



Letter from the Editor

One of the more interesting online discussions of late has had to do with how to handle situations in which a non-player character has control over the player-character. This condition can arise when the PC is tied up, for instance, or when he or she is drugged or is being raped by an NPC. The convention to date has it that the player has no control over the NPC's actions, and the author writes a cut-scene (one turn of text) or a script (numerous turns) describing what the NPC does to the PC. If it's a script, any action by the you as player may result in the game telling you that "You can't do that when you're tied up."

That formula works, and it doesn't challenge the mimesis in the

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This Month in AIF by BBBen

Perhaps because of the holidays, activity on the boards was muted, although there was a fair amount of general discussion. I didn't really notice how quiet it was because I've been so busy working on my own games and putting the Erin awards together.

That's right, it's Erins time again! The time when we come together as a community for a sordid, self-congratulatory back-slapping session. The nominees are available in this issue and you can get the voter's ballot from [here](#). We *need* you to vote in this ballot; I don't want to hear anybody saying "I didn't play all the games so I didn't think I could be fair to all the candidates, and that's why I didn't vote" this year, all right? *Nobody* plays *all* the games *all* the way through, but some of us still put the damn ballots in! Even if you haven't played all the games nominated, put in a vote for the games that you enjoyed this year and give the authors some recognition. On a lighter Erins note, the award ceremony will be held at the [ifMUD](#) on the 28th of January 2007, and I encourage everyone to get to it even if you haven't voted in the awards. It's a lot of fun and I don't want it to be just nominated authors that turn up.

There was a bit of discussion from people who wanted AIF games with more options for sexual violence in them, and even some suggestions of some sort of conspiracy in the community to restrain authors from writing such content. Really, I think it comes down to personal taste, and we don't have a lot of authors so if there aren't many authors into rape stories you won't find many games about them. I must say, I do think it's fairly easy for a player to think, "the author should have put such and such in this game as well" when you type in a command and get a "you can't do that"-type response, but when you actually sit down to write this stuff you find you really don't *want* to write every possible sexual scenario in every situation, and limits on your time, patience and, let's face it, imagination, make it even harder. There is room for greater

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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.



The Erin Awards – 2006

It's time for the AIF community to decide what were the best games released from the start of November 2005 to the end of October 2006. The judging panel has done its work and decided what games should be on the [ballot](#), and it's time for the public to vote on it! You have until the 21st of this month (January) to fill out the form and send it to Erin.Awards@gmail.com and we need as many people as possible to vote (otherwise the voting system just doesn't work very well). On the 28th of January there will be an awards ceremony held at the [ifMUD](#) and everyone is encouraged to attend. Visit the [Erin Awards website](#) for more information and for links to all eligible games.

Category changes for 2006

There haven't been a lot of changes to the awards this year, but it's worth just mentioning the two changes we have made.

Firstly, and most importantly, the "Best One Night Stand/A Night With Game" category has been altered to become the "Best Short Game" category. A "Short Game" is no longer specifically defined, the judging panel decides based on their own initiative, but these games generally have a short play time. A guideline is the type of game made for mini-comps (3 rooms or less, one interactive sexual NPC, one non-sexual NPC), but "short games" needn't adhere to the specific room limits or even interactive sexual NPC limits to be considered for this category; they just need to be short. Games considered for this category are not eligible for the "Best Game of the Year" award, much like film awards where "Best Film" and "Best Short Film" are mutually exclusive.

We changed this award because the old fashioned AIF genre of the "one night stand/a night with" game, in which a player would simply be presented with an NPC (generally a character from *Star Trek*) to have sex with, seems to have died out. Almost all entries for this category for the past few years have been mini-comp games, or games that are similar, in that they tell a short story mostly built around one sex scene. We felt that while the award itself still had merit, the old qualification requirements had become an anachronism.

Secondly, the "Best Puzzles" award has had a slight name change to clarify its role. It is now called "Best Gameplay/Puzzles" and is intended to reflect whichever game provides the most fun gaming experience. For this award, voters should not simply consider which game has the toughest puzzles (although that may be a factor), but which game engages the player with interactive challenges and interesting gameplay.

The Nominees

Well, here they are: the nominees for this year's Erin Awards. All these nominees are on the ballot, available from the Erins website. The candidates for each award are presented in no particular order.

Best Female Player Character (any game that has the player take the role of a female):

Magpie - *To Cage a Magpie*
Dania - *The Gifts of Phallius 2: Key to Eternity*
Jessica Jones - *Crossworlds Part 0: The Girl Next Door*
Melissa - *Consequences*
Clair Veranda - *Shamelessly Slutty: Teacher*

Best Male Player Character (any game that has the player take the role of a male):

PC - *Malaise*
Captain - *The Gifts of Phallius 2: Key to Eternity*
PC - *The Camping Trip*
Ron - *Ron Weasley and the Quest for Hermione*
PC - *Paradise Hotel*

Best Female Non-Player Character (any female character in a game that the player does not take the role of):

Kalia - *The Gifts of Phallius 2: Key to Eternity*
Windsor - *To Cage a Magpie*
Becky - *The Camping Trip*
Queen Morghana - *Malaise*
Melissa - *The Camping Trip*

Best Male Non-Player Character (any male character in a game that the player does not take the role of):

Smythe - *To Cage a Magpie*
Mike - *The Camping Trip*
Morcheck - *The Baron's Plot*
Mildew Saggins - *The Gifts of Phallius 2: Key to Eternity*
Vince McMahon - *WWE - RAW's New GM*

Best M/F Sex Scene (any sex scene involving one male and one female participant, but no more than that):

Captain/Kalia - *The Gifts of Phallius 2: Key to Eternity*
Captain/Dania - *The Gifts of Phallius 2: Key to Eternity*
PC/Morghana - *Malaise*
PC/Kim - *Malaise*
PC/Melissa - *The Camping Trip*

Best Lesbian Sex Scene (any sex scene involving only women. Group scenes are allowed, if strictly lesbian):

Jessica and Susan - *Crossworlds Part 0: The Girl Next Door*
Dania and Yulia - *The Gifts of Phallius 2: Key to Eternity*
Dania and Kalia - *The Gifts of Phallius 2: Key to Eternity*
Magpie and Windsor - *To Cage a Magpie*
Melissa and Susan - *Consequences*

Best Orgy (any sex scene involving more than 2 participants):

Malaise - PC, Morghana, and Kim
Malaise - PC, Morghana, and Fanny
Malaise - PC, Morghana, and Ilsa
Camping Trip - PC, Mike, Becky, and Melissa
Ron Weasley and the Quest for Hermione - Ron, Parvati, and Padma

Best Sex Overall (games that have particularly good sex scenes):

Malaise
The Gifts of Phallius 2: Key to Eternity
The Camping Trip
Paradise Hotel
To Cage A Magpie

Best Writing (games that have particularly good plot, atmosphere and prose):

Malaise
The Gifts of Phallius 2: Key to Eternity
To Cage a Magpie
Falcon: Mean Streets
Crossworlds Part 0: The Girl Next Door

Best Technical Implementation (awarded to the game that implements the cleanest technical presentation with the fewest bugs – difficulty is taken into account, so technically challenging games are to be considered more highly):

Malaise
The Gifts of Phallius 2: Key to Eternity
To Cage a Magpie
The Camping Trip
Crossworlds Part 0: The Girl Next Door

Most Innovative (awarded to the game that most stretched the limits of the platform, and most redefined the way AIF is made - this category is for new and interesting developments in game design):

The Gifts of Phallius 2: Key to Eternity
To Cage a Magpie
Bob's Garage
WWE - RAW's New GM
The Camping Trip

Best Gameplay/Puzzles (awarded to games that include the most well balanced, interesting and entertaining puzzles and gameplay features):

Malaise
The Gifts of Phallius 2: Key to Eternity
To Cage a Magpie
WWE - RAW's New GM
Falcon: Mean Streets

Best Use of Multimedia (awarded to the game that makes the best use of images/sounds or other multimedia features):

Notice Me
The Village of Love and Lust
Falcon: Mean Streets
WWE - RAW's New GM
The New Superstud
Gifts of Phallius 2: Key to Eternity
The Camping Trip

Best Humour (this award goes to the game that is simply funniest):

To Cage a Magpie
Paradise Hotel
The Gifts of Phallius 2: Key to Eternity
The Gifts of Phallius 1: The Baron's Plot
The Clairvoyant

Best New Author (the best author to have released their first game this year):

Goblinboy
Priapus Rex
Inkybus
Girion Voeros
Deckmaster

Best Short Game (generally these games have a short play time and are built around one sex scene, but the guidelines are not strict; these games are excluded from the “Best Game” category):

WWE - RAW's New GM
Detention
The Clairvoyant
A Dream Come True
Bob's Garage

Best Game of the Year (awarded to the best game that is not considered a 'short' game):

Malaise
The Gifts of Phallius 2: Key to Eternity
To Cage a Magpie
Paradise Hotel
The Camping Trip

Once again, The AIFA nominating committee would like to extend its heartfelt gratitude to all the authors who wrote new games this year, whether or not they were nominated for Erins. Without you there would be no AIF community. The games and authors that were nominated are listed below, again, in no particular order.

1. *To Cage a Magpie* by Lucilla Frost
2. *The Gifts of Phallius 1: The Baron's Plot* by GoblinBoy.
3. *The Gifts of Phallius 2: The Key to Eternity* by GoblinBoy.
4. *The Camping Trip* by GoblinBoy
5. *Crossworlds Part 0 - The Girl Next Door* by BBBen
6. *Consequences* by David Whyld
7. *Shamelessly Slutty: Teacher* by Rip_CPU
8. *Malaise* by A. Ninny
9. *Ron Weasley and the Quest for Hermione* by captainc22
10. *Paradise Hotel* by Blue Meanie
11. *WWE - RAW's New GM* by A. Bomire
12. *Bob's Garage* by A. Bomire
13. *Falcon: Mean Streets* by Girion Voeros
14. *Detention* by A. Inkybus
15. *The Clairvoyant* by Priapus Rex
16. *A Dream Come True* by Purple Dragon

Letter from the Editor (Continued)

game in any way. But is it the best way to go? I apparently thought so when I created Ilsa for *Malaise*. But then again, I perhaps wasn't creative enough to think beyond the confines of the convention. I thought I was being risky by going beyond what Scarlet Herring did by leaving the PC tied up for turns and turns while Ilsa goes off in a rage. It made sense that the PC certainly shouldn't be allowed to tell Ilsa what to do in this situation, but now I'm feeling like the decision to cut the player out of the process (he essentially has no choice but to hit 'z' until Ilsa decides to let him go) may have weakened the scene, and therefore the game as a whole.

The problem, then, lies in how to give the player some control over Ilsa but not create a situation where the player types "Ilsa, suck my cock." Since there's no reason that Ilsa would follow an order like that, for her to do so would break mimesis. The options I can think of would be to give the player a menu:

What do you think Ilsa wants to do to you?

1. *rape your ass with a vibrator*
2. *make you eat her pussy*

Or, better still, the player could be put into Ilisa's head, Ilisa briefly becomes the PC, the player experiences the difference by seeing a different font (possibly) and reads some of Ilisa's thoughts:

You look down on the little man you've so easily immobilized. "Such a puny runt," you remark, your voice dripping with derision. "And this?" You say, taking his miniscule erect penis between your thumb and forefinger, "I would have hoped for something a lot more substantial."

> x me

You look down at your sculpted nude body and think about the many hours you've spent building it. But after only a second, you note the little places that still need more work - your calves, for instance, really don't have the definition you'd hope to get.

> rub cock

You grab his little willie and squeeze it in your fist. He grimaces and you allow a mean grin to play across your face... (etc.)

The player in this instance could keep playing as Ilisa as long as he likes, until she orgasms, or until she decides to let the player go.

I rather like that idea and wish I'd thought of it. Perhaps I'll try something along these lines in the future.

A similar, though different situation occurs near the end of the game, during the 3-way with Ilisa and Morghana. Each turn in that orgy is either a one-turn cutscene or a three-turn script. In either case, the player does not control the action. The scene was mostly designed in this manner to abbreviate one of the orgies, but a similar PC-shifting method could have been implanted, though I worry how often you could switch POV without confusing the player.

Anyhow, interesting ideas come out of this community all the time. That's definitely a positive. Too bad there's such a long lag between idea discussion and when (or if) those ideas appear in an actual game. Still, I expect to see more great ideas discussed, and I'm excited and eager to play the games that make use of these new, creative concepts.

This Month in AIF (Continued)

interactivity in sex scenes in games, of course, and for the exploration of different sexual themes, so I guess I'm saying if you think something should be in AIF games, get out there and write it into a game!

This conversation did lead in another interesting direction though, readdressing the issue of the technical form of interactive sex scenes (or the 'SSS') in AIF games. It's true that many authors have gotten rather tired of this format for games; we've played it in all the classics and now we're looking for something new and challenging to create. The issue of rape in games suggested there was no place for passivity on the part of the player in an AIF game, but this isn't entirely true. AIF can do interesting things with such sequences in which the events can vary depending on choices made by the player and on random chance - I think *British Fox* is a good example of this kind of thing. The main character gets raped quite a lot in that game, but events are not totally non-interactive or predictable. Even outside the sphere of rape stories, there is an interest by authors to come up with a new system for sex scenes in games, so it will be interesting to see how things work out (I've even got some ideas myself).

Finally, a poll on the AIF Archive asked what sexual content would deter players from trying an AIF game. The highest result came from gay (male/male) sex, although I suppose that doesn't necessarily suggest the community is homophobic so much as that a lot of the male readers just aren't interested in gay sex. Ironically, the first (to my knowledge) gay game, *Bareback Mountain*, was released shortly after the New Year.

Anyway, that's it for this month, so I'll wish you all a happy New Year and ask once again to vote in this year's Erin Awards.

New Games

Bareback Mountain by DivineMarquis, for Inform, released 3rd of January 2007. A mini-comp sized story of man-on-man love in the wild west.

Well, another year passes and it's time to look back on how the year panned out in the AIF world. 2006 was perhaps a rather lean year for game releases, but a small community like ours does wax and wane with the times; certainly the busy days of 2004 and the beginning of 2005 are long behind us, but there are still a number of hardworking authors plugging away at their games. If anything, the most noticeable drop-off seemed to be in the community participation; it seems like most authors get very little feedback on their games any more and not much talk on the forums. Well, we can't nag the readers into giving feedback, but it does make one wonder why we don't hear so much these days. Without an active community the authors don't really feel like there's any point writing, so perhaps that's contributed to the downturn in game frequency.

In the 2005 Erin awards we saw two games being particularly recognised: Newkid's *Ideal Pacific Coast University* which took out six awards including best game, and A. Bomire's *Tomorrow Never Comes* which received 5 awards. This is rather old news, since the nominees for this year's Erins are being announced in this issue, but the awards were given out at the beginning of 2006, so I still think it's worth mentioning here.

In February we saw the opening of AIFGames.com, a website that, like the (now dead) AIF Portal and AIF Community Portal before it, has attempted to be a central portal for the AIF world. It has had a certain amount of success and is still alive, at least, but still hasn't become the centre of discussion and community activity that the Yahoo AIF Archive is. AIFGames.com has some advantages, in that it has room to be a full archive of AIF games and other content, and it has a bulletin board style forum setup that many prefer to the Yahoo groups style, but perhaps the fact that it requires (free and easy) registration has held people back a bit. This registration is necessary because commercial sites try to rip off our bandwidth and sell our free games, and I for one will keep trying to encourage people to use AIFGames.com.

In March Lucilla Frost finished her long awaited game-by-request, the subject matter of which was chosen by Xavier Hawke after he found the missing 50th point in *British Fox and the Celebrity Abductions*. This game was called *To Cage a Magpie* and was a spin-off of *British Fox*.

In April the now annual mini-comp, this year run by this newsletter (and in particular A. Ninny), was again a success. The games were of a high standard and there were 8 entries; smaller than the past two years but not a big drop-off. The winner was A. Bomire with his game *WWE – Raw's New GM*, and he is now the only two-time mini-comp winner in the community (having won Chris Cole's mini-comp in 2003 with *Last Minute Gift*). Smart arse.

This newsletter ticked along as usual; one month I forgot to write my column, but the world didn't end. We muddled through a couple of months where we didn't have any game releases, and we managed to keep things lively with stuff like *Seven Seas of Thea* by Chris Cole and *Green Summer: Live AIF* by A. Ninny. I think it's particularly impressive that our editor, A. Ninny has kept it going for so long (it's been going for two years now, although A. Ninny wasn't the editor at the beginning), and it's largely due to his diligence and commitment to the publication that it's worked out, despite often, or even usually, being a bit thin on potential source material.

Some of us were a little concerned that the year seemed to be shaping up a little on the thin side, with few interesting games being released. Looking back, however, the year turned out all right and there were some worthy additions to every player's AIF library. This year's most prolific author was newcomer GoblinBoy, with three (fairly large) game releases that have netted a large number of Erin nominations for 2006. We also saw contributions from a number of the established authors in the community, but the only really busy time of the year, apart from the mini-comp period, was around late October/early November, when we had six game releases. Good times, eh? That period began with the first sequel-by-another-author incident in AIF history, when A. Ninny released *Malaise*, an 'authorised return to *Moist*', a very popular older game by Scarlet Herring.

Throughout the year we saw the emergence of a new games design platform: Inform 7. While Inform 6 has been a relatively popular platform in AIF game design (a distant third to ADRIFT and TADS, mind you), Inform 7 was able to introduce some interesting new design features that excited many authors. A. Bomire was the first to release an Inform 7 AIF game, *Bob's Garage*, and this was soon followed up by another author, Captain Midnight, with his game *Collision*. Both of these were fairly short games, so we have yet to see any real epics in the Inform 7 platform, but it will be interesting to see whether Inform 7 becomes, in the future, a rival to TADS and ADRIFT for new AIF authors.

With 2006 now behind us, we're still looking for a good way to attract new authors and players. It's been a somewhat divisive topic throughout the year, in fact, with some people keen to attract

the IF crowd by encouraging more IF-like games, and others being more interested in attracting literotica and porn fans. It's an unresolved issue at the moment, and will probably remain so unless (and until) somebody can find a way to greatly expand the public profile of the community (in a good way). Let's hope that happens in 2007, but even if it doesn't I think we can look forward to a number of entertaining game releases to come in the year ahead. Make a new year's resolution to give more feedback to authors or maybe even finish that game you've got half-complete on your hard drive, and prove me right.

AIF Author's Log by Bitterfrost

Welcome back to another chapter of "How Not to Write AIF!" I'm your host, Bitterfrost, serving up another slice of my adventures as a bumbling, first-time-author.

What's the name of the game again?

How I Got Syphilix.

What the-?

It's got sex. It's got comedy. It's got profound social commentary. Riiight.

What's the scale?

Ridiculously-too-damn big and way beyond my abilities.

When will you have it done?

Uhm. Hey! Look at that shiny thing over there!

Last month, I questioned everything, got my philosophical panties in a bunch and made a real ass of myself. I'm pretty proud of that. Fortunately, my humors, electrolytes and biorhythms balanced out, and I'm back in the trenches with my usual befuddled smirk and drunken swagger.

I didn't abandon the project to write a novel. I didn't set up a workshop in my garage to make birdhouses and mailboxes. I didn't go off and find a cure for herpes or reality TV (of the two I'd rather have herpes).

Honestly, if I weren't stuffing my pockets of free time with this project, I'd probably be on the couch watching reruns of "The Golden Girls." Let's just admit that, Bitter, and get on with it, lad.

Verbosity is definitely this month's dirty word. I've taken the first step. I've admitted I have a problem. I am the poster boy for wordiness.

It hasn't bothered me so much when I've read through my own transcripts of the game. After all, I know where everything is (mostly), so there is little or no need for me to look at rooms, people and objects more than once. It wasn't until I leafed through A. Bomire's brave tome of a transcript that I realized how often players would need to "look" and how exhausting it would be for them to wade through the same mudslide of text over and over again.

Once again, we see why I call this chronicle "How Not to Write AIF." Since the beginning, I've wanted players to have plenty to read, the idea being that it would provide more authenticity and detail. Yeah, that's great the first time 'round, Bitter. The second time through a lengthy room description is a little annoying. By the third time, your eyes glaze over, and all of the words just slide off your eyes like drops of water in a car wax commercial. It becomes work, much like rereading your biology notes as you cram for the exam in the morning. You see a lot of words but the important facts just don't sink in.

Case in point, I had written a cute skit where the game explains what commands and synonyms you can use. This bit goes from clever to damn-annoying in one repetition. Duh, Bitter! Players might actually need to refer back to the command list to know what they can do. I cut out the schtick and made a quick list for every subsequent use of the "commands" task. That was an easy fix. It gets harder from there.

Along those lines, this month I've been on a crusade to make the game both easier on the eyes and more tangible. My mission is to give just about everything in the game an introductory description followed by an easily repeated, short-and-to-the-point version.

I dreaded the idea of cropping my existing room descriptions. I mean, I'm already going backwards with this whole laying-a-new-foundation thing. The last thing I want to do is chop something that's fully written and polished. I'm just not good at editing my own stuff anyway.

I mumbled last month about using ADRIFT's ALR sidecar thingy as a cure-all, but keep in mind I was drunk at the time. I'm pretty sure it was some slurred nonsense about displaying alternative text in different places using strings and variables. I'm sure there's an elegant solution there somewhere, but I'm not going to pursue it. Logic class was a long time ago.

I'm using ALR to replace the hardwired moldy-oldies like "You can't do that!" and "Nothing special." with slightly more original responses. That's as ambitious as I'm going to get with text replacement, I believe. I worry that anything more complicated than that is going to mean more headaches down the road. My head's bursting as it is.

Fortunately, I already had all kinds of "movement" tasks in place that override the standard NSEW "You move west." structure with text that actually describes the player moving from room to room. Way back at the beginning of this project, I wanted to do that for every room because the whole teleporting from room to room thing bugged me. I dismissed it as too much work and did it only in key places. Guess what, Chuckles, it's all happening now! Get to work!

So here's the deal: I'm hanging the long room descriptions on the movement tasks and slapping condensed versions where the long ones had been in the Room list. Then I'm duplicating each movement task and popping in the short responses there as well.

At this point, I'm happy to say that this improvised verbose-then-brief room description system is working nicely! Creamy smooth... if a little goofy.

It goes like this:

>n

You take a deep breath and squint against the blast of hot, oily air as you round the slide and enter the kitchen. You instantly break a sweat.

Carefully hidden from customers' eyes and noses, this spacious kitchen offers plenty of room for pomaine and salmonella to play. Here's where food is painstakingly made inedible.

Years of airborne grease have yellowed the once-white walls and floor tiles. Along the west wall, fryers hiss like buckets of vipers, keeping you at bay. As you stare glumly at the boiling oil, you wonder where the hell your life went. Mounted over the fryers, a green monitor flickers uncertainly as though trying to blink the grease off of its screen.

On the back side of the slide, a wide chute allows food to escape to the front counter. Speaking of which, you too can escape to the south. A narrow opening to the east leads into the store's tiny office. A wide aluminum freezer door shares the north wall with a dirty, battered first aid kit, while a mop and bucket lurk in the corner.

As usual, Frick and Frack, the latest in an endless blur of faceless fryer jockeys, pretend you don't exist.

>l

Sweating in the kitchen at Uncle Clucker's Chicken

This large sauna of a kitchen features a large bank of fryers, a chrome chute for completed orders and a wall-mounted first aid kit. A small monitor above the fryers lists the current orders.

Exits lead north through the massive freezer door, east into the office and south to the relative comfort of the front counter.

Also here is an old mop and a yellow plastic bucket. Frick and Frack loiter at the fryers, chuckling like halfwits and generally ignoring you.

Don't worry. It's not all like that. The player's fortunes change considerably, and the locations become considerably more attractive. So there you have it. I get to keep my flowery "setting" pieces, and the player gets the "Ok, what do I really need to know about this room" response thereafter. I'm taking similar measures with my rather longish "x bodypart" responses, like so:

>x Tiffany's ass

You sneak a few peeks at Tiffany's ass while she's distracted with customers. You do the patented "I'm not ogling your ass" act wherein you pretend to be looking at something past her.

Her black pants are so snugly shrink-wrapped to her behind that you swear she's trying to shoplift

a couple of honey-cured hams. The perfect definition of her taut cheeks makes it painfully obvious she's wearing a sliver of a thong or a single strand of dental floss.

While she's busy with customers, your eyes stroll up and down the lovely hillside, taking in all the sights. This is the kind of ass that invades your dreams and leaves you hungry for peaches. Since she's busy and you're a desperate leech, you crouch and pretend to tie your shoelaces. You smile drunkenly as you gawk.

*It's all you can do not to bury your face in her behind. This is the kind of view you just never get tired of. There are **some** perks to this lousy job. Before she gets suspicious, you stand up (with great difficulty thanks to a spontaneous stiffy) and pretend to work.*

That lovely bottom loves to mock you: so close and yet so far away. You wish you could give it a good spanking.

>x Tiffany's ass

Despite your soaring blood pressure, you keep staring at Tiffany's exceedingly well-assembled behind. You force your eyes away, and they just slide right back. So round. So tight. So far out of reach.

You get a detailed, savoring description and then a shorter, more familiar observation afterward. I like to think it adds a bit of depth to the gameplay. I hope so. It's a mutha of a lot of work.

The downside is that it's inflating the task count beyond all reason, but I've accepted that.

I just wish ADRIFT would let you sort and organize its Task window. Sure, you can add a new task anywhere in the stack, but you can't select a task and move it. Granted, it's no big deal when you're working with a few dozen commands, but we're talking hundreds of them in my case. It takes half an hour just to scroll through the list, searching for a straw in a needle stack.

If you start a project in ADRIFT, I highly recommend writing out a list of your tasks in advance. Otherwise, you'll end up with a rat's nest like mine. Oh well. I've found that keeping printouts of Task window screenshots handy helps quite a bit.

No matter what, I just hope the game file remains stable. (Hear that click? That was the sound of me jinxing this project.) I can't help feeling that these hundreds of slabs of text are precariously stacked. It feels more like a house of cards than a pyramid.

I wonder if ADRIFT has a task limit. We'll see.

As my mad, little bathysphere descends further and further, I can hear her hull creaking under the weight. I just hope she makes it to the bottom without imploding. I know Atlantis is down there somewhere. I also know that my crew on the surface are contemplating cutting the cable and heading back to harbor to catch up on their long months of pussy and liquor deprivation. Steady, lads. I'm down this far already; I might as well finish the job.

AIF Scuttlebutt by A. Ninny

Hey, Kids! I'm back again to fill you in on who's doing what in the world of AIF. Almost all my info here has been filtered out of the recent "What are you working on?" Yahoo! discussion. It was pretty painful going through all those posts about commas, but for you guys it was worth it. So here's what I learned:

Crossworlds Part IV, the finale to **BBBen's** ever-expanding genre-based saga is apparently very nearly complete, which is good because I've mentioned it in almost every "Scuttlebutt" article ever published. BBB tells me the game should be done in January. Last time I wrote scuttlebutt about BBBen I also told you that he is working on *Perverv Action Crisis*, a hentai-themed game. That game is still in the works.

Amy (fellatrix_uk), author of *Casting* is working on a TADS 3 game which she describes as being a supernatural mystery.

Multiple Erin nominee **GoblinBoy** is busily penning a follow-up to his fun *Camping Trip*. After

that, he has ideas ready to go for the third game in the *Gifts of Phallius* series.

Reluctant Sire, the author of the recent minicomp-length game *The Good Neighbor* reports progress on a sequel to that game.

I previously reported on a short game based on the animated "Super Friends" TV show being developed by **A. Bomire**. He shelved the game for a while and wrote *Bob's Garage*, but now he's back trying to whip *The Super Friends* into shape so he can release it. Here's to hoping he can get it released so he can go on to write a new full-length game.

Also, as previously reported, *Gamma Gals II* by **Christopher Cole** is still slowly being developed, but probably won't be released soon, unfortunately. I am compelled by some unknown force to continue mentioning it here. Must... Mention... Gamma... Gals.....

A couple of potential new authors posted on the Yahoo! aifarchive group that they're working on new games. They are **Slater** and **peterson9803**. We wish them all the luck and good progress on their efforts.

Purple Dragon reports that he's writing his sequel to *Archie's Birthday: Reggie's Gift* in Inform 7. He's in the relatively early stages of development of this new chapter, which will feature Veronica as the PC.

In July of '06 I reported on two additional potential new games, one by **Faraday** and the other by **Bitterfrost**. Bitterfrost has been good enough to keep us up to date on his progress in the pages of this newsletter. I haven't heard from Faraday in several months, so I don't have any new information on the status of his "JAG"-based game.

My own "Fermata" game is currently at a standstill, mainly because my RL has gotten so hectic. I hope to have time to resume working on it in early February. I also have a small game that I've started fleshing out and I will probably finish it to release in the next mini-comp.

If you're working on something and want it mentioned here (or if you think I know about it and want it concealed), write me at aifsubmissions@gmail.com.

AIF 101: Testing 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 seventh installment.

* * *

You're not done yet. Testing is a very important aspect to any project. There are two types of testing; alpha and beta testing.

Alpha testing is simple. Run through the game yourself, testing everything out, and make sure it works. It would be nice if that was all we had to do, but alas, there are some major problems with alpha testing. Number one, you already know everything. You know what the player is supposed to do. You won't get stuck. Number two, you are only one person, with one person's ideas (unless you're collaborating, but that's not much better.) You will only try out as much as you can.

The purpose of a beta tester is not to beat the game offered. A beta tester's mission is to destroy it. You need to look for the game's critical bugs, areas that don't work, ways around puzzles.

Beta testing isn't a simple process. It is a cycle. You give your games to your beta testers, have them check it out, make modifications based on their feedback, and repeat. And repeat. And repeat. Give different versions to different testers, change groups mind-process, whatever.

When does beta testing end? Whenever you decide it has. There is no real end to beta testing... you just have to decide when to stop.

Make sure you give your testers a deadline with each version. You have to begin working on the next version. Let them know what format you need their responses in, and whether you want a

transcript of their play. I recommend that you do get a transcript... next to standing over their shoulder and watching them play, this is the best you can do. You can see what parts of the game they get stuck on, and what things they try, what seems logical to them.

Its a good practice to give all of your testers feedback, if only to say thank you.

What should beta testers look for? Typos. Spelling errors. Interactivity with all things... everything mentioned in the room descriptions should be there, if only to examine. Missing synonyms you think are logical for both nouns and verbs. NPC interactivity. Whatever.

Game Reviews

***Emy Discovers Life*, Review by A. Bomire**

Game: *Emy Discovers Life*, released 8/31/1998
Author: MKJ
Platform: AGT
Size: 424KB
Content: underage, m/f, f/f
Game Type: Puzzle-Fest
Length: Medium

Basic Plot

This game tells the story of a 15-year old school girl in 1950's England (the title character, Emy) struggling with the changes of growing up, and the hormonal urges that accompany those changes. As with most girls her age, Emy is just discovering the feelings engendered by her neighbor-cum-boyfriend, Sam. At the same time, she is discovering her own body along with her best friend, Jen. As if this wasn't enough to deal with, she is also consumed by guilt over these feelings. Her struggles to resolve these feelings guide the main storyline of this game.

Overall Thoughts

When choosing a game to be reviewed this month, I was astonished to learn that this game had not as yet been reviewed. Or, at least had not been reviewed by a member of the AIF community. This game is considered a seminal work in the AIF community, being one of the first games to actually tell a story as well as being one of the first with a female protagonist. MKJ received a lot of criticism from mainstream IF over this game, and true there are some things that could have been done better. However, when taken in the context of most other AIF works being produced at this time (consisting mostly of rather poorly written Star Trek fantasies), it was really ahead of its time.

Puzzles/Game play

The puzzles in this game consist mostly of doing the right thing at the right time. Instead of being a 'treasure hunt' where you basically hunt for and deliver various articles to other characters, you are expected to do certain things at certain times. Most of those things involve doing naughty things either with your friend Jen or with your neighbor Sam. There is a bit of guess-the-verb as not all of the puzzles are straightforward, and most players would do well to track down a walkthrough.

Sex

The actual sex scenes themselves are pretty average, as far as hotness goes, but another aspect of AIF in which this game was in the vanguard was in describing the feelings Emy experiences as she explores her sexuality. As Emy 'discovers life', both in the company of Jen and her boyfriend Sam, she is feeling guilty over a lot of it, and sometimes she is stopped by her own feelings of guilt. Other times, outside influences interrupt her (such as Sam's or her own mother arriving at inconvenient times). As such, the sexual interaction experienced by the player builds from very little at the beginning to full intercourse as the game progresses. During these scenes, you get the feeling of a young girl both excited by performing such 'naughty' acts, and guilt-ridden over doing what she knows is wrong.

Technical

This game was written using AGT, which as a platform was the most popular system at the time. However, it was quickly replaced by such systems as Inform and TADS, mostly because of limitations within the AGT system itself. It is very buggy to run now, and very few players will have the opportunity to play the game in the original AGT format. You will most likely need to use an AGT emulator such as AGiliTy or Gargoyle. These emulators sometimes don't interpret the game exactly as the original AGT interpreter did, and it is a little tough to judge the game based upon that. As I remember playing it on an older system many years ago, the game didn't have many bugs, but it wasn't bug free. As I mentioned, there were some guess-the-verb problems, and sometimes the game didn't recognize or execute commands when they were supposed to be executed.

Intangibles

This game was written by a Danish author not entirely comfortable with the English language. As such, there are a lot of phrases and expressions used which may not translate completely to English. For example, Emy's neighbor Sam is often referred to as "the cute Sam". *Warning: minor spoiler! Skip to the next section to avoid!* One of the biggest complaints about this game is the ending. You simply cannot end the game (other than quitting in the middle) in any way which prevents Emy's mother from shipping her off to boarding school. This could be social commentary from the game's author, MKJ, as this was not an uncommon reaction in 1950's society to the way that Emy behaves. However, many players felt let down by this ending.

Final Thoughts

Even though this game could be considered rather poor by today's standards, at the time it was a really good game that really expanded the horizons of AIF. During the first Erin's awards ceremony (2002), it walked away with 8 Erins, including Best Female PC, Best Male NPC, Best Story, Best Sex and Best Game (all in the "First Age" games category). So, despite what many may consider to be its problems, it is definitely worth checking out.

Rating: A

Peril in the Skies (a Jack Darcy Adventure), Review by A. Ninny

Game:	<i>Peril in the Skies (a Jack Darcy Adventure)</i> , released 7/4/2001
Author:	Adam Hendine
Platform:	TADS 2
Size:	171 KB
Content:	m/f, m/f/f
Extras:	None
Game Type:	Puzzle-Fest
Length:	Medium

Basic Plot

The game is set in 1936. You play adventurer Jack Darcy, a dashing, suave Indiana Jones-esque character who searches out magical ancient relics. Your adventure begins as you are shipwrecked and continues as you battle your arch enemy in his floating fortress.

Overall Thoughts

I anticipated that revisiting *Peril in the Skies* for this review would be a pleasure, and for the most part, it was. The story is quite engaging and the characters seem to have reactions to Darcy that are both very engaging and also appropriate to the story's genre. I especially like the way Sally keeps objecting to the way Darcy leers at her or tries to look up her skirt when they're climbing around inside the fortress. If I have a main reservation, it's that the story and physical descriptions are given more detailed treatment than the sex, which comes off fairly generic and short. I also felt the science fiction aspects of the game aren't really explained away properly. It's fairly common knowledge nowadays that there weren't robot-infested floating fortresses around during the 1930's, but the game doesn't really describe to any degree where this one comes from.

Puzzles/Game Play

I found many of the puzzles to require fairly arbitrary decisions. For instance, to solve one puzzle you must have previously searched a location for an object, but there's nothing in the text to say

why the location should have been searched when other similar locations don't require searching. Game play is interrupted by several instances in which it's necessary to save and restore in order to experience the entire content of the game. There's one significant sex scene that, simply by entering into it, inevitably leads to your death. It's worthwhile to experience the scene (it's the one orgy of the game), but if you try to play *Peril* without using restore or undo, you'll miss it entirely. Another sex scene ends with your orgasm, but the author wrote in numerous ways for you to have that orgasm. If you want to experience more than one, you'll have to save and restore. This breaks up the flow of the game in an unfortunate way

Sex

The sex scenes are good, but not great. My own preference is for more detail and personality in the scenes, and these seemed fairly generic, despite some good writing. The final no-holds-barred-sex-scene is the best of the game. Be sure to lead Sally into all of the rooms for different descriptions.

All of the expected sex positions are provided in each scene, and technically the sex is very complete. I just wished for more explicit lead-up descriptions. Also, the game uses Moist-like arousal, and the 'continuation' descriptions repeat blank descriptions over and over: "You continue fucking her." These could certainly have been improved.

Technical

I found no bugs in the game. Some items were missing from rooms and the vocabulary was not as complete as I'd have liked, but these are minor picks in a game that is really quite clean.

Final Thoughts

This is a fun classic from an author I'd really like to see return to AIF. Despite some shortcomings, it is recommended.

Rating: B

***Young Stuff,* Review by A. Bomire**

Game:	<i>Young Stuff</i> , released 9/1/1993
Author:	Unknown
Platform:	MS-DOS
Size:	192K
Content:	underage, m/f, voyeurism
Extras:	Text-based pictures and graphics
Game Type:	One Night Stand
Length:	Short

Basic Plot

You are a computer repair technician called to a local high school to repair some computers. While there, you observe one of the female students masturbating in her chair. When she realizes you saw her, she arranges to meet you in the school dark room for some 'extracurricular activities'.

Overall Thoughts

This game was originally developed to be played on a BBS (Bulletin Board System). For those of you who do not remember these, they were a precursor to the modern day Internet where you would dial into a local BBS for the exchange of messages, files, and even play online games. They were character-based (wasn't everything back then?), and each BBS used its own BBS software. This game was converted from the original BBS-version into a MS-DOS based version.

Puzzles/Game Play

There is little in the way of puzzles in this game. After a rather long introductory voyeuristic experience, you are dumped into a room with Kim (the female NPC) and directly into a sexual encounter with her. The only puzzles from there on are which sexual commands you wish to

enter. You have a limited amount of time with Kim, and the object appears to be to see how many times she can orgasm before that time limit expires.

Sex

The introductory scene is actually pretty well written, but the rest of the scenes are really rather poorly done. Also, some players may be put off by the apparent age difference between the characters. While Kim is described as a senior, her exact age isn't given but it can be inferred that she is underage by the game's title: "Young Stuff". The main character is quite a bit older, although his age isn't specified either.

Technical

I was actually rather surprised to find the game ran as well as it did on my Windows XP computer. Most of the old DOS-based games (especially those converted from BBS games) use some odd ASCII characters to display their graphics, and this game is no different. However, it ran without a hitch on my computer.

Final Thoughts

Many of these older games are fun to play simply because they bring back a feeling of nostalgia of the times when Bulletin Boards ruled. While this game has that feeling, it isn't enough to overcome the shortcomings of the rest of the game.

Rating: D

O Erin!

O Erin! is on hiatus. Look for its return in a future edition. All previous comic strips can be viewed on the Newsletter web site.

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 *Parlour* received an Erin for Best "One Night Stand" game in 2004. His most recent game is *Malaise*.

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.

Staff Writers A Bomire is the author of several TADS AIF games, including *Dexter Dixon: In Search of the Prussian Pussy*, *Tomorrow Never Comes* and *The Backlot*. His games have won numerous awards and Erin nominations.

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 Syphilis*.

Submitting your work to "Inside Erin"

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

