## Modeling Interactive Agents in ALIVE

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In this video we discuss the design and implementation of a novel system which allows wireless full-body interaction between a human participant and a graphical world inhabited by autonomous agents. The system is called "ALIVE," an acronym for Artificial Life Interactive Video Environment [5]. One of the goals of the ALIVE project is to demonstrate that virtual environments can offer a more emotional and evocative experience by allowing the participant to interact with animated characters which have complex behaviors and which react to the user and the user's actions in the virtual world.

The ALIVE system has been demonstrated and tested in several public forums. It was demonstrated for 5 days at the SIGGRAPH-93 Tomorrow's Realities show in Anaheim, California and for 3 days at the AAAI-94 Art Show in Seattle, Washington. The system is installed permanently at the MIT Media Laboratory in Cambridge, Massachusetts. It will feature in the Ars Electronica Museum, currently under construction in Linz, Austria and the ArcTec electronic arts bienale in Tokyo, Japan, May 1995.

In the style of Myron Krueger's Videoplace system, the ALIVE system offers an unencombered, full-body interface to a virtual world [4]. The ALIVE user moves around in a space of approximately 16 by 16 feet. A video camera captures the user's image and removes the background environment; thus, no blue-screens or other special walls are needed. The separated outline is then composited into a 3D graphical world. The resulting scene is projected onto a large (approximately 10'x16') screen which faces the user ana acts as a "magic mirror:" the user sees him/herself in the environment, surrounded by objects and agents. No goggles, gloves, or tethering wires are needed for interaction with the virtual world

Computer vision techniques are used to extract information about the person, such as where in the space the person stands and the position of various body parts. A pattern-matching technique called dynamic time-warping is used to recognize simple gestures as they are performed. ALIVE combines active vision and domain knowledge to achieve robust real-time performance [5].

The user's position as well as hand and body gestures are used as input to affect the behavior of agents in the virtual world. Agents have vision sensors which allow them to "see" the user and react to gestures such as

pointing or throwing a virtual ball. The user receives visual (on the big screen) and auditory (prerecorded sound) feedback about the agents' internal state and reactions. Agents have a set of needs and motivations, a set of sensors to perceive their environment, a repertoire of activities which they can perform and a physically-based motor system that allows them to move in and act on the environment. The behavior system decides in real-time which activity the agents should engage in so as to meet their internal needs and to take advantage of opportunities presented by the current state of the environment.

The system allows a direct-manipulation style of interaction in which users interact directly with the environment - such as pushing buttons or moving objects - and also an indirect style of interaction in which users give agents commands and the agents carry out the commands based on the user's input, the current environment, and their internal state. For example, the meaning of a gesture is interpreted by the agents based on the situation the agent and user find themselves in. When the user points away from herself, and thereby "gives the command" to send a character away, the character responding to the command will go to a different place in the virtual environment depending on where the user is standing and which direction she is pointing. In thiB manner, a relatively small set of gestures can be employed to mean many different things in many different situations.

The ALIVE system incorporates a tool, called "Hamsterdam" [2] [3], for modeling semi-intelligent autonomous agents that can interact with one another and with the user. Hamsterdam produces agents that respond with a relevant activity on every time step, given their internal needs and motivations, their past history and the environment they perceive with its attendant opportunities, challenges and changes. Moreover, the pattern and rhythm of the chosen activities is such that the agents neither dither between multiple activities, nor persist too long in a single activity. They are capable of interrupting a given activity if a more pressing need or an unforeseen opportunity arises.

The Hamsterdam activity model is based on elements taken from animal behavior models initially proposed by ethologists. In particular, several ethological concepts such as behavior hierarchies, releasers, fatigue, and so on have proven to be crucial in guaranteeing the robust and flexible behavior required by autonomous

interacting agents [2] [3].

When using Hamsterdam to build a creature, the designer specifies the sensors of the agent, its motivations or internal needs, and its activities (behaviors) and actions (motor system movements necessary to fulfill a behavior). Given that information, the Hamsterdam software automatically infers which of the activities is most relevant to the agent at a particular moment in time according to the state of the agent, the situation it finds itself in, relevant input from the environment, and its recent behavior history. The observed actions of the agent are the final result of numerous potentially executable behaviors competing for control of the agent. The activities compete on the basis of the value of a given activity to the agent at that instant, given the above factors. The details of the behavior model and a discussion of its features are reported in [2] [3].

The most sophisticated creature built so far is a dog called Silas. Silas's behavioral repertoire currently includes following the user, sitting when asked by the user, going away when ordered by the user to do so, and performing other tricks such as standing on his hind legs, fetching a ball, lying down and shaking paws. Silas also will chase the Hamster if the latter creature is introduced into the same virtual environment as the dog. Along with visual sensors and feedback, the ALIVE environment also uses sound. Silas provides auditory output in the form of a variety of prerecorded samples.

The ALIVE system demonstrates that entertainment and the effort to model believable creatures in simple virtual environments can be a challenging and interesting application area for autonomous agents research. ALIVE provides a novel environment for studying architectures for intelligent autonomous agents. As a testbed for agent architectures, it avoids the problems associated with physical hardware agents or robots, but at the same time forces us to face non-trivial problems, such as noisy sensors and an unpredictable, fast-changing environment. It makes possible our study of agents with higher levels of cognition, without oversimplifying the world in which these agents live.

ALIVE represents only the beginning of a whole range of novel applications that could be explored with this kind of system. We are currently investigating ALIVE for interactive storytelling applications in which the user plays one of the characters in the story and all other characters are artificial agents which collaborate to make the story move forwards (for more exposition on this topic, see the three short papers on ALIVE in fll). Another obvious entertainment application of ALIVE is video games. We have hooked up the ALIVE vision-based interface to existing video came software, so as to let the user control a game with his full body. In addition, we are investigating how autonomous video game characters can learn and improve their competence over time, so as to keep challenging a video game player. Finally, we are modeling animated characters that teach a user a physical skill in a personalized way. The agent is modeled as a personal trainer that demonstrates to the user how to perform an action and provides personalized and timely feedback to the user, on the basis of the sensory information about the user's gestures and body positions. The ALIVE system shows that animated characters that are based on Artificial Life models can not only look convincing - that is allow suspension of disbelief on viewing - but can act and interact in a realistic enough manner to maintain this suspension of disbelief during unpredictable real-time interaction with users.

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## Author Index

Adé, Hilde 1201
Agarwal, Manish 915
Aha, David W. 384
Aharoni, Gad 961
Aloimonos, Yiannis 20
Anantharaman, Siva 348
Anderson, Michael 878
Andre, David 741
André, Elisabeth 2053
Aragão, Marcus Poggi de 1862
Arnold, William C. 985
Asada, Minoru 126
Aseltine, Jonathan 1314
Asher, Nicholas 846
Azzam, Saliha 1354

Backström, Christer 1599 Bottcher, Claudia 1728 Baader, Franz 808 Bacchus, Fahiem 1933 Bachmair, Lco 348 Bala, J. 719 Ballard, Dana H. 10 Baluja, Shumeet 133 Baptiste, Philippe 600 Barak, Amnon 961 Baral, Chitra 2017 Barbeau, M. 791 Baumgartner, Peter 335 Bayardo, Roberto J., Jr. 558 Beek, Peter van 541 Benferhat, Salem 1449 Bennett, Scott 1153, 2065 Bessière, Christian 592 Bhatia, Praveen 915 Bhattacharya, Subir 243 Binder, John 1146 Birnbaum, Larry 439 Bistarelli, Stefano 624 Blocher, Anselm 417 Blum, Avrim L. 1636 Blumberg, Bruce 2073 Bobrow, Daniel 1773 Bochman, Alexander 1518 Borgida, Alexander T. 816 Boström, Henrik 1194 Boutilier, Craig 1096, 1104, 1550 Brafman, Ronen J. 96, 1458. 2010 Branting, L. Karl 384 Braunschweig, Bertrand 1789 Bresina, John 1583 Briggs, Will 688 Britanik, J. 1677

Brown, Christopher M. 64 Bruin, Arie de 273 Bundy, Alan 175 Burke, Robin 2071

Caferra, Ricardo, 328 Cameron-Jones, R. M. 1019 Cao, Yong 2061 Carberry, Sandra 1243 Carbonell, Jaime 2033 Carenini, Giuseppe 1276 Cayrol, Claudette 1443 Cha, Byungki 304 Chabin, Jacques 348 Chander, Ishwar 1390 Chatterjee, Shankar 2063 Chaudhri, Vinav K. 759 Chen, Pang C. 252 Chen, Ta 348 Chess, David M. 985 Chimura, Fumibiko 259 Chopra, Rajiv 50 Choucity, Berthe Y 1694 Chu-Carroll, Jennifer 1243 Cohen, Robin 1338 Collins, Gregg 439, 1567 Cook, Drane 688 Cooper, Paul R. 2051 Ctawford, James M. 1814

Daniels, Jody J. 400 Darrell, Trever 2073 Darwiche, Adnan 211 Davidor, Yuval 961 Davlouros, James D. 2059 Delong, Gerald 1153, 2065 Delong, K. 719 Dean, Thomas 1121 Dearden, Richard 1104 Dechter, Rina 572, 616, 1742. 2027 Degtyarev, Anatoh 342 Delgrande, James P. 1488 Demri, Sréphane 289 Denecker, Marc 1201 Deng, Kan 1233 De Raedt, Luc 432 Dietterich, Thomas G. 1114 Doherty, Patrick 1502 Domingos, Pedro 1226 Dorr, Bonnie J. 1299 Doyle, Richard J. 1821 Drummond, Mark 1583 Dubois, Didier 1449, 1924 Durrant-Whyte, Hugh 36

Duxbury-Smith, Peter 1757 Dvorak, Daniel L. 1814

Edward Tsang 2027 Eiter, Thomas 870 Eklundh, Jan-Olof 27 El Fattah, Yousri 1742 Ephrati, Eithan 679 Epstein, Susan L. 454 Frol, Kutluhan 1592 Etzioni, Oren 930, 1704 Euzenat, Jérôme 894 Everett, John O. 1837

Falkenhainer, Brian 1798 Falungs, Boi 1694, 1757, 2055 Fargier, Hélène 631 Farquhar, Adam. 1773, Adam. 1806 Favyad, Usama M. 2067 Ferguson, Innes A. 2059 Fermüller, Cornelia 20 Fink, Eugene 1606 Finkler, Wolfgang 2053 Firby, R. James 72 Fischer, Markus 1398 Fisher, David 1314 Fisher, Doug 1041 Foo, Norman 822 Forbes, Jeff 1878 Forbus, Kenneth D 1798 Ford, Kenneth 972 Fox, Susan 391 Frohlich, Peter 1721 Freuder, Eugene C. 548, 563, 592, 2027 Friedman, Nr. 1458 Frisch, Alan M. 1210 Frost, Daniel 572 Fu, Daniel D. 464 Fu, Yongjian 2049 Furbach, Ulrich 335 Furse, Edmund 2057 Furst, Merrick 1. 1636

Gorz, Gunther 473 Gaasterland, Terry 1299 Gamper, Johann 784 Geffner, Héctor 1495 Georgeff, Michael P. 704 Getoor, Lise C. 1612 Ghallab, Malik 1643 Giacomo, Giuseppe De 801 Ginsberg, Matthew L. 607, 2027 Gitler, Daniel 961
Giunchigha, Enrico 1964
Gluck, Mark 518
Godo, Lluis 1916
Gogic, Goran 862
Goldszmidt, Moisés 1104
Goller, Christoph 509
Gottlob, Georg 870
Graf, Winfried 2053
Grant, Stuart A. 646
Greiner, Russell 1162, 1169
Grigm, Michelangelo 901
Gruber, Tom 768
Gupta, Satyandra K. 1670
Gupta, Vineet 1773

Haase, Kenneth B. 1375 Haines, Matthew 1390 Halpern, Joseph Y. 1853, 1933 Hamidzadeh, Babak 220 Hammond, Kristian L. 464, 2071 Han, Jiawei 2049 Hansen, Pierre 1862 Harada, Larry 672 Harbusch, Karin 2053 Harrison, Robert F. 488 Hartley, Anthony 1398 Harvey, William D. 607 Hasegawa, Osamu 82 Hatzivassiloglou, Vasileios 1382, 1390 Hayamizu, Satoru 82 Hayashi, Yoshthiko 1711 Hayes, Patrick 972 Hayes-Roth, Barbara 967 Hearst, Marti A. 2047 Heinsohn, Jochen 2053 Hendler, James 142, 1592, 2033 Herrmann, Christoph S. 494 Hogg, Tad 711 Holder, Lawrence B. 1056 Horswill, Ian 56 Hovy, Eduard 1390 Howe, Adele E. 1620 Hozumi, Tanaka 1308 Huang, J. 719 Huang, Tim 1878 Hubbe, Paul D. 548 Hunt, Sebastian 640 Huntet, Edward 2063

Iida, Masayo 1390 Ikeda, Mitsuru 1830 Imaichi, Osamu 1435 Inoue, Katsumi 204 Isbeli, Charles 2045 Itou. Katsunobu 82 Iwama, Kazuo 304 Iwasaki, Yumi 885, 1773, 1806 Iwayama, Makoto 1322

Jönsson, Arne 1405 Jaeger, Manfred 1847 Jain, Ramesh 2063 Jameson, Anthony 1886 Jampel, Michael 640 Japkowicz, Nathalie 518 Jaumard, Brigitte 1862 Jonsson, Peter 1599 Jung, Bernhard 2061 Junker, Ulrich 1789

Kabanza, E. 791 Kahn, Roger E. 72 Kaindl, Hermann 236 Kainz, Gerhard 236 Kambhampati, Subbarao 1627 Kanazawa, Keiji 1146, 1878 Kang, Hee-Joong 1130 Karp, Peter D. 751, 768 Kartha, G. Neelakantan 1970 Kashino, Kunio 158 Kask, Kalev 616 Katkere, Arun 2063 Kautz, Henry 862 Kawabata, Takeshi 165 Kay, Judy 978 Keane, Mark T. 377 Kelly, Patrick 2063 Kennedy, R. Lee 488 Kephart, Jeffrey O. 985 Khardon, Roni 319 Kilger, Anne 2053 Kim, Jin H. 1130 Kinoshita, Tomoyoshi 158 Kitamura, Yoshinobu 1830 Kitano, Hiroaki 532 de Kleer, Johan 1736 Knight, Kevin 1382, 1390 Knight, Leslie 725 Knoblock, Craig A. 1686 Koenig, Sven 1080, 1660 Kohavi, Ron 1071, 1137 Kolbe, Thomas 190 Koller, Daphne 1146, 1185. Kondrak, Grzegorz 541 Kononenko, Igor 1034 Korf, Richard E. 266 Koza, John R. 734 Kozato, Fukumi 502 Kraus, Sarit 655 Krieger, Hans-Ulrich 1428 Krishnaprasad, P. S. 142

Krulwich, Bruce 439 Kuokka, Daniel 672 Kuramura, Don 2063 Kurita, Takio 82 Kurumatani, Koichi 1750

Laborie, Philippe 1643 Lakemeyer, Gerhard 853 Lansky, Amy L. 1612 Larrosa, Javier 579 Laux, Armin 808 Law, Kincho 885 Leake, David B. 391 Leeb, Angelika 236 Lehmann, Daniel 1534 Lehnert, Wendy 1050, 1314 Lenat, Douglas 2033 Lenzerini, Maurizio 801 Leone, Nicola 870 Lesh, Neal 1704 Lesser, Victor R. 662, 694 Levesque, Hector J. 1933 Levy, Alon Y. 196 Li, Chia-Hsin 1071 Li, Xiaobin 1368 Liberatore, Paolo 1557 Lieberman, Henry 924 Lifschitz, Vladimir 1964, 1970 Lin, Dekang 1420 Lin, Fangzhen 1985, 2001 Lin, Shieu-Hong 1121 Linden, Keith Vander 1398 Ling, Sui-ky Ringo 1766 Litman, Diane J. 1814 Liu, Bing 119, 586 Liu, Huan 480 Llopis, Jimena 1495 Lochbaum, Karen E. 1260 Lombart, Vincent 175 Luk, Steve K. 1390 Lukaszewicz, Witold 1502, Lytinen, Steven L. 2071

Méndez, Gisela 1495 Ma. Zhe 488 Maclin, Richard 524 Madalinska-Bugaj, Ewa 1950 Maes, Pattie 2073 Makoto, Iwayama 1308 Manikonda, Vikram 142 Maples, Creve 2069 Marchiori, Elena 356 Marefat, M. 1677 Maresky, Ionathan 961 Marquis, Pierre 837 Matsumoto, Yuji 1435 Mattis, Joe 1276 Matwin, Stan 1368 McCain, Norman 1978 McCarthy, John 2041

McCarthy, Joseph F. 1050 McCartney, Robert 878 McConachy, Richard 1251 McGuinness, Deborah L. 816. 2045 Melis, Erica 182 Meseguer, Pedro 579 Mikitiuk, Artur 1509 Miranker, Daniel P. 558 Mishra, Anil K. 1814 Mitchell, Tom M. 1217 Mittal, Vibhu O. 1276 Miyashita, Kazuo 371 Mizoguchi, Riichiro 1830, 2033 Moezzi, Saied 2063 Montanari, Ugo 624 Moore, Andrew W. 1233 Moore, Johanna D. 1276 Morreau, Michael 1466 Mouaddib, Abdel-illah 775 Muggleton, Stephen 997 Mukerjee, Amitabha 915 Murthy, Sreetama 1025 Myers, Catherine 518 Myers, Karen L. 768 Mylopoulos, John 759

Nagao, Katashi 1284 Nakadai, Kazuhiro 158 Nakamura, Takayuki 126 Nakatani, Tomohiro 165 Nasukawa, Tetsuya 1360 Nau, Dana S. 1592, 1670 Nayak, P. Pandurang 196 Nebel, Bernhard 2053 Nejdl, Wolfgang 784, 1721 Nguetsé, Guy-Blaise Douanya 1862 Niemelä, Ilkka 312 Nishida, Toyoaki 42 Niyogi, Sourabh A. 3

Okuno, Hiroshi G. 165 Ortega, Julio 1041 Otsu, Nobuyuki 82

Page, C. David, Jr. 1210
Pagnucco, Maurice 822
Paley, Suzanne M. 751
Papadias, Dimitris 901
Papadimitriou, Christos 862, 901
Pape, Claude Le 600
Paris, Cécile 1398
Parr, Ronald 1088
Passonneau, Rebecca J. 1267
Patel-Schneider, Peter E 1814
Pearl, Judea 1480
Pederson, Jan O. 2047
Peltier, Nicolas 328
Pemberton, Joseph C. 227

Pemberton, Lyn 1398 Pentland, Alex 2073 Perkowitz, Mike 930 Peterson, Craig 2069 Pfeffer, Avi 1185 Pijls, Wim 273 Plaat, Aske 273 Pollack, Martha E. 679 Pomerleau, Dean A. 133 Poole, David 150 Power, Richard 1398 Prade, Henri 1449, 1924 Profithch, Hans-Jürgen 2053 Prokopowicz, Peter N. 72, 2051 Pryor, Louise 1567 Puterman, Martin L. 1096

Qumlan, J. R. 1019

Régin, Jean-Charles 592 Raiman, Olivier 1736 Ramakrishnan, I. V. 348 Ramoni, Marco 1869 Rao, Anand S. 704 Rao, Rajesh P. N. 10 Reece, Steven 36 Regli, William C. 1670 Reiter, Ray 2001 Rekimoto, Jun 1284 Resnick, Lori Alperin 2045 Resnik, Philip 448 Richards, Bradley 1757 Rintanen, Jussi 1474 Rissland, Edwina L. 400 Rist, Thomas 2053 Rosenbloom, Paul 103, 2033 Rossi, Francesca 624 Roth, Dan. 319, 1178 Roth, Steven 1276 Russell, Stuart 950, 1088, 1146, 1878

Sablon, Gunther 432 Sakama, Chiakt 204 Salzberg, Steven 1025 Samuelsson, Christer 1414 Sanders, Kathryn E. 408 Sandholm, Tuomas W. 662, 694 Saraswat, Vijay 1773 Sasajima, Munchiko 1830 Sasaki, Takahiro 259 Schäfer, Ralph 1886 Schäfer, Ulrich 1428 Schaeffer, Jonathan 273 Schaerf, Marco 1557 Schiex, Thomas 631 Schirra, Jörg R. J. 417 Schroeder, Michael 1721 Schuurmans, Dale 1169 Schweitzer, Haim 908 Scott, Donia 1398

Krotkov, Eric 88

Selman, Bare 862, 998, 2027 Sen, Sandip 725 Setiono, Rudy 480 Shavlik, Judc'w. 524 Shchory, Onn 655 Shekhar, Shashi 220 Shoham, Yoav 96 Simmons, Rcid 1660, 1080 Simon, Hcrberr A. 939 Simons, Joep 1886 Sims, Brailey 822 Sloman, Aaron 2037 Smetana, Harald 236 Smets, Philippe 1896 Smith, Barbara M. 646 Smyrh, Barry 377 Soderland, Stephen 1314 Song, Fei 1338 Sorkin, Gregory B. 985 Spala7.zi, Luca 1941 Sperduti, Alessandro 509 Srihari, Rohini K. 50 Srinivasan, Raghavan 1620 St-Henis, R. 791 Sranca, Amonina 509 Steedman, Mark 1292 Srent/, Anthony 1652 Srolzenburg, Fricdcr 335

Straach, Janell 908
Sun, Kun 2055
Sun, Ron 424
Swain, Michael J. 72, 464
Swanberg, Deborah 2063
Swanson, Keith 1583
Sycara, Katia 371
Szalas, Andrzej 1502
Szpakowicz, Stan 1368

Tai, Li-Cheng 2063 Takenobu, Tokunaga 1308 Tambe, Milind 103 Tan, Sek-Wah 1480 Fan, Yao-Hua 1525 Tanaka, Hidehiko 158 lanaka, Ka/.uyo 82 Tang, Simon 2049 Tani, Jun 112 Tenncnholtz, Moshe 2010 Tei7opoulos, Demctri 1003 Tcsauro, Gerald J. 985 Tessler, Shirley 885 Thielschcr, Michael 1956, 1994 I'hiiin, Sebastian 1217 Tokoro, Mano 259 Tokunaga, Takenobu 1322

van der Torre, Lccndert W. N. 1525 de la Tour, Thierry Boy 289 Traversa, Paolo 1941 Truszczynski, Miroslaw 1509 Tsuneto, Rciko 1592 Turk, Andreas 473 Turner, Hudson 1978

Uhlin, Ibmas 27 Ur, Sigatit 679 Uramoto, Nanhiko 1 ^60

Vafaie, H. 719
del Val, Alvaro 830
Vertaillic, Gerard 631
Verma, Rakesh M. 362
Vescovi, Marcos 1806
Vieu, Laure 846
Vila, *Uu*,^, 1916
Vilain, Marc 1346
Voronkov, Andrei ^42

Wachsmuth, Ipke 2061 Wakimoto, Kop 206^ Wallace, Richard J. 563 Walihcr, Chmtoph 190 Weehsler, H. 719 Wcigel, Rainer 1694
Weis, 'Fhomas 1886
Wcxelblai, Alan 2073
While, Steve R. 985
Whitney, Richard 1390
Williams, Mary-Anne 822, 154
Wusniewski, Robert W. 64
Wu, Dekai 1328

Xiaochun, Cheng 1910 Xuhua, Liu 1910

Yager, Ronald R. 1902 Yamada, Kenji 1390 Yamamoto, Ka/.uhiko 82 Yang, Qiang 1606 Yip, Kenneth 1782 Yugami, Nobuhiro 282 Yunfei, Jiang 1910

Zhang, Hanrao 298
/hang, Jian 298
Zhang. Wei 1 1 14
Zhao, Qi 42
Zheng, Zijian 1064
Zilberstein, Shlomo 775, 1576
Zukeiman, Ingrid 1251