continue off]
333	01:24:06:09	TOKUOKA	[cross re his eating] Uh, you doing that to make a point? [or – Y- You're doing that on purpose, aren't you?]
334	01:24:09:09 01:24:15:09	KYOKO	Inside and outside/ religious and secular/ 12.24 divine and worldly / they go together.
335	01:24:16:04	KYOKO	Every society places the world in order through the concept of opposites.
336	01:24:20:15	TOKUOKA	[cm reax to Kyoko's seriousness]
337	01:24:23:20	KYOKO	But these elements can never be separated into two wholly distinct parts.

338	01:24:29:00	KYOKO	There's always a gray area where distinctions blur into ambiguity.
339	01:24:34:10	TOKUOKA	Hmm. [om reax, strange half-laugh]
340	01:24:36:23	ICHIRO SATO	<p>Tomonari Kasumi (to-mo-NAH-ree KAH-sue-mee) was also known as Sieg. /</p> <p>Physically he was in Kanazawa (kah-nah-ZAH-wah) when he lost consciousness.</p> <p>43.19 That occurred <i>inside</i> the game, though of course he exists <i>outside</i> the game.</p>
341	01:24:49:24	TOKUOKA	[cm displeased reax]
342	01:24:51:14	ICHIRO SATO	<p>So then we must ask the question: / Where was his consciousness at? / The inside / or the outside?</p>
343	01:24:59:02	TOKUOKA	Hmm?
344	01:25:00:26	KYOKO	Do you see now?
345	01:25:01:26	TOKUOKA	Uh?
346	01:25:02:08	KYOKO	<p>It's possible to explain it either way, from inside or outside.</p> <p>[trans. note: She is saying that you can explain his consciousness being both inside the game and outside the game.]</p>

347	01:25:06:09	TOKUOKA	[dismissive] Uh huh. [or om reax, dismissive.]
348	01:25:08:06	TOKUOKA	They say reason and plaster stick to anything.
349	01:25:11:20	ICHIRO SATO	* <u>Exactly.</u>
350	01:25:12:26	TOKUOKA	[om reax to Sato, what's his point now?]
351	01:25:12:01:	KYOKO	[om reax to Sato, what's his point now?]
352	01:25:13:21 01:25:18:20	ICHIRO SATO	With that in mind, however, to <i>make</i> it stick you must use <i>force</i> and you must <i>control</i> that force.
353	01:25:19:15	ICHIRO SATO	That's the true nature of boundaries / 22.10 In anthropology they have a name for this...
354	01:25:25:00	ICHIRO SATO	<u>Liminality.</u> [or – They call it <u>Liminality.</u>]
355	01:25:27:25	ICHIRO SATO	[playing off Tokuoka (to-ku-O-ka)'s earlier line] So, are you <i>still</i> with me?
356	01:25:29:24	TOKUOKA	[scowling] <u>Liminality.</u>
357	01:25:32:13	KYOKO	This is slightly different, but, can I try?
358	01:25:35:00	TOKUOKA	[funny cm to ct reax meaning “okay” or “Go ahead”]

359	01:25:36:27 01:25:43:06	KYOKO	When my family moved here from Suginami (sue-gee-NAH-mi), We were new here, so we were "outsiders" that came to the "inside" of Hida (HEE-da).
360	01:25:44:02 01:24:48:27	KYOKO	My parents chose to assimilate, to get "inside" the community by working at it for two years...
361	01:25:51:00	KYOKO	[personal, introspective] But uh / I'm still on the "outside" somewhere. [or – somehow]
362	01:25:55:26	TOKUOKA	So <i>your</i> boundaries are wavering as well; is that it, Kyoko?
363	01:25:59:23	KYOKO	Perhaps. / But this isn't where I belong; my heart isn't here.
364	01:26:06:00	ICHIRO SATO	* <u>So the answer is simpler than you think.</u>
365	01:26:08:29	TOKUOKA	* What do you mean?
366	01:26:10:16	ICHIRO SATO	You separate the "outside" from the "inside" just like that. / Isn't that so?
367	01:26:15:05	KYOKO	[small om reax, uncertain]
368	01:26:21:07 01:26:24:18	ICHIRO SATO	[starting a new explanation] You're autonomous, an outsider who'll leave this city in time.

369	01:26:25:17 01:26:32:13	ICHIRO SATO	Fortunately the "outside" that Harold brought inside the game <i>also</i> seems to be autonomous; like <i>you</i> , it hasn't fully assimilated.
370	01:26:33:17	ICHIRO SATO	[turning to Tokuoka (to-ku-O-ka)] You see, if that turns out to be true, then all we have to do is help it along.
371	01:26:37:29	TOKUOKA	Yeah? How?
372	01:26:39:18 01:26:42:24	ICHIRO SATO	If you want to know <i>that</i> , you'll need to make a commitment. No more wavering.
373	01:26:43:28 01:26:47:23	ICHIRO SATO	Worst Case scenario: we'll be identified as criminals and they'll come hunting for us.
374	01:26:49:13	ICHIRO SATO	So, you still want to know how?
375	01:26:10:9	TOKUOKA	[2 om reax: first surprise to Sato, then uncertainty to Kyoko]
376	01:27:10:01	KYOKO	[small laugh, release of tension – listen to prod.]
377	01:27:12:04	KYOKO	[inhale thru nose, getting ready to speak]
378	01:27:13:03	KYOKO	Yes, tell us everything. [or - Please tell us everything.]
379	01:27:25:00	TOKUOKA	What if I asked you to pretend we never had this conversation, make it a blank slate?

380	01:27:30:11	ICHIRO SATO	Ultimately we'd lose our ability to fight back and CC Corp would move in, destroying the server and burying the whole thing in total obscurity. [or shorter -- ...and burying the whole thing in darkness.]
381	01:27:37:27	TOKUOKA	You're kidding.
382	01:27:39:10 01:27:45:20	ICHIRO SATO	* <u>That's what CC Corp intends to do.</u> <u>If they aren't stopped, the clues to saving the coma victims will be lost forever.</u>
383	01:27:45:27	KYOKO	[om reax, concern]
384	01:27:53:04	ICHIRO SATO	Our next contact will be on Christmas Eve In Urayasu (woo-rah-YAH-sue).
385	01:28:00:16	TOKUOKA	This has gotten totally out of hand.
386	01:28:03:04	KYOKO	Even if we never face the worst case scenario, we're still committing a crime.
387	01:28:08:21	TOKUOKA	And you still want to do it?
388	01:28:10:14	KYOKO	[om reax, questioning]
389	01:28:16:12	TOKUOKA	[om reax, hesitant]

390	01:28:19:14	KYOKO	<p>[meaning yes] Mm. /</p> <p>20.24 I know where I'm going now: this is my game.</p> <p>24.21 [small half-laugh]</p>
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END OF EPISODE
NO PREVIEW