



Letter from the Editor

Having completed *Malaise* this month (whew!), I figure there is no better topic for me to discuss in my editorial than that. I imagine there are some questions out there about the game and its creation – so I’m going to format this column as though it was a FAQ. Oh, and yes, I’m guilty of narcissism - writing about my own game - but I’m also suggesting this: any other narcissists who want to write about their own games should do so and submit their writing for publication here.

Q: Why write a sequel to *Moist*?

A: I realize that *Moist* is an all-time favorite AIF and that it has a definite mystique among players. That mystique is actually why I think a sequel works. Everyone remembers the

Continued on page 3

This Month in AIF by BBBen

Well, finally an active month! Perhaps it was the nagging about the Erins deadline that did it? Who knows? On that topic, I should point out that the Erins deadline for this year has now passed, so any games released from November onwards will have to wait until the 2007 Erins to be considered for awards. Anyway, there were five games released this month, so that’s pretty exciting! Now, normally I prefer not to comment on the specific games too much in my column, so that the “New Games” section at the end isn’t redundant. This month, however, I feel I have something to discuss about all five of the game releases.

Our illustrious editor A. Ninny released an intriguing game this month – intriguing because, to my knowledge, it is the first AIF game that is a sequel not written by the author of the original. A. Ninny describes his game, *Malaise*, as “an authorized return

Continued on page 4

Interview with Amy by A. Bomire

With AIF being so predominantly male dominated, this month I wanted to try to get a female perspective, something we’ve missed since Lucilla Frost’s interview over 18 months ago. Of course, being an author, I’m also interested in finding out what other authors have experienced in creating their own games. With that in mind, we here at “Inside Erin” are happy that Amy agreed to our request for an interview. Amy’s one released game (*Casting*) was published under the pen name “Fellatrix_UK”.

AB: I always hate this part, but it is almost required now that I ask this: What can you tell our readers about yourself?

Amy: I’m British; I’m a software engineering student; and I’m not very good at answering open-ended questions.

Continued on page 2

Contents

Page 1

Letter from the Editor
This Month in AIF
Amy Interview

Page 6

AIF Author’s Log

Page 9

Seven Seas of Thëah

Page 10

Green Summer: Live AIF

Page 14

AIF 101: Mapping

Page 15

Review of *Malaise*

Page 16

Review of *Good Neighbor*

Page 18

O Erin!

Info about *Inside Erin*

Mission Statement

Inside Erin is written and published by people who enjoy AIF. It is done for fun, but we also have some goals that we seek to achieve through the newsletter:

1. To encourage the production of more quality AIF games by providing advice from game developers, and by offering constructive criticism that is specifically relevant to AIF.

2. To encourage activity and growth in the AIF community. We aim to generate a constant level of activity so that there aren’t long periods in which people can lose interest in AIF.

3. To help document and organize the AIF community. This is done through reporting on games and events, as well as by helping to organize community-wide activities such as competitions and the yearly Erin Awards.

AB: Some of our readers may not know this, but you are the author of a very well received AIF game: *Casting* (nominated for two "Erins"). As another practically required question, can you tell us about why you decided to write an AIF game?

Amy: I've been playing AIF for years, and I've had ideas for puzzles and events that would fit well into an AIF game. Also I keep hoping that there will be more games with a female PC (there are a few good ones but it doesn't seem to have started a trend). So I wrote a game with some of the features that I felt as a player was rare or missing in other AIF.

AB: Can you say what sort of features you felt were missing?

Amy: Female PCs; bisexual PCs; PCs using sexual bribery; a commentary track; kinky stuff; strap-ons; puzzles about discovering NPCs' sexual kinks; stuffed elephants; decent spelling. Some of those have been done but are underrepresented in AIF. I was partially successful with each of those features I think.

AB: *Casting* is written in Inform, which is much more prevalent in mainstream IF than in AIF. Can you tell me some of your thoughts on choosing Inform?

Amy: I learned Inform years ago, and for a long time I've thought it was the best IF system around. I6 has a few drawbacks, but it's so versatile that if you know what you're doing you can make it behave however you want. The best feature was that the parser and all the game behaviour is written in the Inform libraries, so you can see exactly how it works and alter it where you need to. That's what made it preferable to TADS 2 (TADS 3 is a big improvement). In AIF Inform is somewhat overlooked, probably due to the influence of certain TADS games and their libraries. But "One Girl" in particular shows that Inform AIF can do anything TADS can do.

AB: One can't spend any time in the IF arena the last couple of months without hearing all of the buzz around Inform 7. Have you taken a look at the new Inform 7? If so, what were your thoughts on it?

Amy: I have taken the time to learn to program in Inform 7. I think it's clever, but I have a few problems with it. A rule-based model is probably a good step. I'm less keen on the natural language, which is a lot easier to read (if you're not a programmer) but not to write (because you've still got to learn the exact form of instructions). Also it's less versatile than I6: to do anything unusual (in my experience) you have to drop into I6, which somewhat defeats the point of it. Maybe these things will improve, but for the moment the appeal of I7 seems to be that it's easier for non-programmers to write simple games.

[Editor's Note: I6 and I7 refer to Inform version 6 and Inform version 7, respectively.]

AB: Do you think that using Inform 7 would have made writing *Casting* easier or harder, or possibly had no impact?

Amy: If I tried to get the game to work as I wanted it, I don't think it would have been possible, but I probably could have written a simpler version more quickly in I7. Whereas in I6 there are simplistic standard behaviours that I can alter as I choose (like getting the parser to understand adjectives and genitives and weak tokens), I7 seems to bind you into using the default behaviour, or at least make it difficult to see how to alter it. Also I know I6's quirks and how to keep them under control. I7 has all different quirks.

AB: Are you possibly working on anything right now?

Amy: I've been having a real life recently. Before that I was learning TADS 3 and writing an AIF library for it that behaves the way I'd like it to. I start games sometimes but without commitment they just fizzle out. At some point I'll write a new one.

AB: Shifting away from being an AIF author, you are obviously also an AIF player. Though there are many women players, they aren't nearly as prevalent as the male population. What would you look for in a game that may possibly attract other women to the community?

Amy: Hmm. Maybe more emphasis on character might appeal more to women. But I think that being an intersection of porn and computer games (both of which seem to have a bigger male fanbase than female), AIF is inevitably going to appeal mostly to men. Female protagonists might be a good idea, because it affects the whole tone of the game, not just the sex. I guess the issue

might be that if you try and write for women you're reducing an already small audience further still. But any games with something distinctive appeal to me -- like interesting plotlines, unusual settings, or kinky sex. Mainly kinky sex.

AB: Lastly, is there anything else you'd like to add?

Amy: Thanks for the interest.

And thank you for taking the time to participate! Readers interested in checking out Amy's game should take a look at *Casting* available at all of the usual places where you can download games. It was nominated for two 2005 AIF Awards.

Letter from the Editor (Continued)

characters vividly but nobody actually knows why they are there in that castle or what happens to them afterward. I called on Scarlet Herring to do a sequel (see my review of *Moist* (http://aifcommunity.org/reviews/Moist_Review.zip), but realized that he was unlikely to do so. So I then thought to write one myself.

Q: Did you really get Scarlet Herring's permission to write *Malaise*?

A: Yes I did. His one request (aside that I try to make a good game) was that I give him credit for being the original creator.

Q: So you got Scarlet Herring's permission to write a sequel. Did you get his approval to release *Malaise*?

A: Actually, no. I wrote to him several weeks before I released *Malaise* asking him if he wanted to play a late beta version of the game, but I have yet to hear back from him. I'll keep you posted as to what I hear from him and what he thinks.

Q: Do you think *Malaise* is better than *Moist*?

A: Are you kidding? What sequel (aside from "Wrath of Kahn") was ever better than the original? All I can hope is that I wrote a decent game that has much the same feel as the original in terms of setting, characterization, puzzles and technical polish - while staying in my own voice for the erotic content. It is (I think) a very good game in its own right, but I wouldn't claim it measures up to *Moist*.

Q: How would you characterize the difference in 'voice' of the sex between the two games?

A: Good question. Glad I thought of it. I think the sex in *Moist* would be characterized as wide-eyed and direct. Kind of 'jump and hump' with little in the way of preliminaries and only just enough inspection of detail. That isn't to say it isn't hot. It's memorably, searingly hot, immersive and original. Great stuff. My own preference, however, and I think the voice in *Malaise* reflects this, is to write sex scenes with more minute detail, multi-sense descriptions, containing lots of looking at lead-in and build-up and anticipation. Here's an example of both games in which the player puts a lubricated dildo into Fanny's vagina when she's very aroused:

Moist:

Fanny looks excited at the gigantic dildo. "Yes! I want that... that thing!" She lies back, and spreads her legs. "Push it into me! Fuck me with that huge dildo!" The lubrication on the dildo makes it slip into her like quicksilver on ice. The gigantic dildo almost completely disappears into her cunt. "Ooooooh!" she sighs.

Malaise:

You hold the head of the dildo up against Fanny's meaty pussy lips. The lube on the dildo makes little squishy noises as you move the dildo around between her thighs. You run its head over and around her vaginal lips and clit. Fanny groans and lifts her ass in the air in an involuntary attempt to collect the big black toy into her body. Finally, you slide the big dildo slowly in and out of her slit, fucking her with it. "Oh, fuck, that's amazing! It's so big!" she moans. You get excited both from watching the black shaft stretch and deform her lips and from her reaction. You pull the dildo out and rub its tip against Fanny's aroused clit, then you push it in deep. Inch after inch disappear into her. She takes in an amazing amount of length before you take your hand off the dildo and leave only a couple of inches exposed.

Q: The craps game in *Malaise* is a pain in the ass. Couldn't you have come up with something easier?

A: Probably. But no other gambling game really did the trick for me. Poker would be even harder, roulette has already been done (see *Cruise* by Pierre), as has baccarat (see *Tomorrow*

Never Comes by A. Bomire). Slot machines? Not interactive enough. So, craps it is. At least I kept it to a few basic bets.

Q: Speaking of craps, I know that Kim is supposed to be cheating to keep me from winning, but I was able to [describe betting system] then undo and roll over and over until I won. What's up with that?

A: Either it was a flaw in my design logic or an impossible programming problem. Most certainly it's the former. The game is designed so that it is possible to win some bets but the amount of money you have always tends downward. But craps is very complicated and clearly it did not exactly work as intended. I am thinking of re-working some of the functions to better prevent the player from winning. My other thought was to disable 'undo' during the craps game but decided against that because it changes the interface mid-stream, thereby messing with the game's continuity.

Q: What do you feel is the biggest difference between the two games?

A: Aside from the previously-mentioned difference in the style of the sex scenes, I think the biggest difference would have to be the player's interaction with Morghana. In *Moist* you get a shag with her but you have to perform a very specific combination of actions to get her to orgasm. To me, that makes her more of a puzzle than a character. The puzzle aspect of her is still there in *Malaise*, but I think it's more of a shadow of a puzzle than an actual puzzle. And once you solve it, she can have many and varied 'ordinary' orgasms if you continue the scene. Plus, in *Malaise* there are four complete sex scenes with her which gave me a lot of time to round out her personality.

Oh yeah. And there are three orgies in *Malaise*, compared with none in *Moist*. That's a pretty big difference too.

Q: Can you put a scene in which you have a threesome with Kim and Fanny in the shower?

A: Good idea, but it will have to wait. Perhaps that could happen in another sequel. Or a prequel. Any volunteers?

Q: What's up next for you?

A: I will probably resume work on a game I have partially written but set aside to write *Malaise*. That game is tentatively entitled *The Stopwatch* and is about a man who finds a magical watch that can send the universe into suspended animation so that only he is animate and able to manipulate his environment. The scope for that game is pretty broad, so I can't say I know when it will be complete.

This Month in AIF (Continued)

to *Moist*," the renowned classic that for many was the game that hooked them on AIF. A. Ninny's game was made with the permission of Scarlet Herring, the author of *Moist*, so this is, perhaps, the ultimate tribute to his work, and a charming idea.

New author Reluctant Sire released a game originally designed for this year's mini-comp. Reluctant Sire describes it as more a "proof of concept" than a full game. It's a bit late for the comp, but still welcome! Also, A. Bomire released a game that was designed using the new Inform 7 system. This is the first AIF game to use Inform 7, and since many authors have been buzzing about the potential of the system, it will be interesting to see if it now takes off as a popular platform.

It's also nice to see a third game by Goblin Boy for this Erins year; a good turnout I'm sure we'd all agree. In fact, it seems with the absence of Vachon-like figures, Goblin Boy has been the most prolific AIF writer this year. Our community really lives and dies on whether or not we have a few active, talented authors, and most authors have a sort of 'high' period (no snickering, please), in which they release quite a few games and they are clearly inspired. Look at the number and quality of Chris Cole's games throughout 2002, for instance. There are a few steady perennials (A. Bomire keeps plugging on with reliably high quality games), but most authors tend to fit this "rise and fall" sort of pattern. Those authors (and I consider myself to have been one, since most of my game releases were in the period from late December, 2003 to the beginning of April, 2004) can, in fact, keep going and put out games, they are simply unlikely to keep up the pace indefinitely. It is yet to be seen what type of author Goblin Boy will be, but it is, for the moment, just good to see AIF games being released.

Finally, it seems the Harry Potter game that was announced as being almost ready to go in July 2004 has finally been released. In the author's defence, he was a first-time author who had yet to learn about the kind of rigorous work required to actually complete an AIF game, and then J. K. Rowling inconsiderately brought out another book and he wanted to bring his game in line with it.

And in other news, there was some revived interest in the version of Chris Cole's *Encounter 4* that has pictures. If your memory needs jogging, or you're new, this game was originally released with pictures, but soon afterwards a player of the game enjoyed it so much that he joined the site of the model that was in the pictures. He told her that he had found the site that way, and she, assuming the pictures were stolen, demanded the game be taken down. Here is Chris Cole's account of the events:

It's actually sort of funny in a way (especially now that some time has gone). Dawn complained that a) I used her pics without permission, and b) that I removed the copyright from the pics. The pics I used I got from a P2P program and they already had the copyright removed. When I explained this to her she was a little less angry, but still obviously wanted the game removed (even though it was a player who joined her site who mentioned the game to her - so I was actually drumming her up members:)).

In any event, it was because of this incident that the model Shelby contacted me to ask to be in a game. She and her webmaster had come across the posts regarding *Encounter 4* and saw it as a good way of promoting Shelby's site. And that was how "The Studio" came to be.

So a bad experience led to a good one.

Anyway, nobody wants to get Chris into trouble, but many players still have copies of the original game and there are the occasional sneaky trades of it. Do I still have a copy of the original? Not telling.

A "Top AIF Games" list was put together this month. The idea was to make a special archive group that would only feature the very best of AIF games, so that new players will be able to easily find the finest games. This arose from debate over whether new players would be turned off AIF by coming across a poor game their first time. The games were determined based on winners and first runners up of the "Best Game" Erin Awards, and then by voting from the community. The list is very select, and consists pretty much just of indisputable classics. You can find the group at <http://groups.yahoo.com/group/TopAIFGames/> so go and check it out.

To finish, a more divisive topic. Incited by the interview with Jimmy Maher that we published last month, discussion arose about the nature of AIF, whether it is (or has to be) pornography, whether that is a bad thing, and whether regular IF will take it seriously. Or perhaps I should say discussion revived, as this has been a topic that has been debated quite a lot in past, and it's hard to see any new arguments emerging (or people's minds being changed one way or another, for that matter). One side of the argument feels that the word "Adult" in "Adult Interactive Fiction" means that our purpose as a community goes beyond pornography, and we should try to make games that are merely about mature subject matter, making us more like a true part of the IF community. The other side feels that pornography is the very reason why the AIF community is segregated, and that "mature" games need not be segregated at all. One side feels that games that are IF first, with a bit of sex for 'flavour' would be more legitimate and respectable, the other side likes AIF as it is and questions the idea that, as Goblin Boy put it, AIF writers are "sniggering schoolboys who can barely string a sentence together while giggling about boobies."

I should point out that I am not a partial observer of this argument, but rather an active participant. Personally, I am a little weary of the debate, and while I could go on a lot longer about it (and in fact I had a much longer section written on this originally) I will retrain myself to a few concluding remarks. As Chris Cole pointed out on the AIF Archive, "Why do we keep trying to push our genre on people who don't enjoy it?" In past, we have sought to encourage new people to discover AIF in order to increase the readership of AIF games and maybe also gain more writers and active community members. After all this though, it does not seem like AIF will ever be accepted by the mainstream IF community, and to tell the truth that doesn't bother me. I don't know what, if anything, can be done to attract new readers, but I don't think the way to do it is to change the whole purpose of the community. I also think that if people want to write IF with a bit of sex for extra spice, then their games will be accepted by the AIF community and maybe even the IF community, so go right ahead.

New Games

Malaise, by A. Ninny, released 18th October 2006, for TADS 2. An authorized return to *Moist*. Queen Morghanna has sent you a letter, begging you to return to her realm and defeat the malaise that has set in since you last were there.

Good Neighbor, by Reluctant Sire, released 22nd October 2006, for TADS 3. While your neighbor

and his girlfriend are away, you are asked to look in on his rebellious teenage daughter.

Gifts of Phallius 2: Key to Eternity, by Goblin Boy, released 25th October 2006, for TADS 2. The sequel to *Gifts of Phallius: The Baron's Plot*. A generation later, you play as two different characters continuing the epic *Gifts of Phallius* saga.

Bob's Garage, by A. Bomire, released 25th October 2006, for Inform 7. An exploration of the new Inform 7 game design system. As a mechanic in Bob's Garage, your day starts out pretty normal - wake, shower, and off to work. Normal, that is, until a chance encounter on the commuter train changes everything!

Ron Weasley and the Quest for Hermione, by captainc22, released 30th October 2006, for ADRIFT 3.9. A fan fiction based on the "Harry Potter" books by J. K. Rowling. You play Harry's friend Ron Weasley. The game is set after the final defeat of the evil Lord (He Who Must Not Be Named), and is a sex romp through Hogwarts.

AIF Author's Log by Bitterfrost

Hello, all! I'm your host: Bitterfrost, struggling author, bullshit artist, denture wearer. Welcome to another episode of something I like to call "How NOT to Write AIF," a monthly chronicle of life in the trenches.

Time got away from me in a big way, so I'm desperately scrambling to get this month's log together. I feel like the lazy uncle visiting for Christmas who does his last-minute gift shopping at the convenience store around the corner. "Here's a package of beef jerky, kid. And a pine tree air freshener for your car, ya know, when you're old enough to drive. Knock yourself out." Yeah, the scars run pretty deep.

I wish I could say my game has moved forward by leaps and bounds, but it's more like two sashays and a humiliating stumble. Where does the time go?

I took a significant chunk of the month off to play some AIF for the first time in my many, many months of seclusion. It was a pleasure to finally step out of the dank cave of my own head and take in some other authors' work.

I have to admit, it was a blast to be a player again instead of a tinkering hermit. I spent far less time muttering to myself. It was interesting to see what others were doing in terms of story and mechanics. How other writers interpret sex always fascinates me. I suppose that's a major reason why I find AIF so compelling. We all see sex a little differently. That's a facet you just don't get in *visual* adult fare.

So I blew most of my free time this month goofing off instead of working. Oh well. It still helped a bit, because most of what I played was inspiring. I felt like I could dive back into my own tangled web with renewed enthusiasm.

Whenever I get the chance to play a bit, I always make a point of sending feedback to authors. Common courtesy, right? After all, any decent game is going to reflect months of work. You've got to recognize that effort and show your appreciation. It only takes a fraction of your time.

To my complete surprise, I found that most authors were amazed to get any reply, let alone an appreciative one.

I know the freewheelin' Internet delivers everything with fast-food convenience and anonymity, but you've got to give proper respect to the folks who make your fix possible. AIF is a ridiculous amount of work. And it's FREE! Support your local authors! Throw them a line. They've earned it.

All right. I realize nothing cools a room like an idiot on a soapbox, so I'll dismount and get on with this month's tale of embarrassing backpedaling.

Last time around, I pointed out how microscopic my attention span is. Believe me, I'm the last person on Earth who should attempt a project such as this. I'm flighty. I get mired in details. I'm contemptibly lazy. However, I'm committed (insert joke here), so against all odds I'm going to see this thing through. If I can do it, so can you. Hopefully, you can learn from my mistakes.

Back in the satchel again...

It seems like every month sees the progress of my game diverted by at least one major tangent. This month I went off on an object management kick, returning to a concept I abandoned over a year ago. For reasons I can't fully explain, I have this insane notion of having all of the player's held objects stored in a satchel. Not a real "put banana in satchel / get cudgel from satchel" usable object but the illusion of one.

The practical half of my wanting to do this is that the player gets shuttled around from map to map, sometimes independent of his possessions (much like airline travel), and I wanted a convenient, baggage-like means of speeding objects along instead of dumping them all over a new room.

Then there's the aesthetic half. It's just another ridiculous excuse not to work on this project where it really needs it, I know, but it's always been a peeve of mine that a player is assumed to be juggling all of these objects or storing them in a dozen, voluminous pockets like those ridiculously be-zippered parachute pants from the 80s.

Yeah, I think too much about these things. I doubt most players would care or even notice, but I'm funny that way. So I politely asked ADRIFT to fulfill my wish, and it looked at me (appropriately) like I was nuts.

OK, I said, I'll figure this out. Just watch me.

And ADRIFT replied, "No. No. No. Don't hurt yourself. Just make a satchel object that the player has to fill/empty manually."

Nobody is going to waste time putting things in the satchel when they can just hold them, I snarled, starting to scare the neighbors. I just want a convincing illusion/allusion .

So off I went on yet another stupid quest. The most promising solution I could come up with involved tons of variables and restrictions. Essentially, it was like inventing a new math, like Douglas Adams' Bistromathics or the bizarre algebra employed to greenlight projects like "Deuce Bigalow: European Gigolo."

I worked out a system of variables assigned to objects coupled with corresponding strings of text replacing the stock "inventory" response via ALR (ADRIFT Language Resource). I even worked out a governing variable called Satchmo. Uh-huh. OK. Great.

Then there was the matter of distinguishing between small held objects and larger ones that the player is pushing around (that one wouldn't be stuffing in a satchel... unless I gave in and made the thing a +5 Bag of Holding (no, I've never really played D&D, but I have all of the manuals by some quirk). I went 'round and 'round until my brain started leaking out of my ears like especially pulpy marmalade.

Brilliant waste of time, Bitter. All of this misdirected effort would be great if anyone wanted to play "Object Management: The Video Game." I worry about myself sometimes. I so love to hang out with that devil in the details, sipping mai tais and bullshitting about might-have-beens.

Unfortunately, that doesn't get the game done. Oh well. I surrender. I ended up going the quick-and-dirty route of simply replacing the generic "You are carrying" with "You are lugging around" using ALR. Woo, that's ground-breaking.

It was an interesting puzzle at least. I'm sure someone has distilled it down to a method that makes sense, but I pride myself on my ignorance and the fact that I'm (willfully) doing this in the dark. At this point, if someone has mastered the art of non-object luggage, I don't want to know about it. This off-ramp is closed. I've got to stay on the main road before I run out of gas. Lesson learned. Move on.

An unexpected boon...

On the plus side, a golden apple dropped in my lap this month. Fortunately, I was wearing my cup. (Yeah, I've got a million of 'em... unfortunately they all suck.) Anyway, A. Bomire was kind enough to be the fourth person to wander through the dangerous construction area of my game without a hardhat. I'm pleased to report that he suffered no serious injuries and that he delivered an invaluable package: a transcript.

To you it might be just 250 pages of mind-numbing pulp, but to me it is like a Google Map to downtown Valhalla. At last, I can see what a player is looking at, which cues and clues are working and which synonyms I need to add to commands. For the most part, the game seems to flow fairly well so far, but I see now I've got a lot of tuning to do. I want play to be as smooth as possible, and this transcript will go far towards tightening up this game. Yes!

I now see a bunch of places where I need to shrink blocks of type that repeat.

For example, I have a "commands" task that comically illustrates how best to interact with NPCs and what you can do with the female characters. Yeah, I was pretty proud of that... until I realized how often a player needs to consult it. That illustration is cute the first time, but it's a ridiculous mudslide of text to repeatedly dump on the player. So I've kept the first use wordy and pared down all subsequent uses to a simple quicklist.

Seeing them repeat in the transcript, I realize that the room descriptions tend to be a bit wordy as well, so I'm working on secondary, "brief" descriptions to cut down on player eye strain. Unfortunately, ADRIFT isn't really built with that option. Sure, you can have alternate room descriptions that are triggered after a selected task is completed, but that would be a logistical nightmare.

I've come up with an alternative that's slightly less work. I'm already using movement tasks that override the standard n-s-e-w, so I'm going to tap into those. I came up with them because it's always bugged me (in the back of my mind) that players just pop from room to room as a general rule in IF/AIF. So I've been using overrides that provide some transition and depth. These tasks show a little blurb of action and then display the room description, like so: *You look both ways and then sprint across the road, narrowly avoiding death. [room description] You find yourself in front of a monolithic building...etc.*

I want to keep those transitions, but I only want to show the long, setting-establishing room description once. This is going to take some re-engineering. So here's the plan: I'm going to copy all of the long room descriptions into my ALR file and replace them with brief versions that will be displayed whenever the player does the "look" command. I'm going to copy these shorts to ALR as well and set both versions up as strings tied to variables.

So let's say you go west into a new room: a secret passage. I'll have the override [west into passage] that shows, *You press the pattern in the wallpaper, and a section of wall opens on unseen hinges. You slip inside and pull the wall shut.* Then it will show the string [SECPASS=%secpass%]. Secpass would be the variable for that room. It would start out as zero, which would show the long description from the ALR file.

I'll set up an action in [west into passage] that changes the value of secpass to one, so that the short description would be displayed thereafter.

So the ALR file would look like this:

[SECPASS=0]|This is the really long, establishing description of the secret passage.

[SECPASS=1]|This is the quick-n-dirty description.

Confused? Me, too, but it has possibilities.

Hopefully, that will all work out. Either that or I've made yet another mess for myself to untangle. Oh well. It's all part of the game. We'll find out next month.

Seven Seas of Thēah: Episode 10 by Christopher Cole

OPTIONS: At the end of this story each month, you will be given a number of options. Choose the option that you like and vote in the poll at the Yahoo AIF Archive. The option that gets the most votes will determine how the story continues in next month's newsletter.

NOTE: You can read background information and other tidbits about this story here: <http://ccole.aftermath.cx/theah.htm>. The page is updated as of this episode.

Magnus held his finger up to his lips, telling Violetta to remain silent. He peered back over the crates and watched the men as they began to fan out, looking behind crates and barrels as they slowly began to search the hold.

He loosed his sword slightly from his scabbard and waited silently, hoping they wouldn't look in this tiny corner. His hopes were dashed as a small monkey jumped up onto the crate in front of him and began screeching like an imp from hell. Magnus jumped back, startled as the little fellow yammered and jumped up and down, calling the men to the corner where Magnus and Violetta were hidden. Magnus drew his sword and Violetta rose to join him as they soon found themselves surrounded by the surly men.

Magnus figured they could put up a good fight, but it wouldn't be long before they were simply outnumbered and overwhelmed by the deck hands. He sheathed his sword and after a moment, Violetta did the same. He smiled at the foul-smelling crew members and held his hands out in a gesture of peace.

"I wish to see your Captain," he said. "The accommodations have been appalling at best..."

The men hesitated and then moved in to disarm and grab the two stowaways.

"Oh, you'll see her alright," one of the men said. "And then you'll be paying a visit to Davy Jones I shouldn't wonder."

Magnus didn't really like the sound of that, but he also didn't appear to have many options. He noticed the men holding Violetta were trying to pinch a feel here and there, but a quick thrust of her knee ended all thoughts of that (though it also made the men even surlier if that was possible).

The group led the stowaways up to the mid deck, where they all got a good dousing from the storm raging above. They were led to the Captain's quarters and brought inside after a quick knock on the door.

"Crabby were right, Cap'n," the crewman said as the little monkey, Crabby no doubt, hopped from his shoulder onto the Captain's desk.

A very shapely woman in fancy tailored tunic, vest and breeches was facing away from the group. A sword and knives lined her belt. Curly brown hair hung half-way down her back. Magnus couldn't help but stare at her bottom which filled out the form-tailored breeches very nicely indeed.

The woman turned and Magnus was nearly overwhelmed with her rugged good-looks. She had obviously been in a few tussles, and had a sort of severe look on her face, but it didn't deplete her awesome beauty. Her tunic was open to the neck and her vest was tight, barely holding in her ample bosom.

"Who are you?" she asked with an accent Magnus couldn't place. "And what are you doing on my ship?"

Crabby the monkey stammered and jumped up and down on the desk as if demanding an answer.

Magnus considered his options, but he didn't get very far. A loud explosion rocked the ship, and it wasn't thunder. The Captain looked around and then yelled at her men to see what was going on. A drenched hand stumbled into her quarters, the fear of the devil in his eyes.

"Captain, it's the Crimson Roger!" he shrieked. "It's Reis!"

WHAT SHOULD MAGNUS DO?

- 1) Ask what the hell is going on?
- 2) Attempt to flee while the crew is confused?
- 3) Offer to help?
- 4) Kill that damned monkey?
- 5) Attack the Captain?

Green Summer: Live AIF by A. Ninny

Note: Green Summer is an adult interactive fiction game that will be played out over a few months in the pages of this newsletter. The 'player' in this episode is Bitterfrost—many thanks to him for participating. This is the concluding episode. To see what happened before this, see the last four months' editions.

* * *

>Nicole and Carly, lick cock

The two women push you down onto your back on the thin mattress. You lift your head enough so that you can watch them. They position themselves on either side of your legs with their faces level with your re-growing erection. They look up and see you watching them and they kiss, putting on a good show with lots of wet tongues snaking out and over one another, coating their lips with a heavy layer of saliva. After a moment, they break the kiss then look up at you once again. Carly grins then takes your prick - just the head - into her mouth. You feel her tongue exploring the head of your cock, teasing your tiny sperm-hole. Nicole ducks lower than Carly and begins kissing up and down your shaft. Their lips meet and Carly opens hers and again they swirl their tongues together, but this time your cock is a direct beneficiary. You groan softly and let your head fall back.

For the next few moments, you do not know who is doing what down there. All you know is that it feels amazing. Fingertips caress your balls, sending shivers of pleasure radiating through you. Mouths trade off, taking turns, progressively taking you deeper and deeper, sucking you harder and harder. You begin to tremble, your breathing becoming more heavy. They both suddenly pull off and leave you, then sit up and look down at you with smoky eyes.

>Invite Nicole to sit on my face (while Carly sucks me)

"You guys are insane," you say, your voice feeling like peanut butter. It takes you a moment to calm down from that dual-throat treatment, and then you gesture to Nicole. "Come over here," you tell her. She moves toward you on her knees and you are amazed just watching her. "God, you're gorgeous," you exclaim suddenly, and she smiles.

"It's so nice to hear that," she responds. She kisses you, but instead of continuing the kiss you direct her body upwards. She seems confused for a moment, but soon gets what you want. She kneels up and straddles your face. She grips the back of the sofa for balance. You look up, her body foreshortened: her bra-clad breasts to her belly and down to her downy mound. You duck your face down, your nose skimming first her clit and then her pussy lips. She gasps at first contact, then squirms sexily, getting herself good and wet on you. You project your tongue and begin licking her pussy.

Meanwhile, Carly is not one to be left out of the action. She grips your cock in one hand and begins caressing her lips with it, teasingly. Again, you are unable to watch her, but you have a good idea what she's doing. When she takes more than just your head into her mouth your groan softly into Nicole's cunt.

>Nicole, rotate so you can watch Carly work (while I work)

You disengage your tongue from Nicole's pussy. "Oh, honey," you gasp to Nicole, "turn around and face that way."

Nicole obediently pivots on her feet, keeping herself centered over your face so you have a continuous view of her. She faces down your body then settles back down on her knees. Her body leans forward, her weight now bearing on your thighs. Her pussy and ass are again in tongue range and you reflexively poke out and begin exploring and tasting her erogenous areas.

Carly, now with an audience, begins a real performance. She moves her mouth in long strokes up and down your length, alternating tight then loose with her lips around your shaft. It feels fantastic.

>Appreciate the view

Your view, at the moment, is an extreme close-up of Nicole's ass and the curve up her back. Still, you pause to appreciate it. You cross your eyes and focus in on her tightly closed, brownish-pink asshole with its slightly wrinkled exterior and pinpoint orifice. Your eyes dart downward, to where her now-puffy and wet vaginal lips give way to the inward vortex of her ass. It suddenly occurs to you that this particular spot on a woman's body - this tasty little stretched bit of flesh between her vaginal lips and her anus - has no name. How can this be? You decide (for the moment, though you also realize it needs additional thought), to call it a 'cradge' - a 'cross' between 'vagina' and 'ass'.

At this very spot a few stray pubic hairs now rest against your chin. You open your mouth and these hairs first brush lightly over your lips, then compress against them as Nicole shifts her body above you.

You uncross your eyes and look up her back. Her ass is sweepingly curved, but comes to a somewhat abrupt end at the small of her back, where a dimple marks the transition between her bottom and her spine.

Then your view is entirely blocked as Nicole, impatient, drags her pussy rather rudely across your face and settles its center squarely on your nose.

>Taste Nicole

You lift slightly on Nicole's ass, moving her forward slightly. Your nose now presses into her newly-christened cradge. That won't do - you need your nasal passages as free as possible to get the most thorough taste, so you tilt your head back a bit. That worked - you collect a dizzying wave of pheromonal molecules through your nose. You feel the effect amplified in your toes, which curl of their own accord.

You carefully project your tongue, just the tip, against Nicole's moist folds, not enough to deform her flesh but enough for the myriad buds on the sensitive end of your tongue to collect a sample of fluid. You taste only a little, actually, there must be precious little sweetness. You press your tongue a little harder, then pull it back and swirl it with a bit of saliva. Ah, yes. Much better. Now you can detect, on various points on your tongue, savory bitterness, a hint of sour cranberry and - can it be? - yes, it is - a flood of umami. You put her taste into your mental file to compare later with other women you've tasted.

>Nicole, describe what Carly is doing

"Oh, shit, Carly, what you're doing looks amazing," says Nicole. "Phil, it's too bad you can't see this..."

You can feel it, though. It feels like, well, like a fantastic blowjob first and foremost, but you can feel pressure on your cock that is not concentric and in fact seems to be moving from side to side.

"Carly is... oh, shit, Phil, that's good - oh yeah, right there is nice... oh... she's taking you in her mouth then using her fingers to press her cheeks down, one at ... a... ieee..don't stop...oh God... Your cock moves from side to side, bulging her cheek - that's fantastic Carly - where did you learn that?"

Carly doesn't respond because she has a mouthful of you and is concentrating.

You feel your cock being moved inside her mouth, which at the same time bobs slowly up and down. You press your tongue into Nicole and her narration breaks up in a long, slow groan.

>Suck on Nicole's clit

Your hands are on Nicole's thighs and you pull her toward you so that now her clit is right over your mouth. You touch it with the tip of your tongue and feel a reaction - just a quick tightening of her muscles - as you do. Hmm. You purse your lips and close them tightly over her clit and begin to suck. Her clit elongates slightly then pops out of your mouth with a tiny thwt sound that only you can hear. You do it again, this time closing your lips tighter and sucking just a bit

harder. Her clit stays in your lips and pulls down toward your teeth. You hear Nicole gasp, a sudden, audible outlet that barely scrapes her larynx as it is released. You cross your eyes and open your mouth and can just see her clit return to its normal, roundy-pointy shape.

>Girls, switch places

"Trade!" announces Carly.

Nicole lifts her leg and un-straddles your head. She comes in and kisses your face and your mouth, collecting the taste of herself from your nose and lips. Then she moves away and your view of her is blocked by the eager Carly who takes her place and hovers her pussy 2" above your eyes. Your eyes are drawn to her beautifully-shaped, symmetrical, slightly thick lips. You collect a whiff of her organically sexy odor and you feel saliva gush into your mouth. Carly is facing down your body toward Nicole who is not touching you at the moment. You rest your palms on Carly's thighs and wait for her to lower herself.

>Nicole, mount me

"You really just need to get on his cock, Nicole," says Carly.

"I think you're right," is the response.

Carly lifts up slightly so that you have a view of Nicole. Nicole kneels high over your hips. Without any real preliminaries she takes your penis in her fist and points it up at her opening, then gyratingly lowers herself onto it.

"Ohh, that's nice," she groans.

You groan as well, but your groan is cut short by the arrival on your mouth of the weight of Carly's body, centered on her pussy on your mouth.

>Lick Carly furiously

Carly positions her pussy perfectly over your mouth, seemingly without even looking. While your mouth is still in full-water mode, you begin licking her. Hard. Fast. Your tongue darts as fast as you can back and forth over her. You rapidly dodge and burn her, alternating between the flat and tip of your tongue. She responds quiveringly, trilling a long 'ohhh' in a low voice while rapidly squeezing and releasing your chest with her thighs. Carly has a bit of a spicier taste than does Nicole. That doesn't really surprise you. You feel like cayenne pepper is lightly tingling your lips from her juices, a sensation that you work hard to increase by finding its source so you can savor it more fully.

It's difficult, though, to concentrate on Carly's taste with so much going on. Nicole has begun riding up and down your shaft, sending your attention up and down your body. Plus, the warmth and pressure of Carly's body on yours is an entirely different kind of comfort/pleasure. You are unable to focus too much on any one thing. It's all, as they say, good.

>Carly and Nicole, kiss

Carly leans forward and, you think, so does Nicole. Nicole sits on your hips, your cock deeply buried in her snatch while she concentrates on her kiss with Carly. You hear the two of them mewling together, sounding very much like two women sharing tongues. The sound and the image created in your mind combine and your brain creates a 3rd-person view that swoops in for a close-up of the two of them with lips mashed, eyes half closed, four feminine hands wandering over breasts and thighs and asses.

The vignette rotates to a point behind Carly, and to complete the picture you press your tongue upward, separating her juicy lips, exposing and blending the dark pink of your tongue with the lighter pink inside her body.

>Take Nicole from behind (Nicole, give Carly head)

You reach under Carly's ass and lift her up off your face. She protests briefly, but then rolls off you onto the bed. You look down your body at the gorgeous Nicole, still fucking you, but easily - without any undue urgency. You sit up and wrap Nicole in your arms and offer her a kiss. You then push her up into the air with your hips while turning her with your arms. She gets the idea. She disengages, stands and then kneels turns on the bed, now facing Carly, her backside to you. You rest your hands on her soft cheeks and press your fingers into the soft transition point between her ass and her thighs while Carly lies down on her back with her legs spread, her pussy right under Nicole's face. Nicole begins licking Carly's pussy and you hear the two of them

vocalizing their pleasure.

With the two of them happily situated, you look down. Your cock cantilevers straight out from your body, its connection point to the rest of you is obscured by your pubic hair. Nicole's ass is about an inch from the tip of your cock. It is slightly upturned and you focus on her vagina, which is also slightly obscured by a whiff of pubic hair. You pause, imagining what it will feel like to push into her, being swallowed up in warmth while all your myriad neurons fire wildly. Your eyes unfocus as you gaze into your imagination and you fail to notice that Nicole has pushed her ass back and is quite lucky to find you exactly aligned with her opening, which sucks you in, maybe two inches. The sensation brings you shockingly back to reality.

>Fuck Nicole slowly

Having returned to your senses in the very real present...

You take hold of Nicole at the top of her hips, just below her waist; your thumbs rest on the top of her ass. You have good leverage to hold her now, and use it to push forward, sinking your entire length in her wet cunt. She gasps and bunches her ass muscles under your hands. You feel them tighten around your prick, causing you to groan loudly. The sensation threatens to push you past the brink, but you hold your breath and wait - wait - until you feel the event horizon fall away.

Feeling like you have a couple of minutes reprieve, you start slowly fucking Nicole. You look at Carly, who meets your eye - though she looks slightly unfocused in her private pleasure - and see that she's whispering the words, "You like that, don't you. Go, on, fuck her. Take her. Make her yours. Fill her up like you filled me."

>Give her a little spanky

You release Nicole's right hip and bring your hand down on her ass. Not too hard, but you get the angle just right and it makes a deliciously solid 'shwack!' Nicole grunts into Carly's snatch, but doesn't turn her head. You watch with interest as her cheek turns red at the area of impact. Meanwhile, you have slowly pumped her. Out. In. Out. In.

>Thrust faster

Feeling the urgency, you grip Nicole's hips and start thrusting faster. Your pelvis smacks against her ass noisily and her body is pushed forward over and over, her head bumping into Carly's privates. Nicole grunts shrilly in time with your thrusts. Your lungs fill with air then empty rapidly. A roar escapes you. Carly realizes what is happening and leaps to her knees next to Nicole's ass, apparently wanting a close-up of your climax.

Your orgasm wells up quickly, bypassing the gradual increase in pleasure you were anticipating. You pull back then jam your hips into Nicole as hard as you can as you begin to feel your eruption.

>Come on her ass

Knowing you cannot hold out another instant you pull back all the way. Your cock is so hard that when it comes out of Nicole's pussy it flips upward, sending your first spurt of cum up and out on an arcing trajectory. It spins awkwardly through the air and lands silently on Nicole's back.

Carly reaches out and grabs your cock and begins jacking you off and rubbing your tip between Nicole's asscheeks. You groan loudly, your body out of your control. Your second and third squirts don't have the same force behind them and land on Nicole's ass, whereupon Carly rubs your semen all over your prick until it's either all globbed on your shaft or spread into a thin shiny layer on Nicole's soft flesh.

>Kiss Nicole and Carly

You fall groggily onto your back on the bed. You feel like a rag doll, but manage to sit up. Carly and Nicole sit on either side of you and stroke your hair, waiting to see if you will be able to continue. You turn your head to your left and look into Carly's eyes. You kiss her and she responds tenderly. You turn your head to your right and Nicole is waiting to give you an affectionate smile and kiss.

You glance over at the clock radio. You realize that the carpool to pick you up and return you to EI's headquarters will be picking you up in about twenty minutes - and it's a quarter mile walk.

On the other hand, you think you probably could convince Carly to let you stay overnight.

These thoughts run slowly through your foggy head, but you do know you will need to decide soon.

>Tell them I have to leave

"I really hate to say this, but I have to go," you say. "My ride is picking me up in twenty minutes..."

"But your clothes," interrupts Carly. "They're soaking wet and spit-up covered besides."

"He'll just have to come back and get them," suggests Nicole, at which Carly grins widely. "Yes, you will," continues Nicole. "You will have to come back for your clothes and to return the ones I am going to lend to you. You should do that this weekend before my husband comes back from Asia."

You get up gingerly, your body still regaining strength after your sessions with Carly and Nicole. Nicole leaves, during which time Carly and you kiss and agree to continue to see one another even after Nicole's husband comes back. Then Nicole returns with some clothes and her checkbook.

"How far are you from your quota, Phil?" she asks.

"About \$80," is your response.

"Well, since we kept you from your work, it's only fair that I make up the difference. Plus, I do really believe in cleaning up scrap tires."

You think of clarifying that the organization really doesn't have a specific interest in scrap tires, but you just keep quiet while she writes a check and hands it to you.

You put on Nicole's husband's ill-fitting clothing, thinking about how you're going to explain to the team that you are no longer wearing your clothes. Then you head out into the sticky evening.

The rest of the story is yet to be told.

Thanks for playing.

<end>

AIF 101: Mapping by Johnny Freebase

Editor's note:

We are re-publishing Johnny Freebase's excellent AIF 101 tutorials that were originally posted on alt.games.xtrek. It's our feeling that there are enough new community members who may not be aware of the existence of this guide. The tutorial was originally posted as a series of articles and we will maintain that construct here. This is the sixth installment.

* * *

When I first began programming text adventures in Basic on my TSR 80, each separate location had an x y co-ordinate. If you left to the west, you subtracted 1 from the player's y co-ordinate. If you went east, you added one. Every object had a co-ordinate, specifying where its current location was. You could only interact with objects whose x/y matched yours.

This of course lead to all of my early games being mapped out like square grids. I mapped them out on graph paper most of the time.

The IF languages available today are much more versatile than the games I used to make. Each location links to another location; there is no need for a strict x/y grid. I have found that, when mapping, instead of using a series of equally-sized boxes connected by lines, drawing out an actual map of the game area is much more useful. You can get a real idea of the relative size of areas.

Since by now you've already developed the basic story line and event listing for your game, you can start mapping by making a list of needed maps. In our sample game, we need a map for the

castle, the road, the port city, a boat, and some tunnels.

Furthermore, under each map, there are certain locations needed by our events. In the castle, we need a ballroom and a garden. When we draw the actual map, we can add other logical areas to it as well. We can add a balcony to the side of the ballroom. We decide that the rest of the castle isn't really important, but we can separate the ballroom into three separate locations... its a big area!

Sometimes the map can give us ideas for puzzles and encounters. These are effectively "mini-events", and you should make note of them as you go along. Suppose that, while on the road after the Dragon and Princess, the player comes across a washed out bridge. Brainstorm a number of possible solutions for this puzzle, and choose the one you like best. Lets say there is a ferry a ways down the bank, for example... but upon arrival, the player finds that the captain has gone missing. This gives us another "mini-event", finding the captain. Turns out he's in a roadside tavern, deep in his cups, and not really in the mood to pilot his boat. This being AIF, perhaps Lady Elva can be asked to "persuade" him otherwise, leading to a voyeuristic scene for the player if he chooses to watch.

In the above example, we'd need to add a new character... the Captain. He's a minor character, serving only to have sex with another NPC and to ferry the players across the river.

There's not much more to mapping than that. Make sure to denote any objects located in any given area, and you can draw obstacle based puzzles directly on the map.

A WORD ON MAZES:

Mazes suck. Don't use them. They were a novelty in the days of IF infancy, but they are the most basic and frustrating of puzzles. I'm talking about the mazes comprised of a number of identical rooms, each without variation or detail. Trust me. Nobody likes them, and they're not very clever anymore.

Game Reviews

***Malaise*, a review by Grimm Sharlak**

Game Info:	<i>Malaise</i> version 1.2, released 17 th October
Author:	A. Ninny
Platform:	TADS
Size:	500KB (zipped)
Content:	m/f, f/f, m/f/f, voyeurism
Game Type:	Puzzle Fest
Length:	Short
Reviewed:	October 2006
Extras:	None

Basic Plot:

This sequel to the classic *Moist* finds the player returning to the Queen Morghana's castle, this time by invitation, to attempt to lift a curse that has befallen it's inhabitants. Ever since the earthquake that occurred at the beginning of *Moist*, there have been no further visitors, and the four ladies therein are trapped, unless you can put a stop to the decay and give the ladies something they haven't had in a long time...

Overall Thoughts:

Moist is a classic in the AIF genre, and as such A. Ninny is taking on quite a challenge. While he has full permission from the original author, Scarlet Herring, the real question is will this game live up to the original in the eyes of the AIF community, especially considering that the first game came out over a decade ago.

Puzzles/Gameplay:

When you first enter the castle, you find an empire that has fallen. Dust coats every surface, the women you can find are either lackadaisical, neurotic or in the case of the maid, practically zombies. Your task seems quite daunting at first; even the Queen herself can barely give you any

hints, unable to get out of bed.

The structure of the game is fairly straightforward; solve the problems of each of the Queen's retainers and pleasure them so they can recommend you to the Queen, just like the first *Moist*. However, in this case you're freeing each from their own problems, rather than just trying to impress the Queen, giving each puzzle a little more weight. That each character is an old favourite to someone encourages the player even more.

The puzzles are never too taxing, with logical steps and logical outcomes. The only area I truly had trouble with was Kim's craps game, but that was more due to me diving in headfirst rather than looking things over. They may have to take away my AIF Game Reviewer badge when they found out that prodigious abuse of the UNDO command got me through that one...

However, this ease of the puzzles mean that the game time is short, which is in keeping with the original game.

Sex:

The sex in *Malaise* is an interesting experience, while it mostly takes the form of straight up male-female scenes you'd see in most AIF, A. Ninny has programmed the player with a dildo and vibrator from the outset, adding some extra options to each scene. Not to mention the scenes with Ilsa, the Queen's bodyguard!

Speaking of Ilsa, the only gripe with the sex scenes comes from the occasional lack of interactivity. At certain points with the Queen, and definitely with Ilsa, the player loses all control of the situation and it becomes more like reading erotic fiction than playing a game, especially after the fifth time in a row that you're told that your input is ignored. This may irk some players whose main attraction to AIF is to direct the scene, but that's not to say these scenes aren't well written or enjoyable.

Technical:

Over the course of reviewing this course, I had the opportunity to play both the pre-release version and all subsequent release versions. Needless to say, every time I came across a bug, it was resolved in short order. In the end, while the pre-release version still had the occasional bug (none that were game-stopping) version 1.2 is practically bug free.

Intangibles:

I would recommend that if you have not played *Moist* in a while, or have a memory as terrible as mine, to play the two games back-to-back. A lot of *Malaise's* appeal comes from recognisable characters and settings, so playing them one after another will not only help this, but may aid you in a puzzle or two as well.

Speaking of puzzles, the hint system is similar to *Moist's* in that each hint is encrypted. While this may frustrate the impatient player, the encryption is quite simple, and after a little while you should be able to recognize certain common letters easily.

Final Thoughts:

In the end, *Malaise* is a worthy sequel to *Moist*. It's certainly not trying to break the mould, both in regards to the original game and AIF in general, but everything it attempts it does well. An enjoyable game that's highly recommended for both those who have played the original and those that haven't.

Rating: A

***Good Neighbor*, a review by A. Ninny**

Game Info:	<i>The Good Neighbor</i> , released October 2006
Author:	Reluctant Sire
Platform:	TADS 3
Size:	208KB (zipped)
Content:	m/f
Game Type:	One Night Stand
Length:	Very Short

Reviewed: October 2006
Extras: None

Rather than break down the game into the familiar review categories (Basic Plot, Overall Thoughts, etc.), I will use the format introduced by an anonymous reviewer of the 2006 AIF Mini-comp. This game is essentially a mini-comp game (3 rooms, 1 NPC), and so can be simply evaluated using a “what works” and “what doesn’t” format.

Overview:

You are asked by a neighbor to check in on his teenage daughter while he’s away. You catch her misbehaving. Can you get the misbehavior to continue?

What Works:

This game falls into the adult-with-child sex category, and the strong characterization of the child (the teenage female NPC) is critical to the success of this game. You definitely get a feeling, based on Gwen’s attitude before you have sex, that this bad-girl character is a strong one and that her parents surely have a lot to deal with. Unfortunately, I didn’t really feel like this attitude translated into the sex scene, even though I thought the sex writing was lively and engaging.

Technically, the game works well and I didn’t notice any serious bugs or vocabulary gaps.

What Doesn’t:

While I did feel like the NPC’s character was adequately rendered, I didn’t think her actions were the correct ones. She should instead, I think, have been putting on a big show of being sexually experienced. But then, when it comes time for her to actually put out, she could get shy and nervous and the player then can feel more like the adult in the room, guiding her past what she’s done with boys and introducing her to what it’s like to be with a Real Man. In reality, the sex was somewhat generic and level (without one character having much power over the other).

Final Thoughts:

Reluctant Sire proves with this experimental short game that he can write AIF and I hope we see more games from him in the future.



This is "O Erin!" #24.

All previous strips can be viewed on the AIF Newsletter web site and on -3-'s new site: <http://comics.aifcommunity.org>. Don't miss them!

AIF Wants You

If you can write game reviews, articles, opinion pieces, humorous essays, or endless blather, we want you. Contact the Editor for suggested content or just write what you want and send it to us.

Staff

Editor	A Ninny is an AIF player, author of three AIF games and frequent beta-tester. His <i>Parlour</i> received an Erin for Best "One Night Stand" game in 2004. His most recent game is <i>Malaise</i> .
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Web Master	Darc Nite is a newcomer to the AIF scene. He is an avid gamer who heard the call for help with the AIF Newsletter.
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Staff Writers	A Bomire is the author of several TADS AIF games, including <i>Dexter Dixon: In Search of the Prussian Pussy</i> , <i>Tomorrow Never Comes</i> and <i>The Backlot</i> . His games have won numerous awards and Erin nominations.
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BBBen is an AIF author. His games have received two Erin awards, numerous nominations and first place in A. Bomire's 2004 mini-comp.

Grimm Sharlak is the author of two AIF games: *Breakout* and *Of Masters and Mistresses: Abduction*.

Christopher Cole has written many popular ADRIFT AIF games, including *Camp Windy Lake*, *Gamma Gals*, and *Mount Voluptuous*. He is the 2005 winner of AIF's Badman Memorial Lifetime Achievement Award.

Bitterfrost is a longtime IF/AIF player working on his first (and last) game, *How I Got Syphilix*.

Submitting your work to "Inside Erin"

Please direct all comments, articles, reviews, discussion and art to the Editor, A. Ninny, at aifsubmissions@gmail.com.

