

TRILATERAL DIALOGUE

FUTATSIKA X NAKASHA X ANAI

Special dialogue from the three main creators!

THE BIG 3

The three major directors of .hack//Versus and Beyond the World gather to discuss the process of creation and the future of the .hack series!



二塚 万佳 KAZUYOSHI FUTATSIKA

Producer of the .hack//G.U. series and Trilogy. He served as 3DCG director on Beyond the World.



中倉 健永 KENEI NAKASHA

He's been working on .hack since G.U., and was the lead game designer on hack//Link. He's also the director of .hack//Versus.



穴井 昭廣 AKIHIRO ANAI

Been involved in the production of the series since G.U. He serves as the director for Guilty Dragon, the smartphone game.

NAKASHA

Alright, the three big heads of .hack's third season have gathered. I guess we should talk about it, huh? Let's try and introduce it as simply as possible.

FUTATSIKA

Okay. I'm Futatsuka, director of .hack//Beyond the World's 3D animation. We're gonna talk for a while, so look forward to it.

NAKASHA

Right, I'm .hack//Versus' director, Nakasha. I've been the lead game designer and team leader since the G.U. days, all the way up til now.

ANAI

I'm in charge of .hack//Versus' graphics. Just like Nakasha, I've been working on .hack since G.U. I've worked on nothing but .hack in my career, so I feel like I'm working at .hack inc. or something, haha. As a result, I'm the director of .hack's smartphone version, Guilty Dragon.

NAKASHA

Since the beginning, .hack's been a product that spans across all sorts of media, right? It's pretty deep. There's a ton of different media to work on, so we all ended up having to take on the director's chair as a natural progression. Like, how Futatsuka was handed the entirety of our animation team, sai, during the production of Trilogy.

FUTATSIKA

Yeah, just like that. But .hack's story is so complex I was really intimidated... I kept hoping someone else would replace me.

NAKASHA

Since the person in charge of an individual .hack project has to continue the story on their own, it ends up becoming a huge task to make it fit into the existing lore, right? But we really make an effort to make every entry feel like its part of a larger chronology so it doesn't come out a jumbled mess.

FUTATSIKA

Yeah, we do a good job.

NAKASHA

Even now I'm writing the next part of the story, and when I look at the stuff we just did it looks to me like soy sauce that's been

marinated for 40 whole years, haha. I'm always trying to do something different.

FUTATSIKA

It's the kind of work that's constantly passed down to new talent, like how the task of creating Beyond the World and its related materials was passed on to us. Despite this, we really try to incorporate familiar keywords and atmospheres so people who've followed the series since the beginning feel like it's not a big departure even if someone completely new is writing it. I think we did a pretty good job including this familiar elements in this entry, too.

Pilot 1.0: The original version of the film was a romance story?!

NAKASHA

This is our first fully original theatrical release so it was a huge production, but even still there was a lot of stuff your game-production side didn't know, right?

FUTATSIKA

Yeah, a ton. On our side of things, once .hack//Link was done, Matsuyama announced the film project right away, and that it would be a far bigger collaborative effort than Link since characters from the movie would be appearing in the game side of things as well. Even though it was supposed to be



Protagonist from pilot 1.0.



Last scene of pilot 1.0.



2D animation ver. of protagonist (Pilot 2.0)



Full 3D render of The World's scenery (Pilot 2.0)



2D animated real world scene (Pilot 2.0)

a deliberate collaborative effort, I felt like every time we'd check on the game side of things I'd get totally lost, like, "hold on, what?!"

NAKASHA

Yeah, the whole production was pretty rushed, so we had communication issues. It didn't help that I kept feeling dissatisfied with the plan, so I kept redoing it over and over. I kept trying to find ways to make it more interesting.

FUTATSUKA

The theatrical version of G.U. was such an effort on sai, we didn't know how we would be able to complete and release a movie within a year. It was a tall order. We didn't want to disappoint our fans, after all, or make it look like we were a one-hit-wonder. That's why it was a big shock that Matsuyama gave us a nation-wide release to deal with next.

ANAI

You guys couldn't even go get a quick bowl of ramen for lunch, huh? [laughs]

FUTATSUKA

Yeah, it was awful! We were basically just working non-stop until the moment the movie was done. But, because a nationally released

film was the dream of everyone working in sai, we worked as if our lives depended on it. This is our dream, after all!

NAKASHA

You can really feel that in the movie.

FUTATSUKA

I guess you can, haha.

NAKASHA

You made a lot of prototypes before you started production in earnest, didn't you? You were looking for a clear direction to take it, right?

FUTATSUKA

Yeah, we made two different pilots that followed familiar patterns. The first pilot we made was the one where the romance element was the main focus.

NAKASHA

Oh, that's the first I've heard of it [laughs]

FUTATSUKA

In the original draft, the ratio of how much of the movie would take place in The World and how much would take place in real life was about 7:3. But after I showed it to executives at Bandai Namco and others, the most common thing

to add more identifiably ".hack" things. As a result, I made a completely different pilot where the ratio of The World to reality is about 6:4, and the real part was full 2D animation while the segments in The World were top-of-the-line 3DCG as to really emphasize the fact that these are two different worlds the characters are moving between. In the original draft, the protagonist has a crush on a boy in her class but can't find the courage to talk to him. He's an avid player of The World, so she decides to sign up on the chance they can become friends there. This idea still remains to an extent in the final version.

NAKASHA

Oh, if that's the case, then I think we saw the original pilot before anything else on the game-production side. Like, I remember seeing the scene where she logs into The World for the first time and goes from the Chaos Gate through Mac Anu, and I decided to match the quality of the visuals in the movie. Before that all I got were key visuals and character illustrations.



[hack//G.U. TRILOGY]

The first major work by CC2's in-house animation studio, sai, Trilogy is an all-3DCG adaptation of .hack//G.U., which had previously received multimedia adaptations through novels, manga, and games.



Early drafts of the protagonist from Taku-sensei. You can see him experimenting with various line styles to get the feeling right.

FUTATSUKA
Oh, really?

ANAI
Even before the movie, we were all asked to provide ideas, right? I remember throwing out my own ideas too.

FUTATSUKA
That's right, we did.

ANAI
I remember being really impressed with the large variety in ideas. When I saw the final thing, I felt like it was a culmination of all those ideas.

FUTATSUKA
We really focused on making the shaders better than Trilogy. We wanted to blow the audience away.

ANAI
Yeah, I could tell. Especially since it's a movie based on a game, you gotta really put in the extra effort to look better than the game. It really did feel like a breath of fresh air compared to Trilogy.

NAKASHA
In Trilogy's case, it was explicitly an adaptation of a video game, so it follows a natural progression from that game's visuals in a very orthodox kind of way. This is the

first time we've done an original movie, so you really had to try hard to give it that extra kick, huh?

FUTATSUKA
Yeah, we really did. I think it worked out in the end.

Something you can show your family

NAKASHA
This time around we did something different and had the same character designer do everything from the beginning. In the past we've always had Yoshiyuki Sadamoto design the characters and then have another illustrator do all the game-specific illustrations like Kikuya Megane in Link. This time we just went straight to the source.

FUTATSUKA
I guess to a fan it might seem like a non-issue, but it was a big deal to us. To express our vision of The World properly we had to change the direction of the character design we usually take greatly. It was no issue to have Hosokawa design the characters that appear in The World as usual, but the biggest problem came in

deciding what to do about the illustrations for the real world. We thought it might not be the best idea to use Hosokawa to do them. [laughs]

ANAI
Oh god, could you imagine? [laughs]

FUTATSUKA
So we decided since this was a new title by a new team, we would also search for a new artist. So we took to the net. Since romance was a big element, we needed an artist who had a gentle touch and could draw softer characters. Beyond humans, they needed to be able to draw everyday items in a subtle but not completely hidden kind of way. Pretty specific, right? It proved to be a difficult search. Eventually we found Taku sensei online. We checked with the rest of the team, and then approached him. I went to Okayama myself and spoke with him in person. I explained to him everything that would be required of a film production in terms of illustration, and what kind of things he should expect to draw. I basically begged for his help, haha.



Scene where Sora is running away from the virus bug that's latched on to her.



A dedicated tool for stereoscopic 3D was created.



NAKASHIMA

In *The World's End* sections we were able to create a hyper-real high-end kind of design, and it expresses the vision clearly. For the offline part, there needed to be a softness to emphasize the romance. I felt like Taku sensei's designs were really in sync with the soft visuals and colours of the real Yanagawa.

ANAI

For me personally I always wanted the concept of the film from the very beginning to be the type of movie that a kid who walks into a theatre and sees the poster immediately tells their mom, "mommy, I wanna see this!" That kind of movie that can be enjoyed by both parent and child. I didn't want to make something that only hardcore fans could enjoy and others wouldn't even try because it's a "game tie-in." When I saw Taku sensei's illustrations, it felt exactly like something my own parents would enjoy. Not too soft, but not too hard either.

FUTATSUKA

Wow, that's high praise. I'm glad we were able to make a movie like that.

The realm of stereoscopic 3D animation never ceases to evolve

NAKASHIMA

What kind of technical research did you do for this movie? Was it difficult working with new technology?

FUTATSUKA

I struggled a lot. When I made the first pilot, I had no plans to use stereoscopic 3D. But in the middle of making the second one, it suddenly became big news that stereoscopic 3D would be the future of 3D films, that the game would be made in stereoscopic 3D, and that 3DTVs were becoming popular with consumers. I felt like I had no choice. The final nail in the coffin came from Matsuyama, who said because the film would be released nation-wide it absolutely had to be stereoscopic 3D, and that was that.

ANAI

Being scolded by Matsuyama... it's so vivid in my head.

FUTATSUKA

Everyone at Sai was shocked. "If that's the way it is..." is the kind of feeling we had when we started work. When we did

start work, though, 3DTVs were still being introduced to the market. Because of this, even though I personally bought one to constantly tweak the image even at home, newer and newer models kept coming out while we worked so I wasn't even sure if what we were working on was the same image, haha. As 3D technology is still evolving with tremendous momentum, I'm sure consumer televisions will start to change too. At the same time, some 3D films were breaking new ground too, but there were no standards between them. In short, we had a hard time because of the uncertainty surrounding the technology. The biggest issue was learning that depth was the key in 3D imagery, not just filling the foreground. It was all trial and error, basically.



Matsuyama receiving an official residence card of Mohiko from the mayor of Yanagawa.



Standing at the spot David waits for Sora in the film.

NAKASHA

Thanks to your efforts, it ended up being a lot easier for us on the game side of things to understand and implement, haha. Your efforts weren't all for naught.

ANAI

Me too. That research is helping us all, haha.

The viewpoints of both creator and consumer: on Matsuyama, the director.

NAKASHA

Up til now we've talked about a certain man from various viewpoints. That's the director, Hiroshi Matsuyama. Let's be honest, how was he?

FUTATSUKA

Ah, the legendary complainer.

NAKASHA

Hey, don't say that! It's not all complaints!

FUTATSUKA

No, the complaints are his most valuable skill. Well, for example, when it came to

adjusting the 3D or character impressions or something like that, he was always there re-inventing the direction the team was taking. Matsuyama spends a lot of time playing games and watching movies himself, so he has a very solid sense of the consumer-side of things. It gave us the extremely valuable viewpoint of both creator and consumer. In my own work I tend to get obsessed with the initial idea I came up with, and often come into conflict with the director's opinion. Whenever Matsuyama caught me slipping into that trap, he'd always offer me a neutral opinion of, "well, if you think that's good enough for the customers," and then I'd achieve a clarity of mind I didn't have before. That's why his complaints are so good, they effectively communicate where the real customer would be dissatisfied. His "customer first" sensibilities are invaluable.

ANAI

Yeah, I feel the same way. It got to the point that if he called me over, I'd immediately answer with "yeah, which part don't you like this time?" Like you said, he's very consumer-forward.

NAKASHA

In the entertainment industry, Matsuyama is the rare breed of the consumer-creator. He knows clearly what he wants to make, and he knows the exact moments to avoid where a customer might change the channel.

FUTATSUKA

A true service worker, don't you think?

NAKASHA

He knows exactly when to heat things up so as to avoid that dreaded "channel-changing" moment. He knows the consumer's rhythm innately.

ANAI

Yeah, when you hear his complaints the first time they seem like non-issues, but after reflecting on them you can really see how important they were.

FUTATSUKA

He also helped during location scouting and provided the solid foundation on what to do with the main scenario. When we started writing we basically sat down and brainstormed the entire thing together. We locked ourselves up for like 2 days



and I basically firmly stated my position on what I wanted Beyond the World to be. From there, Matsuyama gave it his final check while taking on a more producer-like role. There were times I had to go back-and-forth to confirm details, but I still felt like the movie was true to my vision.

A .hack for fans and newcomers alike!

NAKASHA

Us on the game development side watched the movie on our own computers and 3DTVs basically from its inception to its completed form throughout development, but the head office staff only saw it once it was completed in the theater. What was it like to actually go see it?

ANAI

It was really weird for me, at least. Like, it felt like something we didn't make. I don't mean that in a bad way, I mean that it really felt like a successful product designed for mass-appeal. It's not really the niche kind of stuff we usually do.

FUTATSUKA

Oh, really?

ANAI

When I read the original concept, for example, I thought it would be a story only .hack fans would really enjoy, so I was surprised to see so many fans brought their family to come see it with them. It's a film the general public can enjoy, and I didn't expect that.

NAKASHA

In my experience the audience was really relaxed in the beginning, but they got closer and closer to the screen in anticipation as it went on, haha. I think the general reaction was, "I don't know anything about .hack, but I really enjoyed that!" among people who've never touched any of the games or anything. I felt relieved that it had that standalone appeal to it. Generally when we release a game it feels like it's for the masses of children that go to game stores, but when a movie is released nation-wide in theatres, there's a different feel to that product—more for the general public. I felt a new kind of pride for being able to make a truly widely appealing product.

FUTATSUKA

But you guys put in a lot of effort too! It's embarrassing to hear that kind of praise, haha. Thank you, nevertheless.

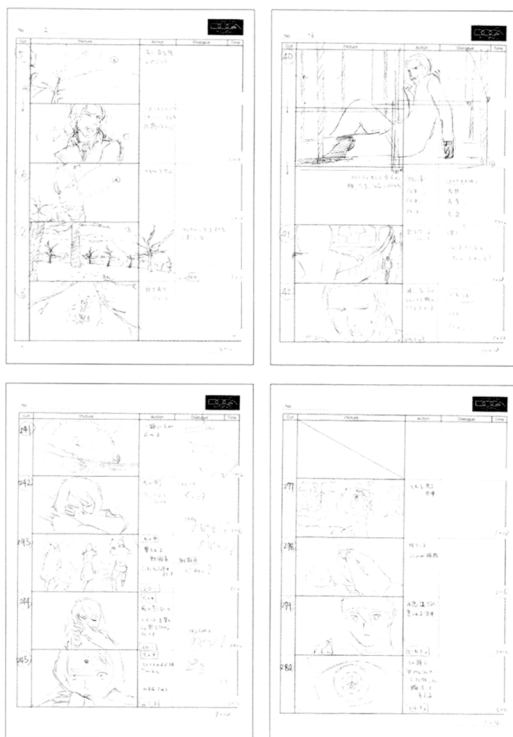
ANAI

I feel like there's no difference in the experience between the three groups of people that come see this film, that is, hardcore .hack fans, fans who only passively enjoy the series, and those who don't know anything at all about it. To give an example... if someone is at a video store looking for a movie to watch and they don't know what to pick, I think if they were to see Beyond the World on the shelf they'd still pick it despite its connection to .hack. There's that kind of general appeal to it, like you said. I've never been able to make something like that before, so this has been a really valuable experience.

Between animation and live-action

NAKASHA

When making this film we intended right from the start to make it the 2-in-1 "Hybrid Pack" you know today. This is



Thanatos Report is the concluding entry of .hack's third season. It is a work that takes place after the movie with David as protagonist connected to the events of G.U. and Link.

kind of a rare thing in consumer media, so we put a lot of time into developing a game that could compliment the film. This became .hack//Versus. But when I was thinking of genres to use, a fighting game wasn't first in mind—I seriously considered an adventure game version using characters from the movie, nothing action-oriented at all.

FUTATSUKA
Yeah, I remember writing a plan for that.

NAKASHA
Also, since this was .hack's first game debut on the PS3, I was primarily focused on making a game suited to next-gen hardware.

ANAI
Yeah, it was either going in the same direction as Trilogy and making a game with those visuals, or a more hyper-real approach. The problem with the latter is you can't really realize Sadamoto's illustrations in hyper-real 3D.

NAKASHA
Yeah, that was an idea early on. Matsuyama was really opposed. He kept saying we were ten years too early to do something like that!

ANAI
I was told it was impossible to do on PS3, haha. At first I kept trying,

but I eventually settled on the style we have now. It has a modern appeal. When you compare the look to other MMORPGs that are popular in Asia, it matches the sort of near-real look they're all going for these days.

NAKASHA
It was hard striking a balance between realism and stylization. The exact line where things become too real or too cartoonish is very thin. At the time it was like a competition between our artists to try and find the middle, haha.

3rd Series Finale: The Thanatos Report

ANAI
After all that talk about how difficult it was to make the perfect 3D, we settled on adding in an anime segment after all, haha. If you've read this far into the book then it's no spoiler: there's a half hour OVA that's unlocked once you clear Versus called Thanatos Report.

NAKASHA
Yeah, that's something we should probably talk about. I think one of the major attractions of the .hack series is that each and every work is connected to each other in a complexly intricate manner in order to create that

"multimedia" effect. The purpose of Thanatos Report in particular was to connect the ending of hack//Link to the movie. When you consider the OVA .hack//Quantum as well, you'll see we really had to consider all entries in this season as a whole more so than any time before. I was constantly referring to timelines and scenarios and adjusting the stories slightly of each entry before we even made them to make sure they linked properly. When I was consulting with Matsuyama on how to make a work that connected all of them together, he very casually just said "make it an anime," which nearly made me spit my rice out. That was the last thing I wanted to do! [laughs]

FUTATSUKA
He brought that up in the second half of the film's development. I was amazed, like, "one more? right now?" The schedule was real tight, so we were cutting it close. I basically worked right by the animation studio until they got it done because the scenario was so complex. I needed to make sure they understood it.

ANAI
But we made it, right? Even if we were cutting it close.

NAKASHA
I wrote that thing with my blood, sweat, and tears! You see, on the



other side of the Network Crisis that occurs in Beyond the World, an organization called Mama is controlling things on CC Corp's side. We originally planned to put this plot point in the movie, but ended up deciding otherwise. We found our chance with Thanatos Report, all the while tying in the movie to Versus. There were a lot of issues in making all the fine details work. I remember my  o-writers reading the script and asking me "is it possible to go to America in less than a day?" and losing my mind.

ANAI
Not like we know, we can't afford to go to America!

NAKASHA
Basically we had to decide who would be inheriting the story from Tokio, and who will lead us into the next season. Who would bring balance to the Aura vs Anti-Aura story? We decided on Tanaka, who appeared in the movie, but how exactly he would go about it was an issue. I decided that because he appears in both the movie and Versus, he would appear in Thanatos Report too. So in regards to the background story, the main stories, and the coming stories, he becomes a key figure in all three during the events of Thanatos Report.

That's why it's so important that this is the conclusory entry.

On Seichiro Hosokawa's Tokio redesign

FUTATSUKA
Speaking of Tokio, he's grown quite big, hasn't he? He's really become quite the handsome man since we last saw him.

NAKASHA
9, you mean. He's actually pretty active behind-the-scenes during the movie (see .hack Sora// Beyond the World for more), and his new design in particular is brimming with Hosokawa's magical style, don't you think?

ANAI
It really is. He's been making all sorts of crazy designs since G.U., there's really no one like him. The only problem is he's got a style that's hard to translate into 3D—when I look at the drawings of Tokio they're really cool, but the model itself is pretty standard.

NAKASHA
That's just the intense visual power of Hosokawa's work. Tokio's new design in particular is pretty striking, as you can see for yourself. We really try our best to make the models as close

as possible, but there are some things you can only do in 2D. What did you think?

ANAI
It's hard to do, isn't it? When I saw his new design for the first time, I was glad that there weren't any strange parts to it—no flashy decorations or armor, just a regular jersey and an interesting silhouette with the loose pants. I advised Hosokawa to make a design that would be suited for a 3D model, so he did his best to accommodate us.

NAKASHA
Yeah, that's the problem with working with such a visually interesting artist—modelers and other personnel involved with the model design have to work together not only amongst themselves but also with the artist in order to recreate the feeling of the design just right. A good example of this I'd say is in Haseo's design, wherein his model matches the feeling of his design perfectly. But at the same time a model like Haseo's is the result of the cooperation of the entire team, and it's something you have to work hard to achieve.



The results of Matsuyama's advice



Kite gets help from Baldur and Gondo.



The tactical usage of bananas. As her level increases the bananas become more powerful, too.



Kite's abilities change as she gets stronger.

Compromises

NAKASHA

Was there anything especially challenging about developing Versus?

ANAI

Well, Nakasha, you and I are both into fighting games, right?

NAKASHA

Yep.

ANAI

I think that's our biggest weakness in designing the game, actually. We like to make fighting games because we like to play them, but this is a bad idea and should be avoided [laughs]. Like, sure, the game might be easy for you or I to play, but that's because we're seasoned veterans of the genre. Because it's so easy I kept designing it to be harder and harder, but you forget that that's relative to your own skill level. So what happened is that Matsuyama tried it out and then said "make it easier to play." I just don't know what counts as "too easy" anymore, so we ended up always displaying the combo inputs on-screen to make sure people understood how to play the game at all times. So I think my acquired common sense when it comes to fighting games was my own biggest hurdle.

NAKASHA

Yeah, and on top of that this isn't a game that was put out by itself. There might be fans who buy it only for the movie, or even customers who buy it and are neither .hack fans nor fighting game enthusiasts. We had to take an even further step to make sure the game wasn't too difficult for absolutely anyone, but still offered a challenge.

FUTATSUKA

That's pretty interesting. I think for me it was when I was asked to provide a breakdown of Sora's character for the development team to work with, but because we don't actually see her play The World much in the film itself, I had a hard time coming up with skills for her to use.

ANAI

Oh trust me, I remember. She was the hardest to work on because we had to develop the game simultaneously with the movie, and you guys still had no idea in what way she would play The World.

NAKASHA

The concept we eventually decided on for Kite was that because she was a newbie player she'd have Gondo and Baldur come in for support. Once we figured that out, it became a lot easier to design for her since we had a lot more leeway in what we could do. I would've liked if she could only throw bananas, though. [Laughs]

FUTATSUKA

Yeah, I thought the way you went about it was really interesting! She's a tough character to adapt to an action game, but you guys pulled it off pretty well.

ANAI

I really liked the way she levelled-up mid-battle.

NAKASHA

We really used the idea of her being a beginner to flesh out what kind of character she was. Despite being a newbie, though, the way we designed her ended up making playing her pretty complex, haha. But I think that complexity is what makes her interesting.

FUTATSUKA

When it came to stuff like the banana or the levelling up, I think you really managed to translate what's communicated about her in the movie into a



game form really well.

ANAI

Too bad she doesn't even use the banana as a weapon in the movie. [Laughs]

Where do you want .hack to go from here?

FUTATSUKA

Since I handled the film side of things this time, I'd like to work on it again in that form. It's really useful for telling a single story in only 60 to 90 minutes, but the depth available to you there is endless. In that short time you can make a viewer laugh, cry, and everything in between, so I really appreciate the power of film. Next time I want something even more challenging.

ANAI

Well, I'm working on Guilty Dragon right now, which is officially a ".hack concept." I've been working on the 3rd season from beginning to end too, and I thought it was a really heavy story. Looking back on it, though, my only regret is not making Tokio cuter.

NAKASHA

I like the way he looks! [laughs]

ANAI

Well, I don't dislike it. I'm glad I was able to work on .hack//Versus too, and I really appreciate all the support Guilty Dragon is getting. From here, though, I have many ideas on what I want to do with .hack, so I'm coming up with a variety of ways on how to realize them. In general I feel the overall .hack project is still not finished. There are things I need to do.

NAKASHA

I mean, we say it's the end of the 3rd season, but that's not really the case is it? There are still plenty of plot points that need to be dealt with and dramatized. In addition, we still have .hack//bullet, where you can see what Tokio and Ryuuji were up to during the major events of this season, especially since Tokio, while not shown, is actively at work. You can read it and be like, "so that's what they were doing during that incident!" and I hope those new developments can give you an idea of what to look forward to in the future. When we do get to make the next installment, I want it to be something that

when you experience it, you'll say, "That was worth the wait." I made all of third season as build up for that kind of response. Also, I have one personal idea...

FUTATSUKA

What's that?

NAKASHA

I want to make The World. [laughs]

ANAI

Whoa!

NAKASHA

I don't know if it's even possible for us, but it's something I've always wanted to do. [laughs] Could you imagine experiencing a .hack story in real time?! Those are the kind of huge ambitions (or delusions, rather) I have for my next work, and I've got a mountain of ideas piled up. I hope one day I can deliver these ideas to fans in a tangible form. Well, in any case, thanks you two for coming out and having such an interesting discussion, which it must be considering all three of us were in charge of the third season. To whoever leads the 4th season, I hope this helps!

March 18th, 2014

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LOGOUT

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また、本書の内容以外に関しましてのご質問には一切お答えできませんので、

あらかじめご了承ください。

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