inside erin

THE AIF COMMUNITY NEWSLETTER

Contents

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.

>Restore MILF Scene Restored.

A Letter from the Editor
A Ninny

Still holding you by the hand, Hilary leads you into her bedroom. You feel your heart thumping against your chest wall - adrenaline pumps rapidly through your body, making it feel impossible to for you to stay calm. She turns to face you and rests her hands lightly on your chest. You feel her fingertips pulsing with excitement through the fabric of your shirt.

>Kiss Hilary

You lean forward and part your lips. She stays still, but just when you close your eyes and expect contact, she must have pulled back, because your lips meet nothing but air. Your eyes open. She has avoided your kiss and is smiling at you.
"Didn't I say 'hands'?" she scolds you. "Hands are not lips."
You hold your hands up in front of her, turning them so she can see your palms as well as the backs of your hands. She takes them back in yours and places them over her breasts, then removes her own hands.

You barely move your fingers, mostly out of shock. Her breasts are like small, tight pyramids and you can feel how firm they are and how her nipples are pressing hard against her bra through her t-shirt. She responds by staring straight into your eyes.

This Month In AIF
by BBBen

The most interesting thing to happen this month was Purple Dragon's live AIF thread titled *The Orgy* in the new Live AIF forum on AIFGames.com. If you don't already know, the idea with live AIF is that the author writes a section of text, then a player enters a command and the author writes the response to that command. It takes rather longer to play than a regular AIF, but you can enter any command and expect some kind of a response, giving the player the opportunity to help shape the story. Hopefully we'll see more live AIF stories start up on that forum, and because of the emergence of this new format of AIF I'm planning to add a new award to the Erins this year: Best Live AIF. Since it's a new award I will consider all three of the existing live AIFs (*The Orgy*, A. Ninny's *Green Summer* and also Chris Cole's *Seven Seas of Theah*, which I think is interactive enough to qualify) as eligible for the first award.

This may in fact be somewhat necessary as a few awards may have to be dropped this year due to sheer lack of competition. There has been an extremely thin crop of games this year, with very few games having been released outside the mini-comp. It's a sad state that despite (or perhaps because of) the community's better organisation these days we just don't expect to have a game release every month any more. The first month that we had to publish without a game was worrying to us, but now we do it most of the time, and that's pretty unfortunate because we put this whole thing together to try and get *more* and better games released.

For this reason I've advocated to end the monthly publication of this newsletter, and switch to a quarterly format. Whether or not this will change the pace of game releases I don't know, but when it gets difficult to find anything to write about in a "This Month in AIF" column I think it's time to consider moving to a quarterly. ●

Letter from the Editor, Continued from Page 1

>Roll thumbs over her nipples

You're still in a state of shock that this is actually happening. You've never sought this out, and you wouldn't have sought this out, but here it is. Your reflexes take over. You know what she wants, so you deliver. You press your thumb balls into her nipples, which respond by resisting mightily. They are rock-stiff and try to roll your thumbs to either side. You press harder and feel them sink into her breasts, and it reminds you of pushing a maraschino cherry into ice cream. Hilary groans, bringing your thoughts racing back. Her eyes half-close and she concentrates on her pleasure. You pull your thumbs off and watch with amazed interest as her nipples push out toward you, angry at being left alone.

>Slide hands down to her ass and squeeze

Your hands go back to her body, but instead of resting on her chest, you wrap them around behind her back. Her body is smaller than your wife's body, and she feels tiny yet solid in your arms. She presses her chest into yours and her teeth bury themselves into your shoulder.   Your hands slide down her back, over her tight athletic ass. Its curves are modest but sexy and her buttocks fill your palms. You squeeze them and lift slightly, grinding her crotch into yours. She hoists herself up, wrapping her legs behind your ass and melts against you, crushing her body into yours as tightly as she can. Her weight is manageable, but you take a step back and lean your ass onto her bed, making her weight come down more on your crotch than on your thighs.
She realizes she's supported on your lap and leans back, giving access to her chest. But she's still wearing that shirt....

>Remove her shirt

She hangs on to your shoulders and you grip her t-shirt at the hem and pull it up. It gets caught up at her armpits because she's holding on to you, but she helps and awkwardly the two of you manage to get Hilary peeled out of her t-shirt. Her breasts scream at you to release them from confinement, so you reach behind and unclasp her bra as well, peeling it away. Her nude upper body is slightly boyish – she's not very curvy and her breasts are small cones capped with pointy ruby nipples – but you find you take delight in it because it's so different than what you're used to.

>Suck on her nipples

You support her back and she leans backward, arching her tits up at you in invitation. You lean forward and take her right breast into your mouth. If you open your mouth wide you can take almost the entire tit into it, which you do, sucking it into your mouth. Without releasing the pressure, you poke at her nipple with your tongue, flicking over it, feeling the way it bounces back against pressure. Hilary gasps and digs her fingers into your hair.
"Bite it," she begs, "bite my nipple, please?"
You respond with a full-mouth grunt and close your teeth gently onto her nipple while still sucking on the flesh around it. She squeals and begins gyrating her hips, grinding her crotch in your lap.
"Harder," she gasps, and you squeeze her engorged nipple with your teeth, bringing forth a flood of gasps from her.

>Save
Saved until next month

*   *   *

Over the next couple of months, I'm going to be trying to get back to basics with "Inside Erin". There are a number of things we've done before that were important and have fallen by the wayside. Author interviews, "Erin Street" interviews, 'AIF Scuttlebutt', and AIF tutorials will all make a comeback in an attempt to make the newsletter more useful and less 'fluffy'.   I am happy for the contributions of members of the community and, as always, welcome everyone's comments.

I'm pleased to welcome 5-game AIF author Purple Dragon to the newsletter staff. By agreeing to - and actually following through on his promise to review every one of Vachon's games, he has proven that he can suffer far more pain than I could ever throw at him. I'm sure he'll be an extremely valuable member of the team.

Finally, I was very pleased with the wide response to my "Who's working on what" post on the Yahoo! message boards. It gives me hope that this community isn't giving up after all.

Have a great month! ●

The server crash probably deleted several of your votes in the last Beat the Staff cut-scene competition, but fortunately I made a save of the ballot file before the crash occurred and have calculated the result based on the votes I saved. I therefore am pleased to announce the results of ">X Chick", the 2nd Beat the Staff competition.

Drum roll, please…

Hearty congratulations this month go out to **Paul Swift**, whose entry ">x unknown girl" beat the staff. Very nice job, Paul! To jog everyone's memory, that's the entry where the player-character is viewing a woman through binoculars. It was a very hot entry and very deserving.

The second place entry was written by BBBen and is entitled ">X Betty." Third place goes to StormNinjaBlade's "X Client" entry. "Inside Erin" thanks everyone for their entries and for voting.

This month's Beat the Staff competition was supposed to be a selection of cut-scenes featuring orgasms. Unfortunately, there was apparently little interest in writing cut-scenes of this type. Too few entries were received (from staff and non-staff) so we're not running the competition this month. We'll take a break for a couple months and bring this feature back when we've recharged our cut-scene writing batteries. ●

Remember back in 2002 - 2004, when AIF games were coming out so fast that if you took a day or two off from checking the message boards the chances were good that you missed a new game coming out? Oh, sure, you had games by people like Vachon and Sly Dog (games which many find to be at the low end of the quality spectrum), but you also had games by Christopher Cole and One-Eyed Jack. Every day was a shining day for the AIF genre.

What's Happening in AIF?
by A. Bomire

What happened? As has been so much pointed out recently, the number of games has fallen drastically in the past year or so. From the height of AIF's glory in 2003 when 40 (40!) games were released, there have been only 17 games released this year, 12 of them as part of the annual spring mini-comp. Is AIF disappearing back into the mists from which it arose?

I don't think so, and I certainly hope that you do not as well. Part of the problem (and I don't see it as a problem, really) is that we (i.e., the AIF community as a whole) made such a big stink about the low quality of the games being released that now people are spending a lot more time producing quality instead of quantity. Everyone who has played the mini-comp entries over the past 4 years has remarked upon just how *good* those games are. The quality of those simple little one and two room games has sky-rocketed over their predecessors, and in a very short time.

But this quality over quantity comes at a price. As any author will tell you, writing these games is hard. Not a little harder than you might think - a LOT harder than you probably think, especially if you've never written one before. I've been programming for a little over 20 years (and boy does that number depress me sometimes!). And something I read very early in my career has stuck with me all this time - you spend 10% of your time writing 90% of any program, and 90% of your time on the last 10%. This last 10% is the testing and bug finding/fixing portion of writing, and it is a very tedious, time-consuming part of programming. My personal theory is that many of the authors who were so prolific during AIF's "heyday" were people who skipped this last 10%, and thus churned out games fast and furiously. But, the AIF community finally said "Hold! Enough!" We now react harshly (sometimes a little too harshly) to any game of very low quality. And the people who write those types of games aren't willing to spend the extra effort to do that final 10% to finish the game right. How do I know this? Because if they were, they would have been doing it already!

Okay, now go back to the wonder years of 2002-2004 and look over those game lists once again. Think over each game, and try to figure out whether it would pass today's standards. Any game that doesn't, cross it off your list. Heck, go ahead and be generous about it. Now, look at what's left. Pretty short list, isn't it. In fact, isn't the number of games on your new list just about the same as the number of games being released currently?

So what is happening in AIF? To start with, it isn't going away! Not if the messages being generated on the various message boards is any indication. But beyond that, I have two theories. One is that AIF is being "refined". The wheat is being separated from the chaff. All of the messages and discussions, and yes downright rants and ravings, being posted over the past couple of years about people writing games of low quality are starting to show. A lot of the people who would usually write something, even of low quality, are now either afraid to or unwilling to because of the time involved in creating a quality game.

The second thing that is happening is something that happened in the main IF genre a while ago. In mainstream IF, you see the most games released during the annual IF comp, with hardly any games released during the rest of the year. Sound familiar? We are experiencing the same thing. Go ahead, admit it - how many authors are already working on next year's AIF mini-comp entry? Hold up those hands, I swear I won't tell. Uh huh - just what I thought. It seems that many authors who may normally be releasing games during the year are now concentrating on getting those games ready for the annual mini-comp. I'm not saying this is a bad thing - heck, look at how many games were submitted this year, and the high quality of those games as well. But, if you are going to have that many games in one mini-comp, from people who would usually only be releasing one game a year anyway, then you aren't going to have any games from them the rest of the year.

So what is the solution? I don't think there is one. What AIF is experiencing, at least in my opinion, is the normal ebb-and-flow of the creative process. We could eliminate the mini-comp, and spread those games out during the year, but I don't think anyone wants to do that. We could hold additional competitions (something that has been suggested), and that may siphon off some of the entries from the mini-comp. We could lower our standards - leading to quantity without quality. Is that what you want?

Here's what I suggest. How about we knock off bashing new authors who aren't quite up-to-snuff yet? I have read more than one post from potential authors who have said that they are simply afraid of releasing a new game for fear of what people might say about them. For as long as I have been interested in AIF, we have called ourselves a "community". That has a connotation of openness and friendliness, and I think we live up to that. But, sometimes members of our community can be a little too harsh and unforgiving when it comes to criticizing. Now, I'm not saying we can't offer criticism of games whose quality could use some improving, but saying "You suck! I wish you would die! I wish your whole family would die so that I wouldn't have to read this drivel you call writing anymore!" doesn't seem like the right way of getting additional authors to join our community. (By the way, I'm exaggerating for effect. I don't think any comments like that have been posted.) And I admit - I may be one contributing to this seeming "hostile writing environment", being one of the contributors to the monthly AIF newsletter and often writing reviews of new games.

Even if we did this, or any other possible solution to the current game-drought, do I think we'll return to those times when 30 or more games are released in a single year? No, I don't. Looking back, those years were fueled by just a couple of writers who were especially prolific during that time period. I don't think we'll see that sort of writing again. But, neither do I believe that AIF is going to dry up and disappear. ●

T he official release of TADS 3 last fall promises to greatly enhance AIF games. Unlike other IF development languages, TADS 3 offers unique developments that make the AIF author's life significantly easier. Unfortunately, as of yet there are no functional AIF libraries released for the current version of TADS 3 (although there are three independent efforts upcoming). This makes TADS 3 programming a little more difficult than TADS 2, but in my opinion the advanced NPC features alone make it well worth the effort of exploring. Here are a few of the key features for AIF authors:

Writing AIF using TADS 3

By Knight Errant

Wide range of pre-defined classes

In TADS 3, everything you program is an object. Every object has a class, which defines it's behavior. Luckily, TADS 3 has a very wide range of classes which cover most situations, from decorations to vehicles. Simply by defining your curtains as a Decoration means that the player will get a simple "not important" message upon any attempt to interact with it. Since you don't want the default handling in every case, you can override any property of the class for your objects. Classes can also combine, so that you can create a dress that is both Openable and Wearable. If the existing classes aren't enough, it's fairly easy to create a new class (such as body part) based on the existing classes.

ActorStates

An ActorState is a pre-defined class which is a key component of TADS 3's NPC behavior systems. The ActorState has description properties which append short descriptions to the character's listing in the room and description. These are useful for including behaviors to note the actor's current behaviors, mood, etc. Furthermore, actors can (and usually should) have more than one ActorState. That way, when the player gives Erin the aphrodisiac, she switches to the "aroused" ActorState and all her descriptions change to reflect this. ActorStates are also an excellent way to simulate arousal levels, switching from one to the next as the author defines. Normally, when the player types something like >fuck Erin's tits, TADS goes to the "Erin's tits" object to see how to respond. Since this shouldn't always be allowed, the author can redirect it to a property in the current ActorState. That way, Erin will slap down the attempt when you first speak to her, but will let you have your way with her once she's unlocked. Since each verb is handled independently, you can have different handling for every arousal level.

TADS 3 has several sub-categories of ActorStates, useful for key components of NPC activity. Most basic is the HermitActorState, where the NPC ignores anything the player does. There is the AccompanyingState, where the NPC is following the PC from place to place. Unusual for IF games, there's also a GuidedTourState, so that the NPC can lead the PC from place to place. This means the player can type >follow erin to have the player automatically follow her to the final destination. Alternately, when Erin leads the tour north, the player can simply type >n and Erin will wait for him to catch up. The final two ActorStates are the ConversationReadyState and InConversationState. These two states define more advanced conversation handling for your NPCs, allowing a transcript that goes something like this:

Erin's room

Books and papers are scattered all over Erin's desk. Erin is sitting at her desk, working on her homework.
>hello
"Hi Erin, what's new?" you ask.
Erin sets her papers down and turns around. "I have a horrible test coming up in chemistry, I'm terrified of it," she sighs.
>l
Books and papers are scattered all over Erin's desk. Erin is turned around in her chair, talking to you.
>bye
"Well, best of luck," you say.
"Thanks." She turns back to her homework.

Thus, instead of just standing in a room waiting for the PC to come by, Erin begins by doing something on her own, in the ConversationReadyState. When the PC says hello, she shifts into the InConversationState and her descriptions change to reflect the fact that she's now talking to you. When the player says goodbye (or leaves the room, or lets a number of turns go by without talking), Erin goes back to her homework (and the ConversationReadyState). There can even be more than one InConversationState/ConversationReadyState pair, so that your NPC can react differently depending on if she's in class or in your bedroom, worried or happy. Furthermore, each ActorState can have it's own set of dialogue responses, so that the actor will respond to your conversation differently depending on the circumstances.

Note, ActorStates are not required for a properly functioning NPC, and can be skipped if you prefer the more traditional portrayal.

Conversation system

TADS 3 supports the traditional ASK/TELL ABOUT X system. It does this through use of several classes: AskTopic, TellTopic, GiveTopic, ShowTopic. In addition, there are combinations of these, such as AskTellTopic, GiveShowTopic, and AskTellGiveShowTopic. The combinations allow one topic object to handle multiple commands with the same subject. The topic objects are located in the actor you're currently using, or in the ActorState the actor is currently in. Placing them directly in the actor means that they will be available no matter what state the actor is in. Placing them in the ActorState means that reply will only be active if the ActorState is active. This allows the actor's responses to vary according to their State (which can represent mood, arousal, or whatever you like).

To add further complexity, the Topic classes can be combined with other classes. For example, it's good to have a variety of default responses, since the player will read many of them. Thus, you can create an object that is both a DefaultAskTellTopic and a ShuffledEventList. The ShuffledEventList class means it will randomize a list of responses and each time it is called it will choose a different one. When it reaches the end of the list, it randomizes them again and runs through them. This means that it will be random, but won't choose the same response twice until it's chosen each one once, providing maximum variability. If you were creating a topic like "ASK ERIN ABOUT HERSELF", you'd probably want a AskTopic, StopEventList. This would mean it would start at the first response in the list and cycle through to the last one, which would repeat indefinitely. This would allow the author to incrementally reveal more information as the conversation goes on, and end with "I have nothing more to say about that" to any further replies.

TADS 3 also has conversation options that are unique to the language. AltTopic is an alternate response to one of the standard types, it is active if a certain condition (which the author defines) is met. For example, say Erin's boyfriend is cheating on her, but she doesn't know that at the beginning of the game. You'd probably want Erin's response to ASK HER ABOUT BOYFRIEND to change after his perfidy is revealed. This is easily done with code like this:

```
// This is the basic response
AskTopic @ boyfriend
"<q>I love him,</q> Erin says.  <q>He's so good to me.</q>"
;

// This is the alternate response.  The + connects it to the AskTopic it comes from.
+ AltTopic
"<q>That scumbag!  I never want to hear his name again.</q>  She cries.  <q>If only there were some way to get him back for what he did ...</q>"
isActive = (gRevealed('affair'))
;
```

Thus, when the player ASKs ERIN ABOUT BOYFRIEND, they get the first reply before the 'affair' trigger is revealed and the alternate reply afterward.

There are a few other useful conversation classes. There are SuggestedTopics for each of the conversation types (SuggestedAskTopic, SuggestedGiveTopic, etc). These provide cues to the player for potentially useful avenues of conversation. Any that are active at the beginning of the conversation will be displayed as suggestions, such as (You can ask about X, or give Y). This list can be re-displayed with updated topics with use of the TOPICS command.

To add another layer of complexity and realism, TADS 3 offers conversation nodes. These are a way for the author to add a layer of structure on the conversation, usually for a conversation on a particular topic. They also allow the use of certain complex situations, such as the NPC starting a conversation or asking the player a question. They can be activated at the beginning of the conversation, or by a particular conversation topic. For example, when the player exposes Erin's boyfriend, Erin may want to talk about that for a little while. A conversation node restricts the conversation possibilities to only the topics within the node. The NPC can object to an attempt to change the subject (for example, demanding that the player answer the question), or the author can permit changing the subject, which deactivates the node. If you want the NPC to pose a question to the player, YesTopic and NoTopic allow the game to handle Yes or No replies to the question. Conversation nodes also allow the use of SpecialTopic, which permits use of conversation commands that don't readily fit the Ask/Tell system such as >COMFORT HER. Since these are unconventional responses, they are always suggested (even without the use of a TOPICS command). With all of these additional classes, TADS 3 permits more conversation possibilities, geared towards providing a more natural flow to conversations.

Command topics

Being able to tell NPCs to do things is particularly important for AIF. TADS 3 handles this through CommandTopics. Much like other conversation options, CommandTopics can be placed directly in the Actor object or in the ActorStates depending on when the author wants them to be active. There are also DefaultCommandTopics, for any command the player attempts which the author hasn't prepared a specific response for. Just like the other conversation possibilities, CommandTopics and DefaultCommandTopics can be combined with ShuffledEventLists to provide a variety of responses. Other than that, however, they function much in the same way as in other IF systems.

Agenda Items

AgendaItems provide the mechanism for NPCs to take actions on their own initiative. These objects are added to the character's agenda manually, and then take effect when certain conditions are met. For example, an AgendaItem could be created for the NPC to strip the PC. This could take effect when the character's arousal is high enough and the player is still fully-clothed. If both conditions are met, then the NPC takes action and strips the player. There are also DelayedAgendaItems, which take effect after a time delay, and ConversationalAgendaItems. ConversationalAgendaItems are useful when you want the NPC to direct conversation to a specific topic. They take effect when they're active and the player hasn't spoken to the NPC that turn, and so allows the NPC to take advantage of a lull in conversation to bring up a topic of interest to them.

Hint system

Many people on the boards only end up speaking up when they are having trouble with games. To help them, most of the time people use a walkthrough. However, a good hint system is even better than a walkthrough because it only gives hints on the

specific topic and usually gives multiple hints on a topic in incremental specificity. TADS 3 includes classes to do this, beginning with several hint menus, each with it's list of topics. Each topic has a list of hints which the player can reveal one by one until the last. Furthermore, TADS 3 allows the author to hide a topic until the player has encountered the puzzle, and can hide a subset of the hints until the player has encountered the object required to solve the puzzle. *The Reunion* by Moriarty is an excellent example of the TADS 3 hint system in action.

Conclusions

TADS 3 has placed a high priority on improving PC/NPC interactions, which is the the heart (and other organs) of AIF games. The addition of ActorStates and complex conversation handling offers excellent tools for AIF authors trying to create more realistic, well-rounded characters. For those of you with some familiarity with TADS, Girion's website has a more detailed introduction to ActorStates. Hopefully, as more authors become familiar with the tools TADS 3 presents, we will see more realistic PC-NPC interactions in our games. ●

S o, you've been thinking about writing a game. Or maybe "thinking about" is too strong. Maybe you have just had a little nagging idea in the back of your mind for awhile. Or maybe you've never really considered it at all but now that I mention it, it might be kind of cool to do.

Well, why don't you? Let me answer that one for you.

- I don't have enough time.
- I don't have any good ideas.
- I don't have any idea how to program anything more complicated than my VCR.
- No habla Ingles.

How to Write a One-Night Stand: A Tutorial

Part 1

By Purple Dragon

I can't help you with that forth one but I can help with the other three. Follow me and I'll show you how to write a One Night Stand.

Let's start with a definition. What exactly do I mean by One Night Stand? This type of game (also referred to as "A Night With" as in "A Night With Troi") is the simplest of all game types. You typically have 1-3 rooms, a few objects, and one character. That's it. There is a reason why several of the first AIF games released were of this type. They are easy to write, easy to program, and a great way to get your feet wet. Let's go back to those reasons we aren't writing a game and see what happens.

I don't have enough time.

You don't really need a lot of time. This type of game can easily be written on weekends or even during lunch breaks at work. I speak from experience because I have been known to bang out more than a few paragraphs myself over my ham sandwich and fritos.

I don't have any good ideas.

Again, you don't really need one. These types of games don't have much in the way of a story, no puzzles, no plot twists. What you have here is one girl (or guy) and some sex. All you need to figure out is who that person is.

I don't have any idea how to program anything more complicated than my VCR.

That's what I'm doing here. I'll show you all you need to know to get your game into playable shape, but don't worry about that part yet. The first few steps involve just getting something down on paper (or it's electronic equivalent). We'll get to making it play soon enough.

Is what you are about to read the only way to write a game? Of course not. Is it the best way? Probably not but if you follow along and do the steps as they are laid out I guarantee you will end up with a finished game. Something that you can put your name on (or at least your pseudonym of choice), something that people will download and play and enjoy, all because you took the time and effort to create something out of nothing.

Let me just give a brief word on the programming here. I haven't made up my mind for sure yet but the program that we will probably be using is Inform 7. With the help of this tutorial I don't think it will be a problem to learn enough basics to write a game of this complexity. I am also writing a very simple sex extension that I will offer to anyone who wants to use it. If you don't know what this is, don't worry about it. Basically, it's just something that you can add to the game that will handle all the basic sexual commands, which is probably the most complicated thing that anyone will be doing in a game like this. At any rate, we're probably two to three months away from starting the programming steps. By the time we get there, you will have a large chunk of the text already written and can use it with whichever program you like so it's not something we need to decide for sure at the moment.

So are you interested yet? A bit intrigued? Wondering if you might be able to pull something like this off after all? Here is what you do. You could just check in and read this article for the next few months. It will give you some general ideas and help you along a bit so that you might just get a game out it. However, what I am offering goes quite a bit beyond that. Let me know that you are following along and I will work with you one-on-one via e-mail with your specific game. An offer like this at your local community college could cost you dozens of dollars but for a limited time I am offering the complete "How to Write a One Night Stand" course absolutely free. Order now and you'll receive this state of Kansas Jell-O mold at no addition cost. There will be information on what to do and how to contact me at the end of this article. Now, without further ado, lesson one.

Lesson 1 – Character and Setting

In the following months I will attempt to break the tasks down into manageable chunks. You should have no trouble following along and keeping up. Lesson one is probably going to be, by far, the shortest and easiest of the lessons but if you keep up I don't think you will find any of them all that trying.

Characters

The characters are the heart and soul (not to mention all the naughty bits) of any good AIF game. At the very minimum, which is what we are doing here, you need a PC and one other (we'll call her the love interest for now). Throughout this tutorial I will be using the words her and she to refer to the love interest. However, this is not to say that she has to be female. If the love interest is male (either because the PC is female or because you are writing a homosexual game) then it will work just as well. By the same token, the PC will be referred to as he.

Characters – The PC

PC stands for player (or playing) character and is the persona that you take on of when playing a game. This needs to be differentiated from "the player." The player is the person actually playing the game, the PC is the character that is in all these wonderful situations in which we are about to place him.

There are different theories as to how much detail to give the PC. Some games introduce a fully developed character with a name, background, full description, etc. On the other hand, some games keep the PC as generic as possible, either referring to him simply as 'him' or asking the player to input a name at the beginning. It is argued that the ability to use your own name when playing makes the game more immersive. Usually, these types of PCs will not have much in the way of description or background so as not to spoil the illusion that the player is that PC.

Which type you use is a matter of personal opinion and can also depend on the type of game you are writing. For our purposes here, either will work but to keep it simple, my suggestion is to go with the more generic PC. You will have plenty of time to create that wonderful, memorable PC when you're a bit further down the road. You don't really even need to make the decision right now. As we move through the game you might get ideas about him that will help you to make a more informed decision later on.

Whichever you choose, the PC should have at least a basic description. If you don't want to mention any physical characteristics then say something about who he is in general, what he is thinking, feeling, or who he is lusting after. And for heaven's sake, give the poor guy a penis. It is a pet peeve of mine when I type 'x cock' and am told "You don't see anything special about the cock" or worse, "You don't see that here."

Characters – The Love Interest

First and foremost we have to know who our love interest is going to be. This can be a celebrity, a character from a book, TV, or movie, someone you know from work or the gym (although for obvious reasons you would want to change the name if you go this route) or someone you make up completely out of your own imagination. The possibilities are endless but I bet you don't really need endless possibilities do you? I bet you already have someone in mind. Someone you've thought about,

fanaticized about, drooled over a bit. Come on, you know you do. In real life you may or may not have a snowball's chance in hell of scoring with her but this isn't real life, this is fiction and anything is possible. For now just choose someone and keep her in mind as we go along. We'll flesh her out (and oh yeah that pun was intentional) in a bit.

Setting – The Rooms

"Rooms" is a generic term that I am using to represent any single location in a game. The room does not actually have to be a real room but can be also be the backyard of a house, on the beach, in the lake, etc. The main thing for our purposes here is to keep it simple. Think about the person you've chosen above. What kind of setting do you see her in? A bedroom in a house, a castle courtyard, a dungeon, a space ship? There are tons of options depending on who you have chosen and what you are thinking about at the time. Just keep the number of actual rooms small. It is quite possible to write a One Night Stand with only a single room and certainly you don't want to have any more than three or four. Remember that every room you add is also going to add to your workload because rooms have objects in them that must be described, which brings us to our next heading.

Setting – Objects

It has been debated long and hard just how fully implemented the environment in a game should be. I won't go into all that here but even if you don't want to get into describing every single blade of grass on the front lawn, (and who does?) there are still things that need to be there or the game feels empty. What these things are will of course depend on the type of room you are in. Are you in a bedroom? Logic dictates that there should be a bed around somewhere. Is it a living room? Probably a couch. A bathroom? Most bathrooms I've been in have had toilets.

I don't want to belabor the point but once you decide what kind of room or rooms you are going to have, go through and make a list of all the objects you believe should be in them. Don't spend too much time racking your brain at this point. Just list the most obvious things and move on, others will pop up as you go along.

Checkpoint 1

Ok, so what do we have so far? By this point you should know the following.

Who is our love interest?
Where does the game take place in general?
What rooms are going to be in the game?
What are some of the objects in each room?

All this shouldn't take you more than a few minutes to figure out. You probably already know most of it by just thinking as you read along. Certainly it won't take you as long as it took me to write this article (or probably you to read it).

Since the original game of this type was (I believe) "A Night With Troi" I have decided to pay homage to it by keeping my choice in the Star Trek universe. One of my favorite characters was Kes from Voyager and she will be my love interest here. So my answers to the questions would be.

Kes
The starship Voyager
Sickbay
Bio-bed, medical equipment, computer

So far, so good, but now we get to do a bit of work as we begin to develop our characters and environment.

The Love Interest

You have your love interest picked out so now what to we do with her? – Heh heh, I've got a few ideas – But no, we'll get to that soon enough. First we have to figure out who she is and we'll start with descriptions. At the very least you need to have a description of the character but since this is AIF you will probably want to describe various body parts as well. How many body parts is up to you. You've probably heard the term 'The Big Three' meaning tits, ass, and pussy. In addition to these you may want to include a few more to add a bit of depth. Some good suggestions are legs, hair, eyes, mouth, or maybe just face that encompasses all facial features. Don't go overboard here. If you want to make that fully functional girl, try it on your next game. A couple of extra parts is a good idea but there is no need at this point to start adding clitoris, mons, labia majora, labia minora, perineum, etc. What's a perineum? Well, in spite of what our AIF glossary says, perineum is the actual medical term for the area between a woman's vagina and anus. There's your anatomy lesson for the day.

Don't forget that unless she is going to start the game out naked you will need two descriptions for each, one while clothed and one unclothed. Let's assume you are going to take my advice. Here are the descriptions you will need.

Girl (dressed)
Girl (naked)
Tits (dressed)
Tits (naked)
Ass (dressed)
Ass (naked)
Pussy (dressed)
Pussy (naked)
Legs (dressed)
Legs (naked)
Hair
Eyes
Mouth

You don't necessarily have to get these perfect. I find that sometimes I end up using exactly what I write at first, and in other cases I end up rewriting them two or three times. Note that we have said nothing about how she actually comes to loose her clothing. It is not important at this time, just write the descriptions and we'll worry about the clothing later.

I'm not going to waste the space by printing all my descriptions but here are a couple of examples. I name all these like they are commands being entered, 'x kes', 'x tits', etc. This is to differentiate from later commands when we start writing the sex. Do it however you want as long as you can keep it organized.

X Kes (dressed)
To all appearances Kes seems to be a normal, 20 year old woman (although certainly a very attractive one). It is hard to believe that in reality she is only two years old. You know that her race, the Ocampa, have only a 9 year life span, which makes her subjective age roughly the same as yours but it's still a bit strange. The only physical difference between her race and yours that you can see is her ears, which are lobeless and slightly pointed on top. Even this is not normally apparent since her short blonde hair normally covers them.

She is fairly short, maybe 5'2 or 3, but she somehow exudes strength that isn't apparent in her physical frame. What is apparent is her beauty, there are not many women on board, and in fact not many that you have met at all, who are more beautiful. Her short blonde hair, piercing blue eyes, and bright smile give her a pixie like quality that is both cute and alluring.

She is wearing a sleeveless maroon dress over a dark blue blouse that effectively coves all skin from her neck down to where the dress ends just above her knees. But even though her clothing is concealing, it is tight enough to give more than a hint of the body it hides. Her firm breasts and tight ass are clearly outlined by the dress as she moves around the room and what you can see of her legs is magnificent.

I give her height in feet and inches here. In Star Trek they tend to use the metric system (or probably some other official term but I'm not enough of a trekie to know it) so it probably would have been more accurate to say she was 160 cm tall or some such. The reason I didn't is that I'm an American and stuck in the mire of our antiquated measuring system, so there.

X Kes (naked)
When you look at Kes your gaze is normally drawn to her piercing eyes and warm smile, but then again you don't normally have so much else to look at. Her beautiful bare breasts stick out proudly as you slide your eyes across them and down her slim stomach. You can see the lips of her pussy, uncovered by clothing or hair, peeking out from between her gorgeous legs and when she turns you spy that tight little ass that you have watched so often, swaying under those dresses that she usually wears. When you can finally drag your eyes away you look up into hers and find her smiling at you as warmly as ever, although you don't recall ever seeing that such a mischievous look in her eyes before.

You notice here that I didn't give all the background information in the second description. I am assuming that the player would have examined her while she was clothed and there is no need to repeat it all now. Normally, making assumptions about what the player is going to do is not good, but in this case we are probably safe.

X Tits (dressed)
Her tits press against her tight dress, forming a perfect impression of what her clothing conceals. You search for any hint of her nipples on the two perfect globes but your search is, unfortunately, fruitless.

X Tits (naked)
You look down at her beautiful breasts with a longing in your heart and a stirring in your groin. They are hardly the largest you have ever seen but they seem more than ample on her petite frame. The small nipple in the center of each is slightly erect and seems to be calling out to you, although that's probably just your imagination.

Anyway, you get the idea. Get something down now and you can change or add to it later as needed. For instance, I normally wouldn't add ears as a body part to be individually examined but since I made a point of mentioning them in her general description, it's probably a good idea here.

The General Setting

Nothing you really need to write here at the moment but you do need to have the setting in mind as you go along if it will have any bearing on the rest of the game. For instance you wouldn't want to say something about watching a show on TV the night before if the game is set in King Arthur's court. A bit of a silly example there but you get the point.

The Rooms

For each room you need to have a basic description that states what the surroundings look like, objects visible, and exits (if there are any). Don't forget that last one. Even in a small game, making the player guess which way he has to move to get out of the room is annoying.

In my own game I have decided to keep it very simple by only having a single room, the sickbay.

Sickbay

It looks like most of the other sickbays you've been in on other ships during your career, a lot of high tech gadgets and blinking lights. You have been lucky enough that you have not had to visit it since you came in for your yearly physical shortly after reporting for duty on Voyager. There is a medical bed in the center of the room and various pieces of equipment neatly arranged throughout. The exit to the corridor is to the south.

Even though the player cannot leave the sicbay, I still mention the exit to the south because there should be an exit. Later we will talk about how to handle the situation when the player tries to leave that way.

Objects

Now is the time to take a look at that list you made up. At this point, don't worry about being too comprehensive. Other objects will occur to you as you go along and you can add them in at that point. What is important for the moment is to get the basics down. These may not even be the final descriptions but you want to write something. Believe me, you don't want to save these until last. Object descriptions (at least for me) are the hardest things to write because they tend to be the most boring. If I saved them until last, I might never have finished a game.

In my own case I listed three above.

Bio-bed
It's a standard Starfleet bio-bed. The patient lies on the bed and all their medical readings are shown on a display above it.

Right away there is an object I didn't think about. The display could just be part of the bed but I think it will work better to have it as a separate object so let's add it.

Display
The Display shows the medical readings of the patient lying on the bio-bed. Non medical personnel like yourself have a hard time interpreting more than about half the information that is displayed.

This is a good example of a simple thing that can turn complicated. It would make sense for the description of the monitor to change depending on whether someone is lying on the bed at the moment. Make a note of this kind of thing but don't worry about it too much at the moment.

Medical Supplies
There are medical supplies all over the room. You recognize what a few of them are but most are a complete mystery to your untrained eyes.

Computer
The computer on Voyager, like on all other ships in the fleet, is an omnipresent fact of life. You can access it from anyplace on the ship to call up whatever information you need at the moment.

You may have noticed that I didn't list the computer in the room description but am still giving it a description. This is a personal preference but something I tend to do in my games. There are always a few things that I don't think are important enough to list but at the same time might be something you would expect to find in the room. I am not thinking (at this point) that the computer will play much of a part in the game but since anyone who has ever watched star trek would expect it to be in any room on the ship, I'm including it for their benefit.

Checkpoint 2

If you follow this tutorial to this point you should be well on your way to having a game going. It may not seem like it but look what you have. You have the love interest defined and described. There is obviously going to be quite a bit more to do with her but you have the basics down. You have the game environment. The rooms and basic objects that make up the background for the game. Some people will say that defining things like this before coming up with the story for the game is doing things backwards and they may be right. If we were writing a larger, more complex game they would almost certainly be right. However, in this case, the focus is really on that one girl in the game and fixing her firmly in your mind is (in my opinion) the most important thing to do.

Next month we'll start working on interactions with our girl. We'll take a look at different conversational options and start writing the sex (oh yeah). Until then, have fun and think dirty thoughts.

How to get the most out of this tutorial

Probably the most common reason why someone starts writing a game and never finishes is frustration. Even in a game this small you will get frustrated at times. It helps immeasurably if you have someone to talk to about it, to bounce ideas off of, to answer the questions that come up. I am offering to be that person for anyone who would like to participate.

What to expect from me

- Answers – You are going to have questions as you go along, ask away and if I don't know the answer, I'll find out for you.
- Feedback – Some people like to keep everything to themselves while others want feedback every step of the way. I'll give you as much or a little help as you want. Just let me know.
- Confidentiality – Any information that you share with me about your game will be discussed with NO ONE unless I get your permission to do so.

What I expect from you

The only request I have is that if you tell me you are writing a game and then change your mind, let me know so that I'm not still expecting to hear from you. I can't force anyone to finish a game and wouldn't do it even if I could. I can offer support and technical advice but the desire to finish has to come from you.

How to contact me

If you are coming along for the ride please let me know. Even if you don't really want any help it would help me to know that someone is reading this and finding it (if not helpful) at least interesting.
My email address is purpledragon.aif AT gmail DOT com. ●

Deanna
Review by A. Bomire

Name: *Deanna*
Author: Optimus
Platform: TADS 2
Size: 230KB
Content: m/f, light BDSM
Game Type: One Night Stand
Length: Short
Extras: none
Reviewed: August 2007

Game Reviews

Basic Plot

This game is based upon an earlier work, Badman's classic 1991 *A Night With Troi*, one of the original "A Night With" or "One Night Stand" games. The game is set in the Star Trek universe, specifically "Star Trek: The Next Generation". It involves you having an evening's encounter with Deanna Troi, the ship's counselor, in her quarters.

Overall Thoughts

Despite being based upon an earlier work, this game stands out on its own. It shares with the original work the title character and the setting, but everything else is new and even improved. This game is written using the TADS authoring language, a vast improvement over the original AGT game, along with the MMX library. None of this means anything to the player, other than the fact that the play is much smoother and the "guess the verb" problems practically non-existant.

Puzzles/Game Play

The game starts with you in Deanna's quarters, and she is obviously ready and willing to begin any sort of action you desire. As such, there aren't really any puzzles with regards to "scoring" with Deanna. But, don't let that deceive you! The puzzles lie in finding all of the little extra things you can do with Deanna - in the living room, the bedroom and even the bathroom. And those puzzles, while not very difficult, are just difficult enough to make you work for your reward.

One of the puzzles does involve a little "guess the verb", but that was the only one I could find. The rest of the game play is smooth and typical of what we've come to expect from modern AIF games.

Sex

In this type of game, the only type of scenes ARE sex scenes. And Optimus doesn't disappoint. The scenes use a building arousal system, where the more you interact with Deanna, the hotter she becomes until her climax overcomes her. Sometimes using this system can lead to tedium as the same responses are repeated over and over until climax. This is true of Optimus' descriptions, but he varies them so that you don't always get the exact same response, so it isn't too bad. The scenes described are also much longer than is typical for a game using a building arousal system, which also helps.

As I mentioned at the top under "Content", there is also some light bondage and spanking in the game. These scenes aren't required, so if this isn't your cup of tea then you will have no trouble playing the game and skipping these encounters.

Technical

Other than the small "guess the verb" problem with one of the hidden extras, I could find no technical problems with the game.

Intangibles

As good as this game is with the normal sexual encounters with Deanna, the true fun of the game is finding all of the small hidden things Optimus has placed within the game. There isn't a huge treasure trove of hidden items, but the ones that are there are fun and interesting enough to make it worth your while to find them.

Final Thoughts

I enjoyed this game when it came out, and hadn't played it in a while when I decided to review it. When I did, I rediscovered the pleasure I'd always found in playing the game. There isn't the long, drawn out quest or brain-racking puzzles you'll find in

other games, and that isn't always what I'm looking for when playing a game. True, I enjoy those games as well, but sometimes I'm just in the mood for a quick, fun game. If that is what you are looking for, then this is the game for you.

Rating: B+

Relatives
Review by Purple Dragon

Game Info:	*Relatives* (Updated Version)
Author:	Vachon
Release Date:	July 2003
Platform:	Adrift 3.9
Size:	46 KB
Content:	mf, incest, underage (16 yo), voyeur
Type:	T&AIF
Length:	Short
Reviewed:	August 2007
Extras:	None

General Information (on Vachon's games)

To save myself some time I'm just going to write this once and add it to all my reviews of Vachon's games (unless of course I find one it doesn't apply to).

Well, My mouth got me into trouble again when I posted on one of the boards that I would be willing to play and review all of Vachon's games. I imagine that I was drunk at the time but whatever the reason, I'm here to make good on my promise so that there is a written review of the games for anyone contemplating playing any of them. My suggestion if you are thinking about loading one up is don't. However, If you must then please realize that these games represent (by nearly unanimous opinion) the worst that AIF has to offer. You have been warned.

I'm not really sure what Vachon's native tongue is but suffice it to say that he has only a passing familiarity with the English language. As a result, just about the only responses you get that contain no spelling or grammar mistakes are the default messages supplied by Adrift. I've never before been so glad to learn that there is evidently no need for language like that (at least it was a complete sentence).

The spelling and grammatical errors range from merely annoying to nearly incomprehensible. Simply using a spell check of some kind would have at least cut down on some of these but evidently such a thing did not exist when he was writing his games. Playing through his games gives me a bit of a headache because it actually reads almost like a foreign language that I have to translate as I go along to make sense of what is happening.

If all that is not enough to send you running the other way then please read on.

Basic Story

The object is to have sex with your three sisters.

Overall Thoughts

Wait a minute, have sex with three sisters? Didn't I already review this game? No, that's right, that was a completely different game where you have sex with your three sisters. I don't know what the author's family situation is but if he has any sisters I certainly don't want to know about it.

Puzzles/Game Play

A couple of the standard find object/give object/fuck girl type puzzles but that's about it. The game is very linear and the next girl doesn't even show up until you have scored with the previous one.

Sex

Once again the sex just doesn't make much sense and is fairly boring to boot. The author did try to give each girl a separate personality, which is refreshing but they don't really seem to stay in character for the whole time. For instance, the 'reluctant' sister is one minute saying that you really shouldn't do that because you're brother and sister, then the next minute begging you to do more, then she goes back to saying that you really shouldn't do that. It's annoying and when you add the fact that you have to do the various sex acts in a particular order it makes it even more so.

Technical

Technically speaking this game is actually a bit cleaner than some of his others. Some objects can be examined and you can even look out the windows. The girls have at least a couple of body parts that you can examine and they all have several topics you can ask them about.

Final Thoughts

The updated version is the one I am reviewing and if you are planning on playing this game then that is certainly the one you should play. When compared to the original it is almost a good game (but only when compared to the original). If you download the zipped file then it should come with a walkthrough and I recommend you use it. You can definitely finish the game without it but since you have to do most of the tasks in a particular order it will save you a lot of typing and cut down on the number of times the game has to tell you "Not Yet." The author gets kudos for actually taking the time to try to improve his game but even with the improvements there's not much to write home about.

Rating: D-

No Ordinary Love
Review by Purple Dragon

Game Info:	*No Ordinary Love*
Author:	Vachon
Release Date:	Feb 2004
Platform:	Adrift 3.9
Size:	29 KB
Content:	mf, incest
Type:	Bug Fest
Length:	Short
Reviewed:	Aug 2007
Extras:	Headaches

Basic Story

You and your sister Lucy are lovers. Your parents have found out about it and locked her in her room. You have to find some way of getting around the obstacles to reach your true love.

Overall Thoughts

I thought that there couldn't be anything more annoying than the author's usual habit of leading you through the game one step at a time with no real choice of what to do next. I was wrong. In this game you have a choice, you can do different things but none of them seem to make any difference in the end. It's one bug layered on top of another. I talk more about that in a moment.

Puzzles/Game Play

If you were playing this game the way that the author probably meant you to (not that I would presume to know what this author is thinking most of the time) then there are a couple of simple puzzles that you have to get past. In addition to the standard find object/give object puzzles there is a conversational puzzle. A very simple one, true, but at least he was trying something different.

Sex

To say this game is light on the sexual content is an understatement. There are two sisters in the house (isn't it usually three? Oh well) the one you are in love with (Lucy) and the other one (Kim). The only sexual encounter is with Kim and there are a total of 5 commands if you count kissing her twice. I suppose I could have missed one but I got all the points so I doubt it. In most cases this would be a bad thing but this author's games are the only AIF games I know that are actually improved the less sex they have so it all works out.

Technical

Ok, here we go. Technically speaking this is the absolute worst game of his that I have played. Let's start with the big one, the locked door. Lucy is supposed to be locked in her room but in the very beginning you can walk right in. In fact, do you want a walkthrough for the game? Here you go.

S
S
S
Fuck Lucy

Game done and if you simply must play it, I suggest that you use that walkthrough. You still won't enjoy the game but at least you won't waste as much time.

But for a moment lets just ignore the fact that her door is wide open and that there is really no point in all the clever little puzzles he set up. One thing you are going to need is the video but where is it? I know there has to be one because when you walk into your parents' room the description tells you "If you want to watch a move (sic), just type 'play video.'" There are two desks in the room so that looks like a good place to start. Open the left desk and you find a magazine, which you can take and read and which you need later for another puzzle. When you open the right desk you find . . . nothing. Hmm, that's strange. After looking around for the video I went back to the room and took a closer look at that desk. You can examine the desk and the drawer but there is nothing in it. I tried 'x video', nothing. Then, on a whim, I tried 'take video' eureka! The invisible, nonexistent video pops into being and all is well with the world. The video is of your parents having sex and you can use it to blackmail your mother into unlocking Lucy door (which is already unlocked remember). I assume that this was supposed to be the solution to getting into her room. There is talk of a ladder and climbing up to her window but the ladder is described as being broken, not that it matters since you can't get outside anyway.

There are many other bugs but you probably get the idea. Whenever you decide to go into her room, it always ends the same way. As soon as you try anything sexual with her she tosses you out for having sex with Kim and the game ends. This happens even if you have never even seen Kim so like I said, anything you do seems to be pointless in the end.

Final Thoughts

This was a very bad game. Even if is hadn't had all the bugs it still would have been a bad game but with them there is absolutely no reason to waste you time on it. I thought about giving it a few points for not making me sit though pages and pages of "ooooooooooooooohhhhhhhhhhhhhhhh yyyyyyyyeeeeeeeeeeeesssssssssssss, fffffuuuuuuuuckkkkkkkk mmmmmeeeeeeeeeeeeee. IIIIIIIIIIIIII wiiiiiiillllllllllllllllllll ccccccuuuuuuuuuuuuuummmmmmmmmmmmmmmmmm!" But in the end I decided not to since I don't want anyone getting the wrong idea. To paraphrase the comic book guy, "Worst Game Ever!"

Rating: F

Fantasy
Review by Purple Dragon

Game Info: *Fantasy*
Author: Vachon
Release Date: Apr 2004
Platform: Adrift 3.9
Size: 20 KB
Content: mf, voyeur

Type: T&AIF
Length: Short
Reviewed: Aug 2007
Extras: None

Basic Story

I'm tired of pretending any of these games have stories so let me just say that the object is to fuck all the girls and leave it at that.

Overall Thoughts

The game starts out by telling you to read the notes that came with it because you will need them. The problem is that no notes came with the game. The place I downloaded this game from had the game file by itself, not zipped with any other files. From what I can tell you are a college student. There is another student who appears to be your girlfriend or maybe just a good friend who wants to fuck you. There is another girl who you really want to be with. There is the mayor's secretary who wants some and you evidently have some kind of history with the girl who runs the local bar but I'm not sure exactly what that is. All in all this one is even more confusing than his normal games.

I actually wondered a couple of times if this was really Vachon's game or the work of some demented copycat since in some ways it is very different than the others I've played. Although the English is certainly broken enough to qualify there is nary a sister or underage girl to be found in the game.

Puzzles/Game Play

Like most of the author's other games this one is very linear. Fuck one girl and the next one is unlocked or you get an item to unlock the next one, which amounts to the same thing.

Sex

The sex, like the rest of the game, is very linear. Try to do something too early and it tells you not yet. Try to do something again and it tells you to try something else. I really don't understand why the author didn't just make some of these into stories instead of games since, due to the lack of interactivity, that's what they basically amount to. There is enough bad erotica out there where it would blend in nicely and if you really wanted to read it you could do so in significantly less time without having to guess the predetermined order in which to type the commands.

Technical

There are no game killing bugs here but the normal language problems and lack of almost every single object you should be able to examine really hurt it.

Final Thoughts

It was nice to see the author try his hand at something other than his normal incest-fests but the lack of any plot, one-dimensional characters, and boring, linear sex scenes make this an experiment that must be considered a failure.

Rating: F

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.

Submitting your work to *Inside Erin:*

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

**AIF
Wants
You!**

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 *HORSE.*

Webmaster:
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:
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. He was the co-recipient of the Badman Memorial Lifetime Achievement Award in 2006.

Staff

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.*

Purple Dragon is the newest member of the "Inside Erin" staff. He has written five AIF games including *Ghost Story, Ghost Justice* and *Archie's Birthday - Chapter 1: Reggie's Gift.*