

HEART-WARMING ROLE-PLAYING

G O L D E N

S K Y Stories

**STRANGERS
IN A STRANGE LAND**

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This module contains two scenarios tied together under the idea of moving from one place to another, and how to cope with it. You could play one, the other, or both as you prefer. I sincerely hope that you enjoy them!

Story 1



Just Arrived

CHARACTERS

Billy (also known as “Biri”)
 Hibito, Mutta, Sena and Shin, the bullies
 Albert and Anna, Billy’s parents
 Miyuki, a pretty girl

TIME NEEDED

About 3 Hours

WONDER AND FEELINGS

For this story, the narrator can use 10 points of Wonder and 10 points of Feelings in each scene.

Story Summary

Billy is an American kid whose family just moved to Hitotsuna Town, in Japan. He wasn’t happy about the move, but since Billy’s father had found a job in Japan, his parents told him there was no other option.

Billy is an intelligent but shy boy. Even back home in America he had trouble making friends. Japan isn’t much better - his Japanese isn’t very good no matter how hard he studies, he can’t follow the teacher’s lectures, and the other boys don’t even know how to correctly pronounce his name! They call him “Biri,” and laugh about it. To make things worse, some older kids from the school have taken to bullying him.

But not everything in his life is bad. A pretty girl from his class smiles at him ev-

ery morning. Also, unbeknownst to him, a group of henge have decided to help him...

Introduction

This is a story for narrators who have a little bit of previous experience playing *Golden Sky Stories* or other RPGs. The two stories presented in the *Golden Sky Stories* rulebook should be more than enough.

In this story the narrator will have to control several characters, some of them at the same time, so you should be used to handling other aspects of the game and have a good grasp of the rules. On the other hand, the only henge in this story are the player characters, so you won’t have to remember a lot of complex rules for powers and such.

One of the biggest differences between this story and the two presented in *Golden Sky Stories* is that here, the scenes are spread among several days. This timeframe forces the narrator to jump ahead in time, describing how things change in the interim.

Narrator Preparation

This story can take place during any season. However, don’t set it during the holidays, since the story takes place while Billy is at school.. Probably the best season would be Summer, either in June or the first half of July.

This story includes a lot of characters. Therefore, you must pick them from the *People* section of the *Winter* chapter in the *Golden Sky Stories* book beforehand. Use the *Lonely* template for Billy, *Top Brat* for the bullies (treat all of them as one character), *City Person* for Anna, and *Diligent* for Miyuki.

Any henge can participate in this story, but keep in mind that it includes a scene in which night vision is very important, so a bird with the *Night Blindness* weakness might not be the best choice.

First Scene

LOCATION: SOME OUT-OF-THE-WAY,

QUIET PATH

TIME: EVENING

This scene begins with the group of henge walking along some out-of-the-way path on the outskirts of town. Although there's still daylight, night will come soon. The weather is fine, with a sweet breeze that helps cool the heat of the day.

Suddenly, the henge hear the high-pitched voices of some children, coming from an old barn nearby. At first it sounds like they're laughing, but if the henge pay more attention to the voices, they'll realize that one of these voices, a strange-sounding one, sounds more like crying.

Without a doubt, the henge will decide to go to the barn to investigate. While approaching the building they begin to understand the voices more clearly. The henge will be able to hear five different voices, which belong to Hibito, Mutta, Sena, Shin, and Billy.

If the henge actually enter the barn through its door, or take a peek by climbing to one of its small windows, they will see an unpleasant image. Four Japanese boys—Hibito, Mutta, Sena and Shin—have corralled a foreign boy, Billy, into a corner. They are laughing at him; teasing him about his inability to speak without stuttering, the strange

color of his hair, and the fact that he is incapable of doing something as simple as using a pair of chopsticks. The poor Billy is sitting on the ground, with his arms around his knees, trying (without much success) to protect himself from the verbal assault of the other boys.

WRITER'S NOTES

It is extremely important to note that the bullies are only verbally assaulting William. They will not, under any circumstance, resort to physical violence. My first version of this story had the group of children push and shove Billy, but it was clearly inappropriate for this kind of game. Verbal violence is already near the limit for Golden Sky Stories, with physical conflict completely out of the question. Therefore, the narrator shouldn't let the fight escalate any more. Hibito, Mutta, Sena and Shin might be mean, but they aren't delinquents.

All of the boys are of the same age, around 11 years old, and wear the Hitotsuna School's uniform. The four bullies have tricked Billy into coming here with them. They told him that there was an amazing secret in this barn, and that they would show him if he wanted to come with them. Wanting very much to fit in, Billy followed the boys, and discovered too late that it was a trap.

Now two things could happen: the henge might decide to intervene, or they might wait to see what happens. If they choose the former option, the narrator will play this scene however he or she decides makes the most sense. If the henge appear in the form of humans, the bullies will leave the place as quickly as possible, since they don't want anybody to know that they were picking on the new kid in town. If the henge decide to show themselves in animal form, the kids will probably ignore them, unless



the animals decide to directly interfere with their mischief. Finally, if the henge appear as humans with clearly visible animal parts... Well, if that's the case, whatever happens will depend on the result obtained in the Surprise table.

If the henge don't interrupt the four kids, Shin will declare that he's already bored, and the bullies will decide to go home, leaving Billy in the barn.

Since the bullies will flee if they're interrupted, the most likely conclusion to the encounter is that the foursome leave the scene and Billy is left alone with the henge. Now is time for them to talk to the poor kid.

The little boy is on the ground, scared, alone and crying. Therefore, the henge will need to manage the situation carefully. Also, any curious henge will clearly be very interested in William himself. The narrator should explain to the henge how strange this boy is. He is a Westerner, something they've likely never seen before, with blue eyes, red hair, and oddly ruddy skin. On top of that, he speaks with a very odd accent and uses only simple sentences. He smells just a little different from anybody the henge have met before.

After the initial shock of finding this strange boy, the henge will probably talk with him. If they earn his trust he'll tell them how his first week in Hitotsuna Town (and Japan!) has fared. Billy lived all his life in the USA, in San Francisco. He had friends there and was very happy. However, his father changed jobs, and the whole family had to move to Japan, to Hitotsuna Town.

Although Billy already knew some Japanese from his grandma (he's one quarter Japanese), he's been having problems understanding the people here. He can only discern what they're saying when they speak slowly and simply. More particularly, he doesn't fully understand the lectures in school, so he's afraid he will fail the exams for every subject. Except English, of course!

One of the most embarrassing moments happened when William was introducing himself to the class during his first day at the school. He told everybody that he liked to be called Billy, but the other boys couldn't pronounce it properly and call him "Biri." The problem here is that in Japanese "biri" (ビリ) means "at the bottom" or "the last on the list." Needless to say, Billy didn't like this new name at all.

On top of all of these problems, Billy was never a particularly extroverted kid, and it's easy to see why things have been so difficult for him. Everything here is different, and he doesn't seem to fit in.

The henge should try to cheer Billy up. Probably, showing enthusiasm at the same characteristics that make him different from the other boys is the best way, but there are lots of approaches that the henge could try.

After the conversation finishes the sun will set, and it's time to end the scene.

Second Scene

LOCATION: THE OLD BARN

TIME: EVENING

Still in the old barn, Billy notices it's night time already. He should go home soon so his parents don't get worried, or worse, get angry at him for not telling them where he was going.

The problem now is that Billy is completely lost. He has no idea of how to get home from here. In fact, he doesn't even know his own address, since his grasp of the Japanese language is tenuous at best. He has only memorized how to get to and from school.

Confronted with this realization, Billy gets scared. Hitotsuna Town is very dark during the night, and unlike San Francisco there are hardly any street lights. Even worse, there's no moon in the sky tonight.

In this scene the henge will have to guide Billy back to the school build-

ing, and from there help him remember the way back home. This is easier said than done, since Billy relies on several landmarks to know where to turn and in which way to go. This scene is a great chance for the narrator and the henge to cut loose with the kid naming peculiar things (a green sign with the drawing of a fat cow, a bench with the names of some children engraved, a dog house with a red roof, etc.) and the henge looking around for the landmarks using their night vision.

This scene will end when the group arrives at Billy's home.

Third Scene

LOCATION: BILLY'S HOME

TIME: NIGHT

When the group finally arrives at Billy's house, Billy's mother Anna will see them coming and run out to embrace her son. She was very concerned about his whereabouts, and she's finally relieved that he's home.

After the embrace Anna and Billy will begin to talk in English. She's clearly telling him off for arriving home so late. But Anna is not really angry, and quickly realizes that his son is not alone. She will switch to speaking Japanese to address the henge, or at least any henge that in human form.

Anna will be very grateful to them, since she'll assume that they were the ones who helped his son get home safely. Speaking of which, she'll also be very interested in knowing why he was so late, and who his new friends are. Let's hope that the henge come up with a good explanation.

After this quick conversation Anna will invite the henge inside. She wants to offer them dinner as a thank you for helping Billy, and won't take no for an answer. She'll insist until the henge accept.

The fate of any henge in animal form depends on what sort of explanation the group gives. For instance, if a cat is in-

troduced as another henge's pet, he or she will be allowed to enter the house. However, explaining a fox henge as a pet might be more difficult. Anna is getting the hang of Japan a bit better than Billy, and won't fall for anything obviously made up about Japanese culture.

The family hasn't finished unpacking yet, and there're a lot of big cardboard boxes around the house. Albert, Billy's father, is not home, since he'll be working until late tonight. After inviting everybody in, Anna will go to the kitchen and quickly prepare a meal. The rest of the scene will consist in the group happily chatting. The henge will have to answer difficult questions from somebody that clearly doesn't believe in magic or talking animals. Meanwhile they will get to enjoy some food.

WRITER'S NOTES

If the narrator wants to play a little bit, he or she can introduce some "strange" Japanese or American dishes to the dinner. Although Anna's mother was a Japanese emigrant to the US, Anna herself hasn't been to Japan before, except for a brief visit when she was little. She might be eager to try making some Japanese dishes for her Japanese guests that she's not too familiar with herself.

For instance, she might serve the group some nattou, a traditional food made of fermented soybeans which has an incredibly powerful smell and a strong flavor. She and her son probably won't like it, and the faces they make could be hilarious.

Another fun possibility could be that Anna prepares some that is typical in America but strange to see in a Japanese rural community. How will the henge react when they eat pizza for the first time? Maybe a dog henge will be very happy, but it's possible that an ancient fox henge could be horrified.



The scene will end when the henge manage to leave the house, preferably after having enjoyed a good meal. At this point they will probably be Billy's only friends in Japan.

Fourth Scene

LOCATION: ANY PART OF HITOTSUNA
TIME: DAY

This scene is set a couple of days after Billy met the henge for the first time. He's had more success making friends, and he's starting to like Hitotsuna Town.

The scene starts when a little girl, Miyuki, sees the henge wandering around the town and tries to speak with them. For this to happen at least one henge must be in human form, so the narrator should be ready to drop them a hint.

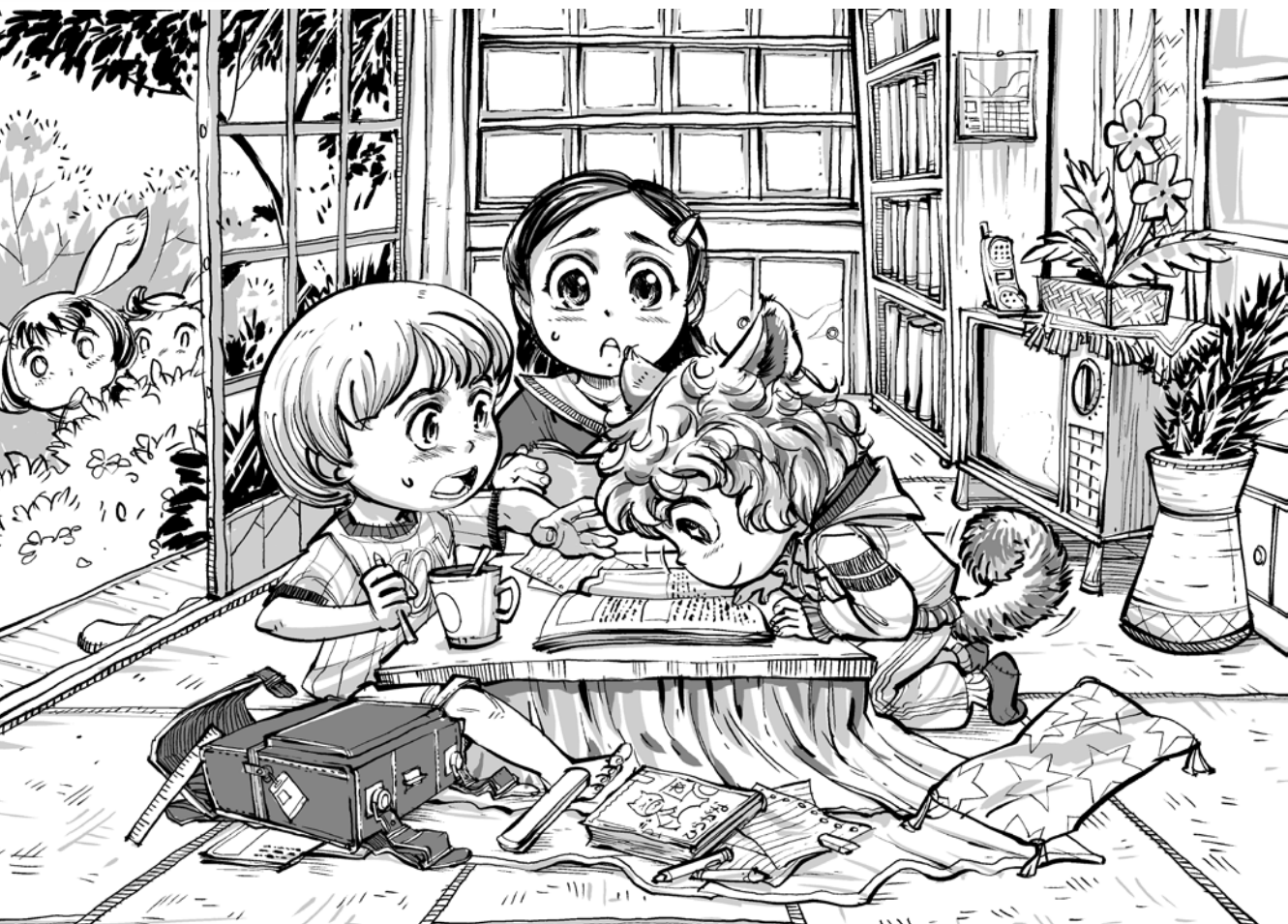
Miyuki is one of Billy's classmates, and she has a favor to ask. She's seen him hanging out with the henge lately

and, thinking that they're his friends, wants to ask for their help.

The story is as follows: Miyuki is a very good student. She always answers the teacher's questions in class and does her homework on time. However, there's one subject in particular that Miyuki doesn't seem to be able to grasp: English. No matter how hard she tries, English just gives her headaches and twists her brain in knots.

Recently, Miyuki has taken some interest in Billy. She always thought he was cute, and now she's thinking that maybe they could help each other. Billy is clearly a smart kid, but he gets lost a lot during the classes, probably because he doesn't speak Japanese very well. The only subject that Billy excels at is English.

Miyuki has concocted a plan: Billy can help Miyuki with her English, and she'll help him with the other subjects.



The only problem is that Miyuki doesn't dare speak to Billy. Since he's a foreigner, Miyuki is a little afraid of him, and she would like for the henge (on the surface they seem to be Japanese kids) to introduce her.

Miyuki speaks quickly, all the while looking down and fidgeting. It's clear that she isn't completely sure of what she's doing. Don't forget to let the henge make Impression Checks to form connections with Miyuki.

When Miyuki has explained herself and the henge have offered their help, all of them go together to Billy's home. The henge already know the way!

The scene ends when the group reaches Billy's house.

Final Scene

LOCATION: BILLY'S HOME

TIME: EVENING

It's already evening when Miyuki and the henge arrive at Billy's home. The boy and his mother are at home, gathered around a notebook. They were trying to make sense of William's homework when the doorbell rang.

Anna welcomes the henge, very happy to see her son's friends again. She'll also notice the new girl, and will introduce herself and her son to Miyuki. Miyuki will be acting shyly, and even blushes sometimes while the henge explain Miyuki's offer to Billy.

Billy also blushes a little bit, but in the end will wholeheartedly accept. Anna will also be very happy; it really seems that her son is adapting to life in Hitotsuna Town.

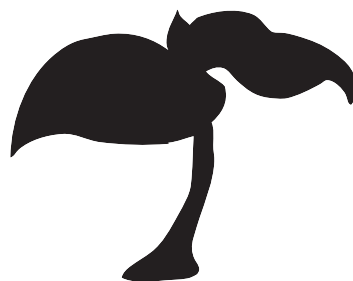
The scene (and the story) will end when Billy and Miyuki sit down together to study. They seem happy together, and Billy has finally left behind the toughest days of his new life in Japan.

Thanks to the henge, that is.

Customization

As the narrator you could easily change this story to suit your needs. The fate of any henge. In addition to or instead of helping Miyuki, you could add one or two scenes where it turns out that the bullies actually feel bad about their behavior and try to apologize to Billy. Later they could even turn into his friends!

Another way to change this story is to add some kind of tour around Hitotsuna Town. In the process of introducing Billy to life in the small town, the henge could take the opportunity to show him some of the most relevant landmarks. They might even get to meet other henge or a local god!



Story 2



Just Leaving

CHARACTERS

- Satou
- Apo, his trusty dog (a henge)
- Kenji, the old fisherman
- Gorogoro, the local god of a small pond

TIME NEEDED

About 2 Hours

WONDER AND FEELINGS

For this story the narrator can use 20 points of Wonder and 20 points of Feelings in each scene.

Story Summary

Satou is a small boy who has spent his whole life in rural Hitotsuna Town, but a month ago his parents told him that they're moving to America. He tried to persuade his mother to let him live in Hitotsuna Town by himself, but to no avail.

The ominous day has finally arrived, and the family leaves tomorrow. Angry at his parents, Satou has packed up his most essential things (his favorite toys) and fled from home. He'll stay in Hitotsuna Town no matter what!

However, Satou's plan is clearly impossible, and in his heart, the runaway knows it. Maybe a group of henge could find the stray boy, help him say goodbye to his best friend, and convince him to return home safe and sound. Luckily, Satou's parents haven't found out about his escapade yet...

Introduction

This story, like the previous one, introduces some elements that make it slightly different from the two scenarios presented in the Golden Star Stories book. Although this story has fewer characters than *Just Arrived*, one of them is a henge and another is a local god. The narrator should take a look at the Local Gods section of the Winter chapter in the *Golden Sky Stories* book. It'll be much easier for the narrator to play this story if he or she has played at least one or two games of *Golden Sky Stories* before.

The most important thing to keep in mind while playing this story is that it's a bittersweet tale. No matter what the henge do, they won't be able to stop Satou's departure. However, they could help him reconcile with the fact and give a proper goodbye to his best friend. But don't let this ruin the mood! Satou will surely be very happy in America.

Narrator Preparation

This story will have a much bigger impact, and therefore will be much more fun, if the henge already have some Threads with Satou. If they have shared some experiences before, the departure will be more meaningful for both Satou and the player characters. In fact, a possible modification to this story is for Satou to be the master of a player's dog

henge. This is described in the Customizing This Story section.

For this story, the Narrator should use the *Leaving Town* character type with a Child of 3 and an Adult of 1 for Satou, and the Sensei character type for Kenji. Both can be found in the *People* section of the *Winter* chapter in the *Golden Sky Stories* book. For Apo, the Narrator could use any dog henge of his or her own devising. The only condition is that this henge must have the *Collar* weakness. Finally, for Gorogoro, the narrator should use the *Pond God* character type found in the *Local Gods* section of the *Winter* chapter. Don't forget to take a look at the dog henge and pond god powers.

Any henge can participate in this story, and it can happen during any season.

First Scene

LOCATION: SATOU'S HOME

TIME: EVENING

The story begins with the henge walking around Hitotsuna Town. They pass near the home of one of their friends, a dog henge named Apo. It looks like Apo's family is going to leave town very soon, since they're cleaning the house and packing up all their belongings.

Apo is in the yard. He's big, cheerful Akita, but today he doesn't seem happy at all. In fact he's pacing nervously around the yard. When he notices the henge he calls them, clearly looking for help. Of course, Apo can't take human form in front of his family, so the henge must devise a way to distract them or take Apo somewhere else.

When Apo and the henge can finally talk, he explains what's happening: his family is moving to America tomorrow, but Satou, the couple's only child, doesn't want to leave Hitotsuna Town. Unable to convince his parents that they shouldn't leave, Satou ran away from home! He left carrying only his favorite toys, and told Apo that he doesn't plan to come back. Needless to say, Apo

is very concerned about the situation. Satou's parents haven't noticed his absence yet, but the dog is afraid of what will happen when they do.

Apo also tells the henge that he knows where Satou is, but that he can't go looking for the boy. He begs the group to go to a spot along Towa River where the boy will likely be, and convince him to return home.

If the henge ask Apo why he doesn't go himself, he'll say that Satou ordered him to stay. Other henge might not understand why Apo is so obsessed with obeying his master's orders but for him there is no other way. (Remember, Apo has the *Collar* weakness.)

This scene ends when the henge agree to help Apo and leave for the river, looking for Satou.

WRITER'S NOTES

If one player gets to play Satou's dog (no need to name him Apo) as described in the Customization sections, a lot of aspects of this scene will change.

*To begin with, the location doesn't need to be Satou's home. If the dog henge is controlled by a player he or she won't have the *Collar* weakness, or if he does, Satou won't have ordered the dog to not follow him. The scene could be set anywhere in Hitotsuna Town; it just needs to be a place where the henge meet frequently.*

If Satou's dog is a player character, they get to deliver this exposition instead of the narrator. However, the narrator should meet in private with the dog player beforehand, to explain to him or her the initial situation and how the story begins. This character should also know that Satou will be found at the flood plain. It's entirely possible that this scene would end up featuring no narrator's characters.

This setup seems to offer no op-





portunities for the narrator to intervene, but that's not necessarily true. The narrator could set the scene in a place with bystanders, interrupting whatever the other henge were doing when Satou's dog appears. The narrator should try to lighten the mood a little bit using the entrance of the dog henge! Maybe the other henge were eating and the dog jumps on top of the food, or they might have been spying on some people and the dog gives away their hidden place barking at them.

Second Scene

LOCATION: BY THE TOWA RIVER

TIME: DAY

Following the indications given by Apo, the henge arrive at a spot in on the banks of the Towa River, where they find Satou talking with his best friend. Surprisingly, Satou's best friend is nowhere near his age. Kenji, a fisherman around 70 years old, is the person Satou likes the most in the whole town. Kenji is a wise and patient man, who has taught Satou all about fishing. When the henge arrive, Kenji is trying to convince the boy to return to his parents.

Kenji, has lived in Hitotsuna Town for a very long time - since he was born - and as such he already knows about henge and other spirits. He won't be Surprised by them, even when witnessing at a transformation. In fact, he immediately knows who the interlopers are.

After a long conversation, in which the henge should participate and offer their opinions, Satou arrives at a compromise, agreeing to one of the propositions that Kenji made. He will accept departing Hitotsuna Town if he can leave behind something important to him. That way he'll be compelled to return one day to get it back.

At this moment Kenji will turn to the henge and ask them if they know about any friendly local gods. It's possible that

the henge will be shocked at this comment from the fisherman, who seems to know a lot about the supernatural beings of the town.

Shock or not, Kenji will explain himself, and tell Satou and the henge that the best way to ensure that an object is still in Hitotsuna Town when he returns is to entrust that object to a local god. With the reasoning behind his words exposed, Kenji asks the henge again for the name of a local god with whom they are in good standing.

Now the narrator should tell the henge that, in fact, they know about such a local god. Gorogoro, a turtle god who guards a pond in the southern part of town, could be ideally suited for the task. Gorogoro is old and sleepy, but has a heart of gold.

After the conversation is finished the henge will guide Satou to Gorogoro's pond. But before leaving, the boy will bow to Kenji, thanking him for his patience and friendship.

It's time to move on to the next scene.

Third Scene

LOCATION: GOROGORO'S SHRINE

TIME: DAY

After walking for a little bit, Satou and the henge will arrive at the aforementioned pond. It's a quiet and relaxing place, partially hidden from its surroundings by a gentle slope and a subtle mist. One could spend hours here, isolated from the outside world. At the nearest shore of the pond is a tiny shrine, with a small turtle figurine that could be mistaken for a pile of rocks if seen from afar. The turtle statue has a well-worn red scarf around its neck.

Gorogoro is the local god that presides over this pond. He takes the form of an old turtle the size of a five-year old. He always walks on his hind legs, albeit with the aid of a walking stick. A long beard grows from his chin, and his big black eyes show wisdom. Since his area of in-

fluence is only this small pond, Gorogoro doesn't have an important position in the hierarchy of the kami. He doesn't mind though; he's quite humble and calm.

This local god likes to sleep a lot, even when it would be inadvisable to do so. In fact, Satou and the henge will find him sleeping when they arrive at the pond.

Now that they've found the local god, the henge should wake him up and tell him why they came. At first Gorogoro will be annoyed (after all, nobody wants to be woken up from a nap), but he will be touched by the story of young Satou. It's the henge's task to change the heart of the local god.

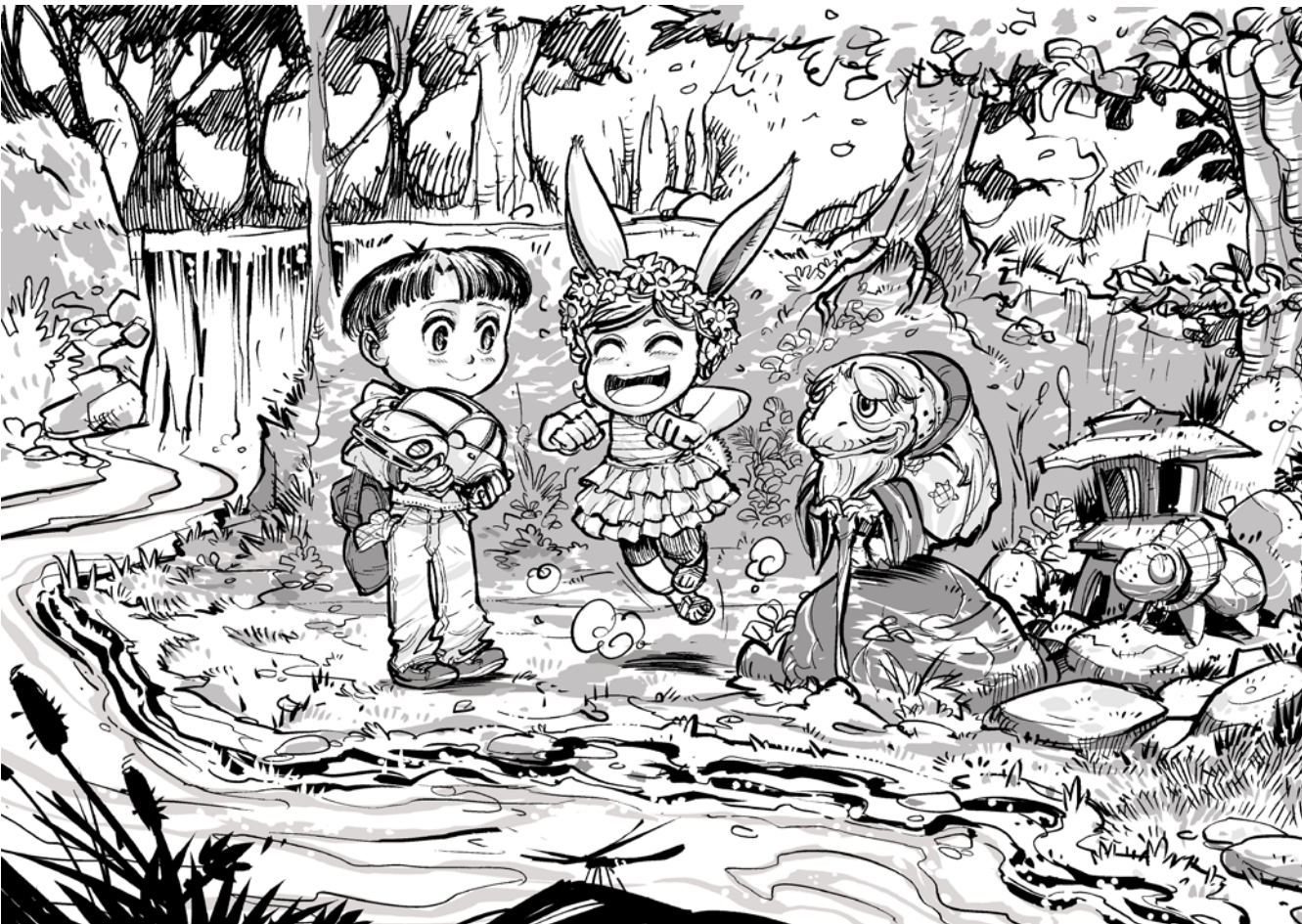
Gorogoro will offer to store the object for Satou until he comes back. But in return, the boy must also do a favor for the ancient turtle. What Gorogoro asks is simple: he wants some clothes. The local god points at his shrine and tells the group that the last offering he received, the scarf that's around the turtle

statue's neck, has just about worn out, so he needs another piece of fabric that will last him some time. This request is fairly easy to fulfill, since nearly any cloth will suffice, but Gorgoro insists that Satou himself make the offering, as he is the one asking for a favor.

After the offering is made, Gorogoro will use his Water-Strider power to walk to the deepest part of the pond with Satou (who surely will be impressed!) and the henge. (Though any cat henge present might not like being surrounded by water...)

Once there, Gorogoro will ask Satou to throw something important to him to the water, promising that he'll keep it safe until his return. After a brief pause, Satou will reach into his backpack and extract a toy car, which he'll throw into the pond.

At this point, Satou will realize that he should go back home to his parents. He has finally accepted his fate and is ready to leave Hitotsuna Town. He carries in his heart the time he spent with



Kenji, and is now confident that someday he'll come back.

The scene ends when Satou and the henge go back to Satou's house.

Final Scene

LOCATION: ANY PART OF HITOTSUNA

TIME: EVENING

In this scene Satou arrives home safely, and tells Apo that he's very sorry. The dog can't contain his emotions and begins licking his master's face, incredibly happy for his return. Apo will also show his gratitude to the henge, and will excuse the boy's behavior.

Luckily for the boy, his parents didn't notice that he was away the whole evening. They were busy cleaning and packing!

Only the farewell remains. Make it sweet and moving. Say goodbye to Satou and his henge, wishing him the best in his new life.

WRITER'S NOTES

Remember that if a player character is Satou's dog this scene will be much more convoluted. You'll have to determine if he also leaves or stays at Hitotsuna Town. If it's the former, give him or her the goodbye he or she deserves!

Customization

This story can feel completely different with just one change: letting one of the player characters be Satou's dog. Of course, this character is still a henge, but now he or she (and the henge's friends) will be experiencing the story in a completely different way. Now the kid leaving isn't just a small boy from Hitotsuna Town, but the dog henge's master.

If your group already has a dog henge with a different master you can change the story to make that master the one leaving town. However, this will only work if the aforementioned master is a kid, or maybe a teenager. An adult will have a radically different perspective

on leaving home. They're unlikely to be forced to leave home just because their parents want to move, though even if they do choose to leave on their own the parting could still be bittersweet.

The scene most affected by this change will be the first. There is a "writer's notes" sidebar there explaining what modifications are needed. Note that using this customization could make the story last up to three hours, from the original two.

Last but not least, there's an important point to consider before making Satou one of the players' master: what will happen with the dog when the story ends? If the family is leaving for America, will they leave the dog in Japan? Or will they travel with the animal to their new home?

For a dog to lose his or her master is a huge blow, but for a henge to leave his or her friends and hometown could be even worse. With this in mind, carefully consider whether you want to still customize the story in this way. It could be an excellent opportunity to end a series of stories, retire a character, or even say goodbye to a friend who is leaving in real life.

Whatever you decide, be respectful to the other players and discuss the matter with them beforehand.

Subsequent Stories

After this story is finished, you could also go forward in time a while, and play another story in which an adult Satou returns to Hitotsuna Town to retrieve his submerged toy. He might not be very sure if what he remembers is true or just the fantasy of a small child, but when he meets the henge again (still looking like kids!) he will know his memories are authentic.

A return to Satou's past could be a heartwarming tale that should include a visit to old Kenji, which surely will be still alive to see small Satou turned into a grown man.