

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

THE REVENGE OF YUKI NAGATO EPISODE 00

by

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SOS Brigade

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

Nooo!!

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 TRITICH 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