PROFESSOR: All right. So I am really happy to say that we've got SWERY. Do you go with SWERY or Swery65?

SWERY: SWERY please.

PROFESSOR: SWERY. Swery65's Twitter. Your Twitter account.

SWERY: Yes.

INTERPRETER: So a developer. He's visiting us from Japan, visiting for the Video Game Orchestra, which Shota-- is he in the room right now?

SHOTA: I'm here.

PROFESSOR: There he is-- is organizing that orchestra. They're playing tomorrow. That's right? Yeah. So we sent you the code for that. So please, if you're interested in attending, please do attend that. It'll be really fun. They'll be playing some of the music from SWERY's most recent game. SWERY's from Access Games?

SWERY: Yes.

PROFESSOR: And previous games he's made include *Spy Fiction, Deadly Premonition,* and the *Deadly Premonition* director's cut. And a few others.

SWERY: To Japan. *Ace Combat.* Or [? *Ganda.* ?] Something.

PROFESSOR: So from Namco Bandai. Those were Namco games. Yeah. So he's made a bunch of different types of games.

We really like, at the lab, we really enjoy the *Deadly Premoniton* game. It's a great open-world simulation game that it plays a lot differently than if you're used to the normal *Grand Theft Auto.* So if you haven't played that, *Deadly Premonition,* he'll be talking about some of those games today. But definitely check out YouTube, and check out playing that. We have it at the

lab. So if you'd like to use the lab and play that game at all, you're more than welcome to.

They're going to also be demonstrating their most recent game on the Kinect once we get our tech issues fixed. So we'll start with lecture. We'll have some Q&A at the end of that, and hopefully we'll have a chance to play their latest game. So I'm going to give you this.

INTERPRETER: You can just clip it anywhere?

PROFESSOR: Yeah, just clip it like-- near the top of your-- yeah.

INTERPRETER: OK.

PROFESSOR: And feel free to hold it if you don't have anywhere else to put it

INTERPRETER: OK.

SWERY: Hi. Nice to meet you guys. I can't speak English well. Sorry. I need a translator.

INTERPRETER: Hi.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: I'll be speaking in Japanese. So I will translate.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: As the teacher has said, that he makes games. So in order to accommodate everyone who might not know the games, we've presented this picture over here. Can you hear me OK? Is this good?

[MUSIC PLAYING]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: These are all the games that he's worked on previously.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: You're familiar with these games, here? You know, some were only released in Japanese market, also.

SWERY: [SPEAKING JAPANESE]

[APPLAUSE]

INTERPRETER: We've been making games for about 20 years, just like these games up here. And today, we'd like to talk about the very newest game using the Xbox Kinect in the front there.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So this is basically the structure of today. We want to start with a small lecture. If we can get the video going--

PROFESSOR: They're here to set that up right now.

INTERPRETER: Yay! We can play it, and then have a short Q&A at the end.

SWERY: Yep. [SPEAKING JAPANESE]

INTERPRETER: So for some of you who might not know, *D4* is a game that was designed for Xbox One Kinect, so that you can play using your motions from the very beginning all the way to the very end in an action-adventure kind of story.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So this is a type of game that you actually don't have to hold the control in your hand. Everything is hand-motion based. So it has this sensor with the Xbox One Kinect bar.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So the Kinect, it actually takes a skeletal image of you. And then, using that, it allows for it to detect the motion of the person who's playing the game.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: It's kind of like an all-in-one kind of sensor device. It doesn't only have just the body movement sensor, but also has a microphone, a camera, all the different kinds of things. So it could accurately capture what you're doing.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So in one rough sketch, this is pretty much all the sensors that are incorporated into the Xbox Kinect sensor. As you can see, there's a hand-tracking one with the three different options there. Face-tracking, mic sensors-- all of this is inside that little.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: We don't actually know what it's used for, but there's also a glasses tracking device sensor.

SWERY: Doesn't make sense. [SPEAKING JAPANESE]

INTERPRETER: So in order to come to this point, we've had a lot of different input methods that we used.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So this is, basically, all the different devices, from the very beginning all the way to 2014. So all these devices have been previously made up to now.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So basically, at the very beginning, if you look over there, there's games that only have a couple buttons. And then we've progressed all the way over here. Do you know Femicon? It's on the corner there, too.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Yeah, in the very beginning of the 90's, there's also this rifle controller thing down here. That's all very interesting.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: He understands how much we all love shooting games.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then, if you look at the next decade over, or the next generation, you notice that there's actually controllers device for each specific game. So we have the new gun controllers over here, and then the actual handheld controller over here, specific to whatever game that you

are designing for.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then in this era, you can see that they also utilize a piano keyboard up top. So you use all different kinds of medians in order to play these games.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then, in the 2000 onwards, you noticed that we actually have these kind of controllers. Basically, everything has some kind of screen panel attached to it. And then you have guitars and drum sets, and things that we see nowadays in gaming.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: That's Kinect.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So the Kinect is over here underneath the Wii. So perhaps it's like whoever made the slides preferences.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So probably whenever we game nowadays, we have something similar to this, where you're holding a handheld controller.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Also, the other is like when you use actual computer-- PC games. And you have a mouse and a keyboard to play with.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then also nowadays, a particular style is to use these kind of things, like a pad over there, or a guitar to play the games nowadays.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So now we have a question about Kinect. Is it one of those games that you have something like a guitar in your hand and you're playing, or is it something controller-based in your hand?

What do you think?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Anyone that thinks that it's like a gamepad device?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Something that's very specific and different. Anyone? So there's two sides here. We have a couple hands.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Some brave souls.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: In his opinion, he thinks that Xbox One is traditional. It's more traditional, and not special. It doesn't have those different elements to it.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So in his opinion, there's two distinct differences between a traditional game and a not-so-traditional game. The not-so-traditional game would be something that does not-- you're not designing the game based on the medium that you're using. And then the other way around, if it's a nontraditional device, it is based-- sorry. I got that wrong. Sorry.

A traditional device would be a game that you play based off of the medium that you're using to play the game. And a nontraditional device is not dependent upon the medium that you're using, but something else.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: He feels that a special device-- a special game would be something like, let's say then *Guitar Hero,* when you pick up a guitar, and you have a guitar to play with, you automatically know that this is a music game. It's not going to be a fighting game.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: We're going to explain a little bit about why the Kinect is considered a traditional game.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So a game is made by having the players input a code through a different medium into the game itself.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So the symbols-- like pushing this button will fire this missile. Kind of shorthand symbol.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So then in *D4,* instead of actually having a motion mean something, it is more like you follow the arrows. So if you wanted to turn the page, you follow the arrow, and it will go around. So it's like a symbol based.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So there's also, like *Minority Report* and *Iron Man* that came out, it's not necessarily a game that you use because it's based off of this Kinect, but kind of like a halfway semi-using the Apple products and the OS, iOSes in order to make the games.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So if you kind of really focus into whether you're going to make a special game or a traditional game, and you narrow your vision, your game is probably going to become kind of small. In his opinion, he thinks that in order to make it a bigger deal, and make it a bigger thing, you should break that boundary between traditional and special, and find something that works really well with the medium that you're using.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So with *D4,* what he wanted to challenge was not only the actual game play itself, but how the players interact with the device in order to make actions happen.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So instead of having the user have a handheld controller to click on buttons, he wanted to find a way that you can actually have the people interact with the game by having these hand gestures, or motioning a bat, and having a story go along.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Are you interested?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Do you have a preference? Does anyone like Kinect, particularly? Hate Kinect? Have an opinion about Kinect? It's good? I saw the-- over there.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So now that we've piqued your interest a little bit, I think that some people are probably thinking, yes, let's incorporate motions into our game. But actually there's a bunch of little problems that come up when you want to use motion.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: The Kinect is, as you see, stupidly honest. It only registers the exact motion that you are doing. So you have to be precise when you play this.

SWERY: [SPEAKING JAPANESE]

[LAUGHTER]

INTERPRETER: There's a function-- especially like in *D4,* where if you take from an outside hand motion, and you swipe to the left, the camera will also follow you. Your vision will change as well.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So let's say if I was going to swipe from my right to my left, the camera will move this way. And if you move from your left to the right, the camera will move that way. It didn't really work out. Have you tried to do it?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So I know some people probably have this, if you're a gamer-- I know I've experienced this. But if you try to use one motion. Like, OK, I'm going to slide to the left. That didn't work. Let me try it again. When you try it again, this second sensor also catches. So then your computer's just moving around like crazy. Instead of having a one reset, it registers this backwards motion as well.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So in order to try to compensate, or to change this method, he tried to make it so that if you swipe really fast, the camera will react. But if you swipe really slow, it will not react.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: But at first, he thought this was a brilliant plan. But when you're really hyped up and energized about playing a game, adrenaline pumps in, and then everything becomes really fast. Or if you have maybe an older person who maybe cannot move their hand quite so fast. It doesn't react.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So then he thought, OK, let's try having a little bit of time. So once you move the camera angle, if you don't do anything you'll be OK. It won't move.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So it didn't work, because this speed limitation was also one thing. But once it-- [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then, even if you do something, and then you're like, OK, I'm going to wait two seconds before I do to my next action, it actually just goes back to what it was originally. It reverts back.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So just from this one swiping action, he's changed it this many times.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So in the game *D4,* in order to select something, like back or next, you actually have to grab the back or next. There's a hand that hovers, and then he makes this grabbing function, and it pushes "Enter" pretty much. But then, in order to differentiate between the swipe and the grab-- or some people do a combination of a swipe and a grab at the same time. So it didn't work per se. And so even if you're doing one small action, like swiping, it caused this much different trial and errors that came up.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So what he wants to say is that even though there might be some negative views about Kinect, it's just basically maybe certain developers, directors can't design well for the game. However, these things could possibly easily be overcome with a software change.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And so if you try to find a game designer who doesn't think about changing the software, and actually only concentrates on the hardware version of it, then they're going to have to make a game specifically designed towards the hardware, instead of having the simple solution of let's just change something else to make it better.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So instead of how to make a good game, instead of thinking, "How do I use the hardware that they've presented me?" well, using that hardware incorporating a different software trying to find a different approach to make the hardware itself more stand out is what he wants to push.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Is it?

PROFESSOR: We're going to try.

INTERPRETER: Oh. OK. If this works, we can play *D4.*

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Does anyone want to play *D4?* Oh. Oh, oh yeah. You all have to raise your hand at the Kinect, and it'll just register everyone.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Anyone whose name starts with D? First name. Like David, or Diana, or Danielle?

SWERY: Nobody?

INTERPRETER: No one? Really?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Last name?

AUDIENCE: Yes.

INTERPRETER: Yay!

SWERY: You can play. Please. [SPEAKING JAPANESE]

INTERPRETER: If it works. Don't move too quickly. Walk very slow. Has anyone played *D4?*

SWERY: No? Not yet?

INTERPRETER: I was supposed to go to a meeting yesterday, and instead I sat at my house for six hours on my *D4.* It's really addicting.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So maybe, as you said, no one here has really played this game. But once you play it, you'll know that this is not your typical game. It's a little bit different.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: But if this doesn't work, it's affordable. It's only $15. Yay!

SWERY: [SPEAKING JAPANESE] Thank you for PR! [SPEAKING JAPANESE] Too dark. [SPEAKING JAPANESE]

INTERPRETER: Would it be possible if this doesn't work to just do a Q&A now, and then maybe set this up in a different room and have people play it?

PROFESSOR: There's no other room that has HDMI, especially a room that's big enough for the class.

INTERPRETER: I see. PROFESSOR: What I could do is-- it wouldn't work for today, of course, but we can do games in our game room.

SWERY: [SPEAKING JAPANESE]

PROFESSOR: Ah, it's supposed to look like that?

INTERPRETER: Yeah. It has to look like that.

PROFESSOR: So it's the white. There's a whole layer of color that's not being shown.

AV PERSON: Right. So if it looks fine on that screen, and then it doesn't look fine on another screen, then I can't say that it's the connection that's the problem.

PROFESSOR: Yeah. So it could just be the--

AV PERSON: It's possible it could be the HDMI cable as well. But there is two things that I could suggest. We could actually [INAUDIBLE].

INTERPRETER: Just walk really slowly.

[INTERPOSING VOICES]

PROFESSOR: And then after-- [INAUDIBLE].

AV PERSON: We'll be back in 5, 10 minutes.

PROFESSOR: 5, 10 minutes? Great. Cool.

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: OK. It was a really fun game. Yeah! So we're actually going to try to do this one more time, but we have about 5 or 10 minutes while they figure out the technical aspects. But if anyone has any questions, we can entertain them right now.

AUDIENCE: So you mentioned adjustments to the software that you made to the Kinect firmware. Is that something that-- is it very accessible? Is it easy to change the software that it comes with? I would think Microsoft wouldn't want people messing with-- and they muck it up or something.

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So it's actually pretty easy to change, apparently, the software part. But in order to think about how it could be better-- like why it's buggy, or what could be better-- what could make it smoother, in order to even make *D4,* it took three years. So coming up with all the different

things that could possibly go wrong is more of an issue.

AUDIENCE: Yeah. You mentioned the problem with the camera. How did you finally fix it?

INTERPRETER: Which? Sorry?

AUDIENCE: He mentioned the problem with the camera. How did he finally fix it?

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So basically, it's just a bazillion trials and errors, asking people-- like any users, hey, let's play *Testament* a bazillion times over, and just trying to somehow come up with the solution.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So actually, with the Kinect, it registers everyone's height and weight kind of things. So if you go to Japan, where everyone tends to be a little bit vertically smaller, as opposed to if you go to America, Europe, and the people tend to be a little bit bigger. So he has to go to all these different countries and have play tests done at those specific countries in order to adjust for physical problems.

AUDIENCE: You mentioned the input device affecting how you design your game. What would you do if you had a brain-computer interface?

INTERPRETER: You would laugh, apparently.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So he actually wants to challenge it sometime. But even with the motion sensors, you have so many problems that are going on. So as a game designer, if you were to use the brain sensor ones, you'd have to even think of one step even ahead of the player in order to get it to go. So it'd probably be very difficult.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: But even in *D4,* when we have even like an arrow, people, humans, we tend to automatically follow the arrow anyways. So if there's just an arrow and no directions, you just kind of follow the arrow. So perhaps there is a way to actually have it so that we can do the brain sensors,

because of existing motor recognition.

AUDIENCE: You mentioned that you have this more generalized input devices and specific input devices. What's your opinion on that? Even for the generalized input devices, some of them are better for some games and not others. For example, keyboard and mouse works well for strategy, but you can't really do *StarCraft II* with a standard controller.

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So his opinion is it doesn't really change based on having one set-- the design for what you want to make. But as a designer, you definitely should think about which one is going to work better. As you said, *StarCraft* would not really work so well with a handheld controller. And so that's kind of up to the designer to decide whichever is better.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So we're not trying to be like, "Go play Kinect, everyone!" But it's more of instead of having this is one option, by using the Kinect, how can we make it so that the user actually feels more like they are playing in the game, actually, controlling the character, and having different options that way?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: You?

AUDIENCE: So I found it really interesting how you talked about the differences between the different kinds of controllers, and what you just said about having to think carefully about which controls do you use. Is there something about the Kinect's motion detection that you think really contributed to the feel or the atmosphere of the game? And then you talked a little bit about immersion, but something maybe a little more specific than that-- something that you feel like, because I used the Kinect, I really got to do something specifically cool?

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So with the *D4* game, let's say if you wanted to use a mouse, and you can actually follow the mouse with the arrows, or use the control of the D-pad and follow around with the arrows. But with Kinect, what is really cool is that you can actually move your hand and click on something, or do an action based off of Kinect functions.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So let's say by using the Kinect, there is-- it's kind of easier if you have played this before-- as with everything. But there are certain things that happen-- like real-time, different events that are triggered because of another thing that you have done.

And with Kinect, it's actually smoother. Like your emotions, if you feel really on edge about something, it kind of reflects in your body movements, and then it catches that. So with the Kinect, there's a little bit more in your personal-- like you're in the game kind of thing, as opposed to a controller.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then, so if you had a controller in your hand, or a mouse or a keyboard, the only way to make something harder-- to raise difficulty-- is to increase the speed of your tapping, or something has to-- that kind of thing. There might be other ways. But for the most part, we increase the speed. However, with the Kinect you actually physically have to emotionally gut yourself into it in order for it to increase.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Oh.

SWERY: You?

AUDIENCE: Yeah. In my experience with these kind of things where you have no direct control over what several users may have-- like you talked about the grandma and speed up. So, in my experience, the way you do it is you make sure that that is a variable. And I'm asking, why is it not possible here? So, for example, before the game starts, you ask the grandma to register

how fast she can do this with the camera.

INTERPRETER: Oh. Like a Windows double-click speed testing?

AUDIENCE: Yeah, exactly. So you set up all those things as variables. And when the game starts the grandma can go at her pace, the young guy can go at his pace.

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE] You can in *D4.* In *D4* you can.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: But they still took an average, pretty much. So most people would be able to still play it without having to finagle though all the settings.

SWERY: [SPEAKING JAPANESE] Any other question?

AUDIENCE: What's the cost for an average game that, say, like cost, like *D4?* What's the cost in terms of capital, number of people you need-- developers, artists, whatever?

INTERPRETER: You want a very large number, basically.

AUDIENCE: How long would it take to develop a game?

INTERPRETER: [SPEAKING JAPANESE]

SWERY: Oh.

INTERPRETER: Many zeroes.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So it's kind of difficult to put a number to how much it costs. This is kind of hard for me explain, so bear with me a moment. But if you were to say how many people were to work on this game, and then kind of use that as a monetary equation, in one month if you were going to make this game, you'd probably have about 600 peoples' worth. Does that make sense? So if you only had 20 people, and 20 people worked on one game for one month, it would maybe take 30 months to finish this game kind of thing. Does that make sense?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So *D4* is still a smaller-- it's not a huge, giant, giant game. So if you go to maybe PlayStation, like a big company game, it might be 300 people, one month, for 30 months kind of thing. So it kind of depends. And it's a roundabout, not really a good answer. But--

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Yes! It's working! Finally!

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Yay!

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Color. Can everyone see? If you can't, you could consolidate, probably.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Binoculars.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So you have to move your hand, and pick and grab. Yeah.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Yes. The action is good.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: There might be some graphic morals, or graphic language. I hope we're all OK.

SWERY: [SPEAKING JAPANESE]

VIDEO GAME CHARACTER: Get out here now!

[PUNCH]

[PUNCHES AND GRUNTS]

VIDEO GAME CHARACTER: [INAUDIBLE]. Set your ass on your head! No more messing with me, Papi!

[GRUNTS]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

VIDEO GAME CHARACTER: Bad. Real bad! [INAUDIBLE] I said. You're never, ever, ever gonna [INAUDIBLE].

INTERPRETER: That's the main character.

VIDEO GAME CHARACTER: There you are. [INAUDIBLE]. Hey, Papi! Ha-ha-ha-ha! So how about--

SWERY: Action.

INTERPRETER: Oh. And this is the action. You have to move your right hand down. There.

[SOUNDS OF FIGHT]

[LAUGHTER]

Yeah. Things just got serious!

[LAUGHTER]

[INAUDIBLE], I'm walking this one down to the park.

[LAUGHTER]

[APPLAUSE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So it wasn't used here, but there's actually moments where you scream into the mic-- the sensor in the microphone-- to catch it. Yeah. You'll have a little command on the side that says, "Scream." And you're like "Ah!" And it goes whoop. Like, OK!

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So we're kind of running low on time. So he's going to do the adventure one.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Thank you for laughing.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: The loading time, however, is something we cannot overcome.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So this adventure scene, we're just going to show you how to investigate the rooms themselves.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: [SPEAKING JAPANESE]

SWERY: [SPEAKING JAPANESE]

[MUSIC PLAYING]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So he has a special ability to go back in time. And just now, when he fell, he just came back from back in time.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So by using Kinect, you can interact with the characters by using these hand signals.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then there's an exclamation point. If you hover your hand over it, you'll be able to see important information.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: He's a detective. Basically, his wife was killed two years ago, and he's looking for the true murderer of the case.

VIDEO GAME CHARACTER: My name is David Young. Former narc with the Boston PD.

INTERPRETER: It takes place in Boston, too!

VIDEO GAME CHARACTER: My likes include 100% agave tequila. My dislikes are mainly drugs and chewing gum. Two years ago someone killed my wife. Since then I've been using every second of my life to solve the case.

SWERY: My name!

INTERPRETER: That's him!

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Just by moving your hand around, you can pick which one you actually want to interact with.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then, if you clasp your hand together, it's enter.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And if you follow the movement of the arrow, it moves the character's hand.

VIDEO GAME CHARACTER: It's been broken since that day.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: You can use both hands.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: If you wanted to change the camera angle, you put your hand all the way to the side and swipe across.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then if you tried to swipe it twice, it'd be back-forth-back-forth-back-forth instead of having this basically holding it and sliding over.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Of course, you're not actually shutting something physical. But by using the arrows, you kind of have the feeling that you are shutting the toilet seat down.

VIDEO GAME CHARACTER: In a slightly different form. Like all these forgotten treasures, mementos.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: OK. Put your hands up, it closes the screen.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: We're going to skip this serious part and just go into action.

VIDEO GAME CHARACTER: No results this time either. This case is in the clear.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So there's a lot of things in the rooms that you can interact with. And if you're not sure which one you should do, if you put your hand like this, it activates a thing called Vision, which is actually voice-commanded also. You can say "Vision on," and it will turn on. And it shows you the different options of what you could pick up or touch.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So usually with the controller, you use like Y button or something to enter something. But with the Kinect, by using an actual hand gesture you can connect with that even better, the characters.

VIDEO GAME CHARACTER: There's only one thing I need at the moment. Tequila. Straight up.

SWERY: Me too.

INTERPRETER: Him, too.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: If you had to do a gesture every few seconds, it might get kind of annoying. But as you see, it's like spaced out. It's only occasionally you do these gestures.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: This is his dead wife.

WIFE IN VIDEO GAME: Maybe I'll just try a little. Oh! [LAUGHING]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Yeah. Everything he does is very violent.

VIDEO GAME CHARACTER: I have no memories of that day. When I came to, I was already lying in the ICU. The only thing I do remember are the words that little Peggy whispered as she died. "Look for 'D.'" Who is

"D"?

INTERPRETER: Which we tried to do. But no one's name started with "D." So sad!

VIDEO GAME CHARACTER: At the time, there's no compelling evidence. [INAUDIBLE]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: Such a depressing story.

VIDEO GAME CHARACTER: Under the right circumstances, I now have the capability to solve even a dead-end case.

INTERPRETER: He even has an accent, though.

VIDEO GAME CHARACTER: I'll do everything in my power to find this "D." I swear I will. And when I do, oh, Peggy. Amanda?

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So we're going to investigate this door. Huh!

[MEOW]

[MEOWING]

SWERY: [SPEAKING JAPANESE]

INTERPRETER: And then he's going to [INAUDIBLE]

VIDEO GAME CHARACTER: You can't escape now.

[MEOW]

[MEOWING]

This is Amanda. She just suddenly started--

INTERPRETER: And you can move your body and change the camera angle.

VIDEO GAME CHARACTER: Sometimes goes out and gets food for us. And that's something of a lifeline for me, because I don't really go outside. Just who she is, though-- well, my memory holds no answers.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: That's the end.

SWERY: Thank you.

[APPLAUSE]

INTERPRETER: Again, the game does take place in Boston, so it's kind of adorable. BPD comes out.

SWERY: [SPEAKING JAPANESE]

INTERPRETER: So if you can get a chance to maybe play around with it sometime, it would be wonderful. If you can experiment around with what we talked about today, and see how the interaction will change your game-play. Thank you very much.

[APPLAUSE]

[CROWD NOISE]