1st draft, Writer: Marc Handler 2003
2nd draft, BAI, 02/07/03
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# DOT HACK OVA #3

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

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

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| ~~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,<br>in Hida (HEE-da)? |
| 16. | 01:02:35:05 | TOKUOKA | Ah, well if I'm going to come to Takayama (tah-kah-YAH-ma),<br>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 | *[45.18 re his thin shirt]*<br>This *is* mid-winter / Besides…<br><br>[or longer – Well this *is* 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> |

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| 26. | 01:03:21:00<br>01:03:26:10 | TOKUOKA | *[reading from cel phone screen]*<br>**"'I would like to discuss some matters concerning recent incidents which have occurred in 'The World.'"** |
| 27. | 01:03:27:05<br>01:03:35:04 | TOKUOKA | *[reading from cel phone screen]*<br>**"I apologize in advance for any inconvenience.<br>If you are interested, meet me at 'The Place Where the Carpenter's Daughter Sleeps.'<br><br>Helba."** |
| 28. | 01:03:35:22 | TOKUOKA | *37.08*<br>**Helba? /<br>Is that a character in the Epitaph (epita-f)?** |
| 29. | 01:03:40:27 | KYOKO | **Helba is the Queen ^ of *Darkness*.** |
| 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]*<br>**Uhhh /<br>you want to expand on that a little bit for me?** |

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

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| 48. | 01:04:43:12<br>01:04:46:28 | KYOKO | *Very* strange things.<br>It's like the 100th tale in The 100 Stories. |
| 49. | 01:04:48:06 | KYOKO | You understand? |
| 50. | 01:04:49:15 | BIT - FRONT DESK (FEMALE) | *[announcement]*<br>Mr. Tokuoka (to-ku-O-ka) from Tokyo. |
| 51. | 01:04:51:24 | KYOKO | Uh? |
| 52. | 01:04:52:09 | TOKUOKA | Heh? |
| 53. | 01:04:53:05<br>01:05:02:05 | BIT - FRONT DESK | *[announcement]*<br>Mr. Tokuoka (to-ku-O-ka).<br>You have a phone call. Please come to the front desk.<br>Mr. Tokuoka (to-ku-O-ka),<br>if you are in the building, please come to the front desk. |
| 54. | 01:05:01:20 | TOKUOKA | Hn. |
| 55. | 01:05:03:06 | KYOKO | *[doesn't speak until leaning all the way forward]*<br>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<br>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 | What happened? |
| 62. | 01:05:30:23 | TOKUOKA | The bastard. ^<br>He had the nerve to ask me how 'committed and dedicated I am.' |

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| 63. | 01:05:36:00 | KYOKO | It was a man? |
| 64. | 01:05:37:04<br>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. /<br>*46.08*<br>That means they're *active*, they're not just watching inside the net.]<br><br>~~Helba's retainer. /~~<br>~~*46.08*~~<br>~~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*<br>I don't like this. / I mean I *really* don't like it!<br><br>*[may combine with next loop]* |
| 69. | 01:05:56:20 | KYOKO | * And that's why I'm going to pursue it.<br><br>~~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]<br><br>*[may combine with next loop]* |
| 71. | 01:06:00:26 | TOKUOKA | [small cm bemused accepting reax] |

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

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| 82. | 01:06:44:08<br>{Process} | TOKUOKA | E-mail? |
| 83. | 01:06:46:09 | MAI | "Please go to the place closely related to Sadako (SA-da-ko)"?<br><br>*[* 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.]* |
| 84. | 01:06:50:22 | MAI | What's that mean? |
| 85. | 01:06:52:03<br>01:06:54:16<br>{Process} | TOKUOKA | * Wait a second. ^ When did you get that email? |
| 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 | This could be a problem. |
| ~~89.~~ | ~~01:07:09:08<br>01:07:23:15~~ | ~~WALLA<br>MIXED~~ | ~~(optional - Japanese city street – very few people around - sparse walla)~~ |
| 90. | 01:07:11:10 | KYOKO | *[trying to understand Tokuoka (to-ku-O-ka)]*<br>It's some kind of threat… |
| 91. | 01:07:13:13 | KYOKO | Is that what you think? |
| 92. | 01:07:15:23 | TOKUOKA | *[considering]*<br>Nnn. |

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

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

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| 109 | 01:08:21:03 | KYOKO | Oh, well / then it's over here. |
| 110 | 01:08:24:08 | TOKUOKA | Wha? Wait a minute. Hey! ^<br>You know where it is just from that? |
| 111 | 01:08:38:00<br>01:08:39:02 | KYOKO | *[reading]*<br>"The Fukurai (fu-KOO-rye) Museum." |
| 112 | 01:08:39:12<br>01:08:50:00 | KYOKO | Professor<br>Tomokichi(Toh-Moe-KEE-chi)<br>Fukurai (fu-KOO-rye)<br>of Tokyo Imperial University.<br><br>When he researched clairvoyance and spirit photography, he became so passionate about them that he was ordered to take a leave of absence from the University<br>because it was inappropriate to conduct research of that nature. |
| 113 | 01:08:50:10<br>01:08:52:10 | KYOKO | He was originally from right here in Takayama (tah-kah-YAH-ma).<br><br>[or shorter – cut "right here in"] |
| 114 | 01:08:53:09 | TOKUOKA | (contemplative reax) (LATER) |
| 114a. | 01.08.56.00 | TOKUOKA | (quick) Hm. |
| 115 | 01:08:57:01 | TOKUOKA | *[time to jaw movement]*<br>Local boy, huh? |

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| 116 | 01:08:58:21<br>01:09:06:27 | KYOKO | (cm REAX, semi-laugh)<br>*59.09*<br>Hida (HEE-da)<br>is a mysterious place, ehh? /<br>It's inconveniently located in the middle of the mountains,<br>but people have lived here since the Jomon (JOE-mon) era.<br><br>[*Jomon era is -400 bc] |
| 117 | 01:09:08:06 | KYOKO | And some school kid told me the story of<br>"The Okame (o-KAH-may) Stone"<br>beneath the<br>Ebizaka (eh-bee-ZA-ka) streetlight."<br><br>[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<br>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 *that* can become a legend here. |
| 124 | 01:09:31:10 | KYOKO | I'm referring to the power of this place, this land.<br>This is where<br>Dr. Fukurai (fu-KOO-rye) was born. |

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

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

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| 134 | 01:10:49:03<br>01:11:03:12 | KYOKO | The beings are One Human and two Half-Sprites who cast shadows.<br><br>They set out on a journey to the Wavering Peninsula at the edge of the world.<br><br>Half-way through the journey they're assisted by two allies:<br>Fili the White and Bith the Black. |
| 135 | 01:11:04:23 | TOKUOKA | *[understanding]*<br>That's Bith. / Got it.<br><br>~~[or - I see ^ that's Bith.]~~ |
| 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 | Hey, mister. /<br>Are you Mister Tokuoka (to-ku-O-ka)? |
| 141 | 01:11:30:03<br>01:11:31:20 | OLD WOMAN | I don't think I'm mistaken... |
| 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 | * And ma'am you are...?<br><br>~~Can I ask who *you* are?~~ |

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| 145 | 01:11:36:03 | OLD WOMAN | *[time to movement of facial lines]* That doesn't matter. / I've been sent to give this message to Mister Tokuoka (to-ku-O-ka). |
| 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<br>01:11:46:17 | KYOKO | Dual-sided Demon? |
| 149 | 01:11:47:03 | TOKUOKA | Victory Wish? |
| 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<br>01:11:56:00 | OLD WOMAN | Fearful, so fearful. |
| 153 | 01:11:56:00<br>01:12:00:14 | TOKUOKA | [small hesitant reax] Wait. Who asked you to give this to me? Ma'am. Hey! |
| 154 | 01:11:59:00<br>01:12:01:00 | OLD WOMAN | *[overlap]* Fearful, so fearful. |
| 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] |

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| 160 | 01:12:17:06 | TOKUOKA | [om reax seeing man driving away] |
| 161 | 01:12:18:26<br>01:12:21:11 | TOKUOKA | *[Shouting – build it]*<br>Hey / Wait! Hold on! |
| 162 | 01:12:23:12 | TOKUOKA | [frustrated reax] |
| 163 | 01:12:25:28 | KYOKO | What was it?<br><br>[or – reax, wondering] |
| 164 | 01:12:28:08 | TOKUOKA | [makes clicking sound – listen to prod] |
| 165 | 01:12:37:15<br>01:12:41:26 | KYOKO | Dual-sided Demon leads us to<br>Senko (SEN-koh) Temple,<br>but Victory Wish...? |
| 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<br>01:12:56:05 | KYOKO | * It refers to a powerful man from<br>Hida (HEE-da)<br>in the mythical age:<br>this warrior had two heads,<br>four arms and four legs,<br>representing good and evil<br>coexisting in one body.<br><br>~~It refers to a powerful~~<br>~~Hida (hoo-da) family~~ |
| 168 | 01:12:56:15 | TOKUOKA | Jekyll and Hyde with no on/off switch. |
| 169 | 01:12:59:10 | KYOKO | So if you put it all together, you think there's some significance to all this? |

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| 170 | 01:13:03:10 | TOKUOKA | How do you mean? |
| 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<br>01:13:19:14 | TOKUOKA | Like I said before, I don't know, *but* /<br>*11.13*<br>think about it: ^<br>we solve a small puzzle piece which leads us to a new location /<br>*16.03*<br>where we find some kind of *clue* that points us to the *next* location. |
| 173 | 01:13:20:08 | TOKUOKA | Now doesn't that remind you of something? |
| 174 | 01:13:23:00 | KYOKO | *[realizing]*<br>An RPG.<br><br>(Alt: A Role Playing Game) |
| 175 | 01:13:24:27<br>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<br>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 | Well, if that's the case… |
| 178 | 01:13:40:24 | KYOKO | We'll have to call on our *strategist* for inside information. |
| 179 | 01:13:44:04 | TOKUOKA | Huh? |

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| 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 | *[on phone to Kyoko]*<br>That's ah /<br>Sakurayama (sah-KU-ra-YA-ma)<br>Hachiman (hah-CHI-mon). |
| 182 | 01:13:54:05<br>01:14:13:00 | KYOKO'S MOTHER | *[56.00 turning]*<br>Uh huh. / Uh huh /.<br>That's the shrine where it originated.<br>Yes,<br>Lord Takefurukuma (TAH-kay-FU-ru-KOO-mah),<br>who came to exorcize the Dual-sided demon,built it for his victory wish.<br><br>Shall I send you some documents? //<br>*[14.05]*<br>Oh, okay.<br><br>By the way,<br>I got a call from<br>Mr. Hokiguchi (hoh-KEY-gucci)<br>in Koufu (KOH-fuu)<br>a moment ago.<br><br>He said he saw you walking with some middle-aged man. |
| 183 | 01:14:14:02<br>01:14:15:09<br>{Process} | KYOKO'S MOTHER | Who are you *with*, Kyoko? |
| 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. |

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

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| 197 | 01:14:47:10 | KYOKO'S FATHER | He was from out of town; I just had a meeting with him. /<br>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 100th tale of The 100 Stories?<br>[or – Uh, is this the 100th tale of The 100 Stories?] |
| 201 | 01:15:01:17 | KYOKO'S FATHER | *[2nd half time to jaw mvmnt]*<br>Not just that, there's also the problem with the original text. |
| 202 | 01:15:04:25 | KYOKO | *[realizing]* *[06.09]*<br>That's right. /<br>I forgot, you never heard the story of how the Epitaph became public. |
| 203 | 01:15:01:09 | TOKUOKA | Huh? |

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

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

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| 212 | 01:16:18:15<br>01:16:25:12 | KYOKO'S FATHER | Even if the missing portions of text were found /<br>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 *true* story, is still unknown. |
| 214 | 01:16:32:13 | KYOKO | *[wrapping up her explanation]*<br>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? /<br><br>I mean, if you don't mind my asking. |
| 216 | 01:16:44:02<br>01:16:48:03 | KYOKO'S FATHER | He was well-dressed, but he had a strange attitude. Seemed kind of gloomy. |
| 217 | 01:16:48:23 | TOKUOKA | [realization reax, mouth slightly open] |
| 218 | 01:16:53:04<br>01:16:54:10 | KYOKO | You have his business card? |
| 219 | 01:16:58:10 | KYOKO | *[reading card]*<br>Ichiro Sato.<br>(EE-chee-roh SAH-toe)<br><br>{NO JPN} |
| 220 | 01:17:00:22 | TOKUOKA | Talk about a fake name,<br>(ct reax, light disgust) |
| 221 | 01:17:04:20 | KYOKO | * Thanks. |
| 222 | 01:17:07:20 | TOKUOKA | *[as he bows]*<br>Thank you. |

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

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

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| 242 | 01:18:36:10<br>01:18:43:10 | KYOKO | Unfortunately, on the morning of her 20th birthday, overwork and stress finally caught up with her.<br>She coughed up blood. |
| 243 | 01:18:44:07 | TOKUOKA | Blood in her lungs? |
| 244 | 01:18:46:08<br>01:18:55:00 | KYOKO | She was lucky:<br>it didn't get out of control, and the coughing stopped pretty quickly,<br>but on the advice of her physician,<br>she checked into a health resort in Southern France. |
| 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 | Soon after that… |
| 248 | 01:19:05:28 | KYOKO | She read about<br>Rudolf Steiner's (Shu-teiner)…<br><br>[*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).<br><br>[writer's note: I suggest using an English pronounciation 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? |

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| 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<br>01:19:26:21 | KYOKO | * Meanwhile, Emma was immersed in the same philosophy trying to understand the meaning of existence.<br><br>~~Meanwhile, Emma was immersed in Anthroposopy, (anthro-po-zo-fi) trying to understand the meaning of existence.~~<br>~~[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." .....<br>Elipses<br>[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<br>01:19:44:15 | KYOKO | * Yeah. Something is missing. It still doesn't explain the things that are happening in "The World." |
| 257 | 01:19:44:24 | TOKUOKA | Is there anything else? |

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| 258 | 01:19:46:10 | KYOKO | Well yes. /<br>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]*<br>Go on, I'm all ears. |
| 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<br>01:20:05:23 | KYOKO | Of course he had no way of knowing she'd died.<br>They say he waited for her under a large gingko tree on top of a hill. |
| 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<br>01:20:29:01 | WALLA<br>MIXED | (Crowd in Japanese city – general street walla – **CHECK M&E**) TRANSFER |
| 267 | 01:20:18:00<br>{Process} | KYOKO | Yes? |
| 268 | 01:20:19:00<br>01:20:21:13 | YUKI | Kyo? /<br>What's this about?<br><br>{Alt: Kyoko?} ALT |
| 269 | 01:20:22:04<br>01:20:22:24<br>{Process} | KYOKO | (CHUCKLE) E-mail? |
| 270 | 01:20:23:04<br>01:20:25:10 | YUKI | E-mail. ^ It doesn't make any sense. |

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

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| 281 | 01:21:19:15<br>01:21:20:29 | TOKUOKA | A cross over a temple? |
| 282 | 01:21:21:08 | KYOKO | That's why it became an urban legend. |
| 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 | * Looks like this is the final confrontation. |
| 286 | 01:21:32:23 | KYOKO | Past here, there's a lake where water sprites appear.<br><br>[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 | Very well thought-out. |
| 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<br>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 | Bith the Black?! |
| 294 | 01:21:56:00 | TOKUOKA | Ichiro Sato (EE-chee-roh SAH-toe)! |
| 295 | 01:21:58:15 | ICHIRO SATO | Oh, you already know my other name. / That makes things simpler. |

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| 296 | 01:22:02:13<br>01:22:05:01 | KYOKO | How so? /<br>It's a fake name, isn't it? |
| 297 | 01:22:05:10 | ICHIRO SATO | Of course, does that bother you? |
| 298 | 01:22:06:22 | TOKUOKA | *You* bother me.<br><br>[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 | For example: Kyo… |
| 302 | 01:22:00:14 | ICHIRO SATO | Kyoko Tohno (Kyo-ko TOH-no)… |
| 303 | 01:22:16:16 | ICHIRO SATO | and Sieg /<br>and Tomonari Kasumi<br>(to-mo-NAH-ree KAH-sue-mee)<br><br>[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.]<br><br>* BAI: Check pronunciation from OVA vol. 1 Animaze has sample. |
| 304 | 01:22:20:00 | ICHIRO SATO | Though they're different names, they all stand for the same thing. |
| 305 | 01:22:24:29 | KYOKO | And what do *you* stand for? What is it that you actually *do*? |
| 306 | 01:22:27:20 | TOKUOKA | [small cm agreement reax] |

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| 307 | 01:22:28:14<br>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]*<br>Right.<br><br>[or – Nnn.] |
| 309 | 01:22:33:12 | ICHIRO SATO | Of course Queen Helba has many clients. |
| 310 | 01:22:36:00 | TOKUOKA | Hackers have clients? |
| 311 | 01:22:38:19 | ICHIRO SATO | Now, now, that isn't like you, Mr. Tokuoka (to-ku-O-ka). /<br><br>*42.04*<br>Hackers also make excellent security analysts and cyber-investigators. /<br><br>*47.03*<br>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? /<br>Perhaps over lunch; we can try the local cuisine. |
| 314 | 01:22:59:18 | TOKUOKA | They don't have Hida (HEE-da) beef in this town?<br><br>Or Hoba (HOH-ba) miso?<br><br>[small frustrated reax as he reaches for drink] |

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

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| 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 | *Severely*. |
| 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. |

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| 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 | Tomonari Kasumi (to-mo-NAH-ree KAH-sue-mee) was also known as Sieg. /<br><br>Physically he was in Kanazawa (kah-nah-ZAH-wah) when he lost consciousness.<br><br>*43.19*<br>That occurred *inside* the game, though of course he exists *outside* the game. |
| 341 | 01:24:49:24 | TOKUOKA | [cm displeased reax] |
| 342 | 01:24:51:14 | ICHIRO SATO | So then we must ask the question:<br>/<br>Where was his consciousness at?<br>/<br>The inside / or the outside? |
| 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 | It's possible to explain it either way, from inside or outside.<br><br>*[trans. note: She is saying that you can explain his consciousness being both inside the game and outside the game.]* |

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| 347 | 01:25:06:09 | TOKUOKA | *[dismissive]*<br>**Uh huh.**<br><br>[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 | *** Exactly.** |
| 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<br>01:25:18:20 | ICHIRO SATO | **With that in mind, however, to *make* it stick you must use *force* and you must *control* that force.** |
| 353 | 01:25:19:15 | ICHIRO SATO | **That's the true nature of boundaries /**<br>*22.10*<br>**In anthropology they have a name for this…** |
| 354 | 01:25:25:00 | ICHIRO SATO | **Liminality.**<br><br>[or – They call it Liminality.] |
| 355 | 01:25:27:25 | ICHIRO SATO | *[playing off Tokuoka (to-ku-O-ka)'s earlier line]*<br>**So, are you *still* with me?** |
| 356 | 01:25:29:24 | TOKUOKA | *[scowling]*<br>**Liminality.** |
| 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"]** |

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| 359 | 01:25:36:27<br>01:25:43:06 | KYOKO | When my family moved here from Suginami (sue-gee-NAH-mi),<br><br>We were new here, so we were "outsiders" that came to the "inside" of Hida (HEE-da). |
| 360 | 01:25:44:02<br>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]*<br>~~But uh~~ / Although<br>I'm still on the "outside" somewhere.<br><br>[or – somehow] |
| 362 | 01:25:55:26 | TOKUOKA | So *your* boundaries are wavering as well; is that it, Kyoko? |
| 363 | 01:25:59:23 | KYOKO | Perhaps. /<br>But this isn't where I belong; my heart isn't here. |
| 364 | 01:26:06:00 | ICHIRO SATO | * So the answer is simpler than you think. |
| 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~~. /<br>Isn't that ~~so?~~ right? |
| 367 | 01:26:15:05 | KYOKO | [small om reax, uncertain] |
| 368 | 01:26:21:07<br>01:26:24:18 | ICHIRO SATO | *[starting a new explanation]*<br>You're autonomous, an outsider who'll leave this city in time. |

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| 369 | 01:26:25:17<br>01:26:32:13 | ICHIRO SATO | Fortunately the "outside" that Harold brought inside the game *also* seems to be autonomous; like *you*, it hasn't fully assimilated. |
| 370 | 01:26:33:17 | ICHIRO SATO | *[turning to Tokuoka (to-ku-O-ka)]*<br>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<br>01:26:42:24 | ICHIRO SATO | If you want to know *that*, you'll need to make a commitment.<br>No more wavering. |
| 373 | 01:26:43:28<br>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.<br><br>[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? |

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| 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.<br><br>[or shorter -- …and burying the whole thing in darkness.] |
| 381 | 01:27:37:27 | TOKUOKA | You're kidding. |
| 382 | 01:27:39:10<br>01:27:45:20 | ICHIRO SATO | * That's what CC Corp intends to do.<br><br>If they aren't stopped, the clues to saving the coma victims will be lost forever. |
| 383 | 01:27:45:27 | KYOKO | [om reax, concern] |
| 384 | 01:27:53:04 | ICHIRO SATO | Our next contact will be on Christmas Eve<br>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] |

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| 390 | 01:28:19:14 | KYOKO | *[meaning yes]*<br>**Mm. /**<br><br>***20.24***<br>**I know where I'm going now: this is my game.**<br><br>***24.21***<br>**[small half-laugh]** |

END OF EPISODE
NO PREVIEW