



Contents

A Letter from the Editor	1
This Year in AIF	1
This Year at TF Games	2
This Year at the Collective	2
2011 AIF Mini-comp Announcement	5
School's in	7
A Hopefully Upcoming AIFer	8
The Aphrodite Chronicles	11
Centerfold by GoblinBoy	14
The Christmas Party	15
Top 10 List: A. Ninny	21
Rev: <i>Meteor</i>	24
Rev: <i>British Fox and the N.C.</i>	30
Rev: <i>Rough Landing 2</i>	32

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 Erin Awards.

It's been awhile since last we got together. It's been six months since the last issue of Inside Erin made its appearance, and while this issue does not mean that we will be starting back up on a regular basis, I just couldn't let the old year melt away into the new without pausing to take a look at what has been going on. Since BBBen is about to summarize the year for you, I won't do that here.



A Letter From the Editor

Purple Dragon

I did want to say a few words about the Erin Awards. Once again, we have decided that there just weren't enough games to go ahead with them this year. We will probably end up doing the same thing we did last year and hold a competition for 2010 and 2011. More about that later, but I just wanted to mention it in case anyone was waiting to hear about them.

I won't hold you up any longer; I'll let you get to the issue. Be sure to check out the Mini-comp announcement later in the issue, and thanks for reading.

Well, another year past in the world of AIF (and, I assume, elsewhere). It wasn't the most eventful AIF year yet, but it was still one that the community, in its quiet little way, can be somewhat proud of. While this year fit the pattern of declining AIF activity, it wasn't like 2010 was a catastrophic year for



by
BBBen

AIF games. We got a couple of big game releases, notably GoblinBoy's *Meteor* and Lucilla Frost's *British Fox and the Nationalist Conspiracy*; both games that are likely to be remembered and played for some time. Unfortunately the mini-comp failed to attract its usual level of activity, but we still got four entries. I know people are still drawn to this form of AIF gaming, so it's still probably worth it to keep this tradition running. Also, I kept people hanging with my WIP for yet another year (it really is almost finished! I just decided to add a big new feature and that stalled progress because... oh, forget it. It'll be done when it's done).

Continued on page 3

First a Happy New Year, I hope you had a good last year and that next year is even better.

Currently I'm in the first flush of creating a game, no wait stay with me, for me the early part of the game is taking all the components and making them fit together in a way that hopefully creates something greater than the whole.

Now I know it's a bit of a reach but I like to think that a forum is little like that with all the little pieces working together to create something bigger than the whole. As one of our new members keep's pointing out, and totally without prompting, we happen to have one of the nicest friendliest boards out there.

So without any further ado, and in no particular order, here are my highlights of the year:

- * TinaB continual site update, including RSS and...
- * The Forumshop, post for points and point by changes. A must on a Transformation board.
- * Chilli, one of our new posters, who is not only a new game creator with a wildly active imagination, coming mostly from previous stories. But also with a knack of asking the right questions and getting pertinent replies.

Continued on page 3

Seasons Greetings from the Collective to everyone!

It's been a very good year for gaming at the Collective this past year. Several new game authors have graced our site with their game ideas and to my personal gratification, the Collective membership as been kind enough to leave some excellent comments, ideas and hints for the authors to improve upon their already wonderful concepts.

The Collective started a dedicated server to host games for members to alleviate the problems of hosting on other sites and allow for some stability in the long term availability of those games. It has been used by several game authors as the place to hold their games, and we look forward to helping any members of the Collective to have a place for their works in the coming year.

Possibly one of the most exciting things that happened this year, Collective membership-wise, was the decision of Tabico, a well known author and member of the Collective, to post her first game on our site. She has teased the forum with the promise that she hasn't stopped working on her game and we all hope that her next release is quite soon.

The Collective Admin was very happy to see that over the course of the year, well over 20 games in various states of development appeared on our site. The release of these games and the level of support that

This Year At

TF Games
Site

By Nandi Bear



Collectively Made...

**This Year
at the
Collective...**

By TeraS



Continued on page 4

This Year...Continued From Page 1

Also, despite the slowing pace of game releases it still seems that new people want to come and join the community. For every new author, active contributor or spammer that we have to delete there are dozens of lurkers joining each month that we never hear from. Maybe they try one crappy game and never come back, or maybe they just don't like chatting about their porn. Regardless, the membership of the AIF Archive at the time of writing is over 10,000 (cue Vegeta from Dragonball Z sound bite). What does that say about the future of AIF? Well, I suspect that when the current crop of authors that are still doing stuff drop off there will probably be some new people stepping in to start producing in the new vacuum. The community is large and I think it will hold up, though whether it will ever reach the levels of activity that it had around 2002-5 is, I think, unlikely.

Of course, if you're a reader of this newsletter you'll know that this year we, the staff decided to stop publishing monthly. This decision was a long time coming and in retrospect I'm sure it was the right one. I personally felt very liberated when not having to work on it any more, and my part was far from the largest (lucky I was never the editor!). We're probably not going to go back to regular publishing any time soon, but if you're eager to see a newsletter released then the best thing to do would be to submit some kind of content – a letter to the editor, a review, an article, a short story, whatever. Lack of any significant amount of content generation by people outside the staff was what made it so hard to publish.

There's been some questioning over the year whether we should shift to some kind of new web site again, but nothing conclusive. I think the sticking point is probably that nobody would want to commit to the sustained work that making a really perfect AIF website would require, and the AIF Archive, AIFGames.com and aifcommunity.org are all filling the current roles pretty well, so anything to replace them would have to be pretty nifty. Meanwhile, an AIF writers' discussion group was set up for the purposes of bouncing ideas around and mutual motivation. It didn't entirely work, but it was a good idea nonetheless.

The year was quiet enough that we who generally organise the Erins have decided to continue with the bi-annual (not the type of bi- we normally think about here) awards arrangement, meaning that all the games released this year are going to be eligible for next year's awards, and there will be no separate ceremony for this year. It's a little bit of a pity that we're not able to do a yearly Erin Awards any more, but not so much of a problem that we're shedding tears into our beer mugs.

Ah, time is fleeting, is it not? And now it is time to look forth toward the new year, and embrace as one the potential encompassed in 2011. I wish a good year to you, my fine perverts, and encourage you to make a new year's resolution to either finish that game you've been thinking about or simply send some feedback to an author, and that way this year will be better than the last.

TFGames...Continued From Page 2

* Keichan, our resident grump. Who, though a little too blunt for my tastes, has a way of cutting through the crap and telling it as it is, but will admit and even apologize if proven wrong or thinking she's gone too far. I think every board needs someone to point out that the Emperor sometimes has no clothes.

* Fever Dreamer, another newcomer, who has not only written their own RAGS like, JAVA driver game engine, but has gone on to be prolific in creating new games. And not just any games but transformation games in the purest form, where losing the game can be more fun than actually winning.

- * Biron who began creating a number of interesting games using...
- * Inform the current system of the moment who in a short time gained a large following of generous and helpful authors.
- * A different style of game came along where you fought to avoid being changed. Pioneered by Redneckedemon and adopted by NukuNooke among others.
- * Along with Inform we saw our first Quest game in many years, though the author, Jessica Drew, later choose to switch to RAGS.
- * Red Gambit didn't only provide one of the RAGS games of the year, but there is already a sequel in the running.
- * A couple of games are in the process of creating tradition but a little of kilter games. Nuke's result has quite a strange, wicked sense of humour. Yukii is in the process of creating the cutest little RAGS based TG game, one to look at for the future along with...
- * Other promising great games this way are Scipio Africanus, Detrix and AnonymousMan.
- * Many, many other great author that have, or are in the process of creating great games, but I've managed to forget them...
- * And everyone who takes the time to read, post and comment on all our little efforts.

Well that's me done for another year I hope to see you all in 2011. ♦

Collective...Continued From Page 2

the Games Forum on our site has seen was more than we had expected and shows the level of interest in gaming that our membership has.

Elsewhere on the Collective, our Gallery at the end of the year, had well over 120,000 images, which we reached in our sixth year. In the coming year, we are planning some minor changes to the Collective itself, mostly to improve access to the Gallery to our membership.

The Collective will continue to offer our site as hosting for game authors and as a place for those game players to find information, hints and pass on ideas in our Forum as well!

We of the Collective wish you all the best in the coming year and please do visit us!

Tera S
Admin

It's that time of year again. Well, maybe a little earlier than the last couple of years, but since the Newsletter is on such a limited release schedule (which is to say no real schedule at all) I thought now was a good time. The official deadline for the comp this year is May 16, 2011. That gives you almost 4 months to write your game, which means that you have a good 2 months to procrastinate and still get a game done. The rules are the same as last year, and they are listed before for your reading pleasure.

2011 AIF Mini-comp



So old author or new author, I welcome one and all to the 2011 AIF Mini-comp. Let's have a great turnout this year. You know you've been wanting to try it, and there's nothing to it, but to do it.

Ladies and gentlemen, start you imaginations.

2011 Mini-comp submission rules are as follows:

- Your game must have five or fewer rooms. Closets do not count as rooms so long as they're just places to store things. If your player is required to spend more than a couple of turns in a closet, it counts as a room.
- Your game may have no more than four characters, including the player-character(s). No more than two of those characters may participate interactively in sex scenes. This is an expansion on previous years' rules and allows the PC to be a non-participant or voyeur while the two non-player characters have sex, and also allows the game to switch the PC from one character to another.
- As an exception to the above rule, cutscenes will be allowed under certain circumstances. In this case, I am defining a cutscene as a single block of text of any length triggered by a single command (or event, randomly, whatever). For instance, you might "look through telescope" to spy on your neighbors having sex, or "watch dvd" to see some porn. The participants in these scenes can be either one or more of the four characters that you are allowed or merely background characters. In either case, each character can only be involved in a single sexually explicit cutscene (unless of course they are one of your two sexually active characters).
- Another use for cutscenes might be to sketch in background information or develop the story or characterization. A character can appear in any number of these types of cutscenes, provided there is no sexual content involved. Although I am putting no limit on either of the above types of cutscenes I urge you to use discretion in adding them. A few can add some very nice flavor to a game, but too many will not only increase the scope of the game beyond the spirit (if not the letter) of the rules, but can also become cumbersome for the player to weed through.
- Multimedia (images and sounds) are permitted, but may not add more than 150KB to the native (unzipped) size of the game file.
- No part of your game can have been released to the public before the deadline.
- Your game must be winnable (or at least it must have an ending that the player can reach).

Mini-comp submission procedures are as follows:

- The submission deadline is 9:00 a.m. CST Monday, May 16, 2011.
- I will be available to help beta-test your game. Beta-testing is strongly encouraged but not required. If you are looking for a beta tester please consult the following link for a list of people who have agreed to test games. <http://newsletter.aifcommunity.org/index.php?id=beta.html>
- I will collect the entries by e-mail and post them at the normal places after the deadline. Send your entry to aifsubmissions AT gmail DOT com (obscured to prevent spam).
- Authors should send a walkthrough with their entry. The walkthrough will be used by comp organizers to verify the game can be won and to provide hints for players.

Voting procedures are as follows:

- Everyone, including entrants, will be allowed to vote.
- Voters will have approximately two weeks to play all the games and vote. The voting deadline will be announced when the games are released.
- Voting will be conducted in a manner similar to that of the Erins: An online ballot will be set up to rank each game in order of preference in each category. Rather than rank the entire list of games, only the top three or five will be ranked in each category. If the total number of games submitted is 3-6, then the top three will be ranked. If we receive more than 6 games, then the top 5 will be ranked.
- Unlike previous years, discussion of the games during the voting period will be allowed.
- Authors will not be permitted to post updates of their games during the voting period.

Voters will be asked to judge all the games in the following categories:

- Concept.** Is it a good idea for a mini-comp game? Does it work well with the set limits? Does it feel complete or more like a game fragment?
- Writing.** How well-written is it? Do the settings have the atmosphere that the author seems to be after?
- Characters.** Do the characters 'come to life'? How sexy are they?
- Sex.** How hot are the sex scenes?
- Technical.** How many bugs are there? What neat tricks did the author invent?
- Enjoyment.** How much did you like the game?

If you've played AIF for a while, you've probably noticed that many games are set at high schools or universities, or have characters that are explicitly students even if their schools aren't the actual setting for the game. I can think of a number of reasons why that might be, some more generally valid than others.

First and foremost, a school setting provides the author with a potential cast who are all around the same age (excluding any teachers), unmarried and largely free of any adult responsibilities. I think the latter two factors are a big part of why young (or at least immature) PCs are an even bigger

feature of AIF than games about schools. In the real world, there's a social expectation that characters older than about 25 should be looking to settle down, or at least not buzzing from flower to flower like hyperactive bumblebees. It's hard to conceive of a game with similar content to SD3 featuring a PC in his thirties without it looking like he was going through a mid-life crisis. Adults are also supposed to be mature enough to consider the possible consequences of their actions, something that is almost entirely absent from AIF (as are the consequences in many cases). On a more practical note, adult characters typically have to support themselves as well, so they have less freedom to indulge personal pleasures anyway.

Setting a game at a school also provides a location for the characters to meet and interact with each other, despite what might be different backgrounds or interests. The same could be said of a workplace, but employees tend to be at least superficially similar to each other by virtue of doing similar jobs, plus whatever conformity is enforced by corporate values, even if they're actually very different in terms of personality and interests. That's a problem since AIF provides limited scope for characterisation and is therefore often dependent on initially defining characters as general types to provide the player with a quick way to identify them. *Ideal High School* for instance has the Stoner, the Athlete, the Exchange Student, the Libby, and so on. A workplace also offers less scope for socialising than a school since the inmates all have jobs that they're supposed to be doing. None of that is to say that AIF can't be set in the office, but it seems to me that such games are limited to a smaller scope and smaller numbers of characters than school-based AIF, unless a substantial portion of the game takes place in a separate location.

Schools have the additional advantage of recognisability. The experience of going to school has a kind of universality, at least in the developed world. Conversely not everyone has worked in an office, been a struggling painter, or whatever the case may be. Because AIF only gives the author a limited amount of canvas to work on, any kind of recognisability in setting or character types allows more information to be transferred to the reader for less effort. The author doesn't have to spend time establishing how classes work or what the expectations for students are, because he can assume that the player already knows that. That wouldn't be the case with a less familiar setting, such as Imperial Rome for example, where the author might have to spend time explaining why some people are wearing white togas, how Senators are elected, why everyone is speaking Greek, who the gods are, etc.

That recognisability is also tinged with both nostalgia and regret for the player. Nostalgia for a period of their life when they were free of responsibilities. Regret for missed opportunities that the adult self, with its greater experience and maturity would have recognised and perhaps grabbed. Teenage boys being what they are, many of those missed opportunities are connected with the opposite sex. School-based AIF obviously gives the player the opportunity to 'rectify' those mistakes. Of course AIF in general exists to allow the



player to live out whatever kind of fantasy situation the author has chosen to deliver, but I think that school-based AIF adds an extra dimension to that.

Of course the recognisability works both ways. 'Write what you know' is a common piece of advice given to aspiring authors, and most authors know schools. The attraction of a school as a setting is increased by the games that have used it successfully, such as *Ideal High School* and *Ideal Pacific Coast University* by Newkid, and more recently SD3 and *Meteor* by Goblinboy. Nothing succeeds like success, to use another cliché, and successful games are more likely to be imitated or used as inspiration than unsuccessful games.

Okay, class dismissed.

So... here I am - a new AIF writer... I may be around for a while.. or not.. This is my story (please excuse me for any errors with the language - English is not my first language).

I Stumbled upon AIF by accident. I was looking for some writings about choice driven stories, a bit like the old RPG books where you had to turn to different pages depending on you choice. I was going to use some input on how to do this for a RPG site I am working on with a friend. It will be based around erotic stories co-written in a forum and various choices people might make will give them different stats, benefits etc.. Anyway - suddenly AIF pops up!!! I have NO clue whatsoever how the AIF community has escaped me for so many years. Immediately I began searching for more AIF, at this point having no idea that it was something I could make my self.

After some searching I found Adrift, Tads, Inform and other platforms and some games as well. I found Crossworlds 1 and fired it up in Adrift.. Lo and behold - the days of Zork came back to me.. Although this time the game contained sex.. Yay! I have played it through a few times, but was far too intrigued by the possibilities of creating my own adventures to remain patient enough to play more times - still have to get a score of 69 though.

So where to go from here? Adrift seemed like the obvious choice coming straight from Crossworlds. TADS seemed daunting at first glance - even for a developer so Adrift it was.. I created a room, another one and yet another - put in a little descriptive text and ran the game. Instant satisfaction - I can move around, I can look at stuff and it took 5 minutes; my laziness was very pleased. Deciding to start from scratch I quickly created all the rooms in our house, stairs to connect the ground floor with the upper floor and a wife located in the bed room. No naughty thoughts here... it was the first room I created so she went in there.

I filled out the standard conversation and tried to make her move around the house, waiting a few seconds each place before moving on to the next one. Finally I made the "tour" loop. Away I went with the game. Now I could move around the house, go upstairs, downstairs and from time to time meet my wife. Victory seemed close at hand, but here things began to go wrong for me. Doors - I wanted doors. Doors to each room - a lockable door to my teenagers room (very unlike reality where there isn't a lock on her door).



So in went a door. It seemed to work nicely once I got it to open up I could move into the lair of the teenager. I decided to go for a lock as well.. and then I suddenly had issues with opening the door - and I couldn't unlock it. Damn.. where did my early victory go? "Let it rest for a bit!" the clever part of me said. I obeyed and began to exert some google-fu to find more stuff about Adrift.. extensions etc... I quickly ended up getting confused about what 3.9 could do and what 4.0 could do (not willing to pay for 4.0 before I had an idea about the continued interest in AIF and Adrift) and in the process found a lot of extensions for TADS.

Scratching my head I decided to download the lot and give TADS a second chance. Seeing all the "sex"tensions that were available my inner lazy developer told me this seemed like a cool idea. After installing TADS 3 I fired up the workbench - ARGH!!!! New project, strange code, making no sense at all.. grrr. Ok - tutorials.. flipping through pages (virtually flipping that is) I found out about the adventures of Heidi. Now it began to look like something. Another cup of tea, Rammstein playing "Der Meister" and I was ready to embark on my TADS 3 adventure.

After a bit of reading at least some of the code began to make sense, so rather than just create the Heidi adventure I began on my own, but using stuff from the guide. I am way to clever to go through a tutorial like that.. NOT! Oh well - things turned out fine, most of the time it compiled just fine and I was able to move around again. I could pick up stuff and I was generally pleased with my self. So.. I still had that door thing to do - since Adrift was put on standby for the time being I decided that TADS would help me out.

So I created a door - connected it as described in the tutorial and yay - it worked. Open, close, walk through come back, close and open again. Very pleased with myself I drove straight at the lock issue. Couldn't be too hard after all - the door was there - all spiffy and working. But now I got sidetracked. The new game was in an erotic club and the start location was the reception. In the reception a receptionist was to be found. Big surprise!! But I wanted him to give me a membership card (acting as key to the lock) after paying him xxx amount of \$. I tried some of the stuff from the tutorial but that didn't work - or rather I couldn't get it to work. Yes - this is where I should have done the tutorial from start to finish. Finding my level of success dropping fast I decided to take another approach. The receptionist would accept a letter of introduction from me and then hand over the membership card.

Looking at the charcoal burner in the tutorial the act of giving him something was easy. But he didn't want to let go of the membership card. It was time to hone my google-fu again and after a few minutes of searching I found the solution. With anticipation I compiled the game, no errors, and the game started. Give letter to receptionist - check. Get membership card from receptionist - check. Go through previously locked and closed door - check. I couldn't get my arms down.. well at least not till I tried to go back to the reception. SLAM!!

No way to get back - I had created a one-way door!! Sigh - that wasn't my intention so I put on my developer glasses in order to debug the code. But after a long day at work doing just that my eyes said no - no more bugs - we want to look at working code. I am not one to argue with my eyes so I decided to try and make a backroom for the receptionist and have him move back and forth depending on the presence of me - and the ringing of the bell on the reception counter. Back to the tutorial and chew my way through Sarah the shopkeeper. IT DIDN'T WORK!!! Argh... I could start him out in the reception and he would go to the back room, but get him to go back??? NO WAY. After forcing my eyes to look at buggy code I found the Sense Connector and 5 minutes later he came back to the reception when I rang the bell.

Quickly forgetting that I had failed horribly with the door, my arms flew up!! ANOTHER VICTORY! (in case you are interested I still haven't solved the door issue ;)) Riding on my success I decided it was time to add a horny girl or two. I read about chick.t and sex.t and decided to go with sex.t for now as it could handle both male and females out of the box.

I made a few body parts based on the tutorial (from the sex.t library) and threw on a few pieces of clothes. And there she was.. not the Frankenstein monster, but my very own virtual beauty, ready to fulfill all my needs. Not quite perhaps. But I could kiss her and get her to kiss me. And I could get her undressed and touch her. I think that was a fine start. But she wasn't very interesting yet so I decided to try for some more sex - and some better conversation. I ended up ripping most of the tutorial code, while changing it to fit my game. And most of it worked too. I still have some issues with the arousal level and state changing, but for now she works fairly ok and I am going to strip most of the code from her again and start all over once I have her planned out.

This is about how far I have gotten so far. Adrift is still on the shelve for me - at least for now. Being a developer at daytime, the possibilities of TADS certainly speaks to me and while I miss the nifty map function from Adrift I really like TADS so far. So where do I go from here? Well first of all I need to make sure I got the latest version of the libraries I am going to use. That in it self is difficult as it seems that they are located at various places with no real version information attached. I believe I have the latest sex.t extensions but I am not sure at all.

Sir Gareth's geocities site has gone to the eternal fields of dead bits. But I will go with what I have for now. I am slowly beginning to flesh out the main characters for my story and planning the first SSS. I need to find out how to make my NPC's move around randomly (and even more important to make them stay when I talk to them). I need to find out how to make proper sex scenes in terms of scripting. I need to find out how to use layered clothes properly. But that's just code - shouldn't be that difficult. The hard part is to make a story that is worth reading.

I am confident though, I started out with organizing my code in different files - that helps to keep the size down and makes debugging easier. Rather than throw my self at the implementation I have begun with planning spiced up with a little scripting, just can't help my self. I am reading through the newsletters and generally sucking in all that I can from the AIF sites. I probably should try and play some games to get an idea of what have been done so far.. I am sure I will get there once the "play time" has cooled down a bit.

So... will I stay as an AIF writer?? I have no idea, but chances are good. It has sex, it has fiction, it has scripting... what's not to like. As an added bonus other people might actually play what I do.. Thus I very much hope and plan to be around for some time.. and perhaps even produce a story in the near future. There is also the matter of Adrift... I want to test out version 4.0 when the next paycheck comes in.. And there is Adrift 5.0 which look even cooler.. plenty of stuff to dig into ;)

If you followed me so far - thank you for reading.

Lord Effe

Dear Mortal Men and Women,

As you may recall, I have been relating the tale of Alan, a suburban man in his early forties who I decided to send into an alternate parallel universe for one day - an alternate reality in which real life very closely resembles what we affectionately know as AIF. In this universe people have sex with one another, without any guilt or social repercussion, as a routine form of entertainment. When we left Alan last, he was about to be surprised by entering into an assignation with his co-worker Holly.



Completely out of his comfort zone, Alan looked curiously at Holly. Over many previous interactions with her she'd never displayed this much attraction, even when he'd done her big favors like this one. She was always flirty, he reflected, but never like this. Now she was standing within kissing distance, her hands resting on his hips dangerously close to crossing behind to his ass, her heavy breasts threatening to pour out of her little black tank top. A pang of advance guilt jolted through him as he thought of Tanya, his miraculous wife who generously had let him fuck her just a few hours earlier. He wondered what he should do? Back out? It had been almost longer than he could remember since he'd had that 2-in-24 back in his wild and single days, and he certainly didn't think he'd ever have another. Could he really pass up this opportunity?

As if to answer this question, Holly squeezed herself up against Alan and pressed her big tits into his chest. As if on their own volition his hands wrapped around her and cupped her delectable ass, feeling its full, soft, warm weight through her searingly tight denim.

Her face tilted up to him and she opened her mouth slightly, drawing him in for that first electric kiss. As Alan pressed his mouth to Holly's all his reservations and doubts seemed to melt away. This was obviously right. As the goddess of love I've observed myriad times that there's something extraordinary in the experience of the first kiss. It's different every time and therefore communicates one of the profoundly important elements of humanity: our drive for contact with one another. At the very least it helps explain why men want to have sex with so many women. For many of them, it's not about the sex so much as it's about that initial electrical connection, and, of course, watching a woman's body emerge from her clothes for the first time, unsealing the mystery of her curves.

Holly turned Alan and, still kissing him, guided him to sit on the Deputy Secretary's big cushy office couch. Before she sat down beside him she flipped a switch on the wall that Alan couldn't recall having seen before and a small red LED beside the switch started glowing serenely. He didn't have time to dwell on this detail, however, as he was immediately and completely distracted by Holly quickly peeling off her tank top, exposing her creamy tits barely concealed in a frilly white bra. The pink of her nipples showed faintly through the fabric, irresistibly drawing his eyes. She joined him on the couch and knelt astride his lap, facing him, an intensely hungry look on her warm brown eyes.

Alan reached up and, tentatively moved his hand toward Holly's spectacular chest. He was somehow still hesitant, so she guided him, taking his wrist and resting his fingers on her breast. He heard her breath catch in her throat as his fingertips brushed her nipples, and when she reached down to give his erection a firm squeeze he realized he was holding his own breath as well. She slid off his lap and onto the floor, positioning herself between his knees, and looked up into his eyes.

His own gaze danced from her face to her magnificent, dramatic cleavage that was held out like a tray of succulent hors d'oeuvres. Without taking her eyes from him she undid his belt, unzipped his pants, then helped him shimmy out of them. His massively hard cock made an obscene tent inside his boxers, which she admired for a moment before fishing it out. She held it by the base, her fingers curling around it, feeling its throbbing girth, then put the tip to her lips and held it there.

Alan leaned back and relaxed, content to allow Holly to do what she wanted without interference. He felt her tongue flicking against the bottom of his cock as the head got warmed by her mouth. When at last she pushed forward and engulfed more of his length he groaned, the sudden tightness and heat sending a wave of excited pleasure through his body. He allowed himself to let go and experience the blowjob, not worrying about Tanya or anything else. The thought did cross his mind at one point that it would be a far better world if people were freer to have casual assignations like this one.

“Help me out of these, Alan,” Holly broke into Alan’s reverie with this request. She stood up and gestured to her second-skin-tight jeans. She sucked in her belly in order to pop the button, and then she wriggled her hips as he gradually worked the jeans over her broad hips. He marveled at her as more and more of her body came into view, those fabulously smutty curves exceeding in every way how he imagined they’d look. Holly quickly stepped out of her flimsy panties and popped the clasp of her bra, dropping it to the floor. She pivoted, showing off for Alan. Her body screamed “SEX!!” from every vantage and threatened to incapacitate Alan with overwhelming desire. She was evenly and thoroughly tanned from head to toe - apparently she’d spent time at a nude beach in Mexico (Alan made a note to ask her more about her resort later) - her breasts and ass all the same rich bronze, making her crevices a mysterious subtly darker shadowy color. Her ass was aggressively round, a treacherously rolling landscape. Her thighs were perfect - thick and muscular - and he couldn’t help picture kissing them and feeling them close around his head.

Holly gave Alan a push to the chest and he took the hint and lay back on the couch. She walked around him once, surveying, evaluating him like a cat, then climbed up with him. Without so much as a word or an acknowledgment She kneeled up over his face, her body facing his feet. Alan looked up at her pussy, her managed pubes not blocking his view or access to her dark pink lips and clit - a view he appreciated for only a moment before they were blotted out by her ass descending and covering his face entirely.

“All I ask is that you keep your chin high,” Alan heard her say, “and I’ll take care of the rest.” Alan raised his chin, pressing it up against her clit. He suffered a moment of panic as her body suddenly rolled into motion around him. He felt like he was in the works of some incredible machine that sprung to life. With staggering skill Holly swayed her hips and clenched and rolled her ass, levering her weight against his chin. There was little Alan could do but breathe, and even that was a challenge. Her pussy drenched his face; her bush scoured the underside of his chin. The soft weight of her body bore down on him. All around him was rolling aromatic warmth, a force of nature like a chaotic sea.

Holly bounced full-on on Alan’s face, thumping her clit against his chin. It became obvious to Alan that she meant to get herself off, and that she felt serious urgency about it. Breathing became a luxury for him. He merely hoped to survive the storm. Her hips and ass swirled around him, and the few breaths he managed were so spicy that they hit him like an opiate. Holly growled and cursed, charging toward orgasm no matter the casualties, then roared with her release, shouting and shaking, cursing and laughing all at once, an amazing display (if only Alan could see it), wringing every ounce of enjoyment out of her ride. At length she’d moaned herself hoarse and held still, feeling tremors roll up and down her, her quivering thighs sending delicious shivers into Alan’s body.

“God, that was fantastic,” Holly managed to say as she backed her crotch off of Alan’s face, her voice sounding somewhere between a croak and a squeak. Alan took a deep gulp of fresh cool air, then licked his lips, savoring the copious juices that she’d spread around them. Somehow, when mixed with air they took on an additional spicy complexity that made his head swim.

She seemed to consider something for a moment, then continued. “It was fantastic, but it was merely an appetizer and I’m still hungry.” She calmly moved along the couch down his body, propping herself over his crotch, and held is cock against her pubes. Alan admired her spectacular ass, the curves of which appeared to simply go on forever. Her ass crack swept and curved seamlessly into symmetrical smirks that ran all the way across her thighs. It was an incredible sight.

She rubbed herself up and down along his length a couple of times, then paused for a moment holding his cock vertical, her cunt brushing the very tip of his penis. From Alan’s vantage he could see Holly’s glistening labia giving way, his cock parting them slightly. He held his breath, waiting for what he hoped would happen next. And, of course, it did. She sunk down quickly, impaling herself on his shaft. His sudden release formed a groan that mingled with her hoarse sigh as she ground herself on his pelvis, his cock embedded full-depth in her twat. He fought against the wave of sensation that threatened to overcome him, pushing him close to coming immediately. He gritted his teeth and somehow forced the urge to fade. She sensed his dilemma and helped him by holding still, not even breathing, lest the slightest pulse send him over the edge. After a moment he had regained his equilibrium and when he relaxed, she began to fuck him.

She propped herself on her feet, squatting rather than kneeling over him, putting a hand on the couch’s back cushions to help her balance. This position made it so that the only part of their bodies touching one another was their genitals. This tended to focus the pleasure in an incredibly sharp way - by eliminating all distracting sensations. For a few moments he just watched, appreciating his great view of her ass riding up and down, jiggling and clenching with her effort at keeping her level. Her juices spread on his cock and glistened visibly in the room’s ambient light. Despite holding on, she was unable to keep her balance, what with the squishiness of the couch and the constant mind-bending pleasure she was experiencing as she fucked him. Their focused reverie was broken and they simultaneously cracked up, laughing out loud as she tilted too far to one side and nearly toppled off him. The laughs turned quickly to moans as her weight fell clumsily onto him, pushing him deep inside her.

Finally, Holly gave up the balancing act altogether, settled to her knees and started bouncing confidently. Alan propped himself into a sitting position and pressed his chest into her back, wrapping one arm around her to hold her breast, the other hand sinking between her thighs to her pussy. He cupped her whole mound in his palm so that he could feel his prick moving in and out through his fingers, and she groaned in response and moved her own hand down to his and pressed it tighter to her body.

I hate to leave Alan and Holly mid-fuck, but that’s what I’m going to do. That way we’ll have something to return to and resume next time. Believe me, there are several more fantastic acts to this play, and I look forward to sharing them with you when “Inside Erin” next publishes.

Until then, I wish you all wonderful love,

Aphrodite

Laura



INSIDE ERIN The AIF Community Newsletter

By GoblinBoy

Scott cursed as he drove, weaving in and out of traffic. Here was his first job in two days, and he was going to be late. Traffic was terrible this time of night, as what appeared to be the entire population of the city attempted to get home. It was Christmas Eve, and just about all normal people were on their way home. Scott would be, too, if he hadn't been laid off in a company-wide downsizing a few months ago. He was lucky to find some temporary work at the Santa-for-Hire company.

Today he was scheduled to appear at a company Christmas party, handing out Christmas presents to the employees. He peered through the slush coating his windshield, and spied the hotel where he was due almost 20 minutes ago. He parked and trudged through the snow, carrying his Santa suit in a plastic garment bag over his shoulder. He stamped the snow from his feet and headed to the elevator. As he rode up, he checked again the address given to him by his boss: Fourth floor, the Ambassador room. The door *dinged* softly, then opened. Even without the address, he would have guessed this was the place by the loud music that greeted him. He walked down the hallway to find a party fully underway.

There were maybe seventy people in the room, some dancing, some standing around drinking, others huddled in corners of the room. A cute girl swayed past him, holding a sprig of something green in her hand. "Merry Christmas!" she called, her voice slurred slightly by alcohol. She held her hand over his head, and giggled "Mistletoe!" before kissing him on the cheek. Then she was gone before he could even get a good look at her, swirling off into the crowd. Scott looked after her, slightly dazed and confused, before moving further into the room. He found someone who looked as if they may know what was going on, and approached him.

"Hmm..I don't think I know you," the man said as he stuck out his hand. "I'm Dave, from Accounting."

"I'm Scott, from Santa-For-Hire," Scott replied. He held up his suit.

Dave frowned slightly. "Oh, you must be that guy they hired," he said dismissively. "You're late. Well, I think you're supposed to be over there." He waved vaguely at the other side of the room, and turned away.

Scott shrugged, and crossed the room. When he got there, he found a lonely chair beside a pile of Christmas presents. He looked at it, then around the room.

"You must be Santa," he heard from behind him.

He turned, and stopped. A gorgeous redhead stood there, eyeing him appraisingly. Scott returned the favor, seeing a woman in her mid-20s, wearing a strapless green dress that miraculously contained a generous cleavage while hugging the rest of her curvaceous figure. He looked back up to see her grinning at him, not at all put out by his appraisal. "I'm Scott," he said, holding out his hand. "From Santa-For-Hire."

She took his hand, gripping it warmly. "Carol," she replied. "You're late."

"Traffic was murder," he explained. "I'm looking for..." He consulted his paper again before continuing. "Mr. Johansen?" She nodded, and motioned him to follow her. She led him through a side door, into a quiet



corridor. Scott almost ran into her, so intent was he on watching her apple-shaped ass as it shifted under her form-fitting dress.

She pointed to a door, which turned out to be the restroom. “You can change in there,” she said. “I’ll let Dad know you’re here.”

“Dad?” he asked.

“Yeah, Mr. Johansen,” she said as she walked away. “He’s my father.”

Scott entered the restroom and put on his suit. He didn’t bother with the padding. The short time he had spent crossing the room had convinced him he would be hot enough in the thick coat and pants, and he didn’t need the padding to make it worse. His fit frame didn’t match the conventional Santa-look but then again this didn’t appear to be a kid’s party so he didn’t think anyone would mind. He was adjusting his fake beard when the restroom door opened.

“You’re late,” he heard from the man who entered. Scott sighed. Was his entire night going to be like this? He turned to see a tall man slightly graying at the temples, dressed in a suit.

“Mr. Johansen?” Scott inquired. At a nod, he continued. “I’m sorry I’m late, sir. Traffic was terrible.”

Mr. Johansen grumbled, eyeing Scott. “Well, you were supposed to hand out the presents before the party started.” He looked at Scott again, thinking. “Well, I’ve already paid for your services, so get out there and... be Santa.”

“No problem, sir,” Scott said, making one last adjustment to his beard before putting on his Santa cap. “Should I start handing out the gifts?”

“Hmm?” he said, thinking again. “I guess so. Come on.” He turned on his heel, not waiting for Scott. Scott had to hurry to catch up to him. They re-entered the ballroom, and Mr. Johansen strode up to front of the room, motioning for the music to be turned off. When it was quiet, he addressed the crowd of people.

“Santa is finally here,” he said in a loud voice. “I don’t want to disrupt the party, so when you get a chance come on up and Santa will give you your present.” He motioned for the music to start again, and walked away from Scott without another word. The people in the room started carrying on as they were before, leaving Scott to wander over to the chair in the corner and sit down. This was turning out to be a great way to spend Christmas Eve.

Over the next half hour or so, about a dozen of the employees wandered up to Scott and gave him their names. He searched through the gifts, and handed them out before sitting back down again. He was contemplating sneaking out and ignoring his payment for the night when he caught a glance of Carol on the dance floor, dancing. She was with a couple of other young women, all of them attractive but it was Carol who caught his eye. He watched her curvy figure, her generous bosom almost bouncing out of her tight green dress. She caught his eye, and smiled at him, waving. He waved back, and she danced over to him.

“You look like you’re having fun,” she said with a laugh, swaying with music.

“Oh yes,” he replied. “This is exactly how I planned on spending Christmas Eve.”

“Well, you *are* Santa,” she teased, a twinkle in her eye. “Isn’t it your job to hand out presents?”

“I would,” he said, “But you haven’t told me what you want.” He patted his knee. “Why don’t you sit on Santa’s lap, and whisper in his ear?”

Carol laughed. “I bet you’d like that,” she said. “Maybe later.” She rejoined her friends. Scott could see her talking with them, then all three of them laughed, looking over at him. One of them, a short brunette, approached him.

Scott looked up at her. “So, what’s your name?” he asked in his best “Santa” voice, reaching for the gifts piled up near his chair.

“I can’t tell you,” she said, coyly. “That’s not the right way to ask.”

“What do you mean?” Scott replied, confused.

“Carol said you told her I have to sit on your lap first,” she said.

Scott grinned. “That’s right!” he said, patting his knee. “You have to sit on Santa’s lap and whisper in his ear. Then he’ll give you what you want!”

She giggled, and moved over to sit on Scott’s lap. He could smell a little alcohol on her breath, but she didn’t seem drunk. She leaned in close, and Scott felt her press up against his arm. “I’m Susan,” she whispered breathily in his ear. “And Carol was right. Under that beard, you *are* cute!”

Scott turned to look at her. “Well, thank you, Susan,” he said, putting his arm around her. “And what do you want for Christmas?”

She giggled again, and wiggled her ass in his lap. “I want some sexy underwear. Something see-thru. Not like this boring stuff my boyfriend buys me. See?” She pulled at the neck of her top, opening it enough for Scott to see down it. Susan had modest breasts, which he could easily see encased in their white bra.

“Yes, I see,” Scott said, staring openly down her top. “With nice titties like those, you should have something sexy to show them off. Santa will see what he can do for you on Christmas morning.” Susan giggled again, and stood up, letting her top snap back into place. “Until then,” Scott continued, “why don’t you take this, and have a Merry Christmas!” He reached into the pile of gifts and found the one with Susan’s name on it, and handed it to her.

“Thanks Santa!” Susan said, smiling at him before walking away.

As she left, Carol’s other friend walked up. Scott recognized her as the slightly drunk girl with the mistletoe he had met when he first arrived. “Ho, ho, ho, little girl,” Scott said as she sat in his lap without hesitation. “Is that mistletoe I see in your hand?”

“It certainly is, Santa,” she said with a grin. She held it up over his head. “Now you have to kiss me!” She

reached up and pulled his beard away from his mouth and planted her lips against his. Unlike the quick peck she had given him earlier, this was an earnest kiss, and he could feel her tongue snake into his mouth. As he kissed her back, he could feel her leg press against his crotch, and rub against his growing erection. “Mmmm, Santa!” she whispered when she broke away. “Is that a candy cane in your pocket, or are you happy to see me?”

“That is definitely NOT a candy cane,” Scott said with a grin. “So, what do you want for Christmas?”

She grinned sexily at him. “Oh, you don’t have a gift for me...there,” she said, pointing to the gifts next to his chair. “I’m here with my boyfriend.” She pointed to a group of guys talking in the corner, drinks in their hands. “I’d tell you what I want for Christmas, but I’m afraid you might put me on the naughty list...the *very* naughty list!” She reached into her purse, and pulled out a scrap of paper and a pen. “Here. Why don’t you call me after Christmas, and you can give me my present then?” She scribbled a phone number on the paper, and reached down to tuck it into the waistband of his pants. She allowed her hand to drift downwards, grazing his full erection. She kissed him again, then adjusted his beard and stood up. “Bye, Santa!” she said, wiggling her fingers at him. She joined Susan and Carol, whispering eagerly to them. He saw her hold up her hands, about eight inches apart, and the three girls all gasped and giggled, looking over at Scott.

Scott appreciated her estimate, if that is what it was, even if it was slightly exaggerated. He pulled out her note, which did indeed contain her name and a phone number. “Amy,” he read. “Well, I’ll be sure to call her!” He looked up again, but the three women had disappeared into the crowd.

The rest of the night passed much more pleasantly for Scott. Over the next hour or so, more people came up to claim their gifts. If they were women, at least half of them wanted to sit on his lap. Most of them simply whispered their names into his ear, giggling, and collected their presents. But, a lot of them whispered other naughty things to him. One clearly drunk woman sat down and loudly proclaimed that her husband thought she should ask for a boob job for Christmas. “These are plenty big already, right Santa!” she said, as she grabbed the bottom of her shirt and lifted it up, exposing her breasts to Scott and the rest of the room. She even grabbed Scott’s hand, pressing it against her tit. Scott had to agree, she had good-sized breasts already. He was starting to enjoy squeezing her tit in his hand when her husband grabbed her by the arm and dragged her away.

Eventually, all of the gifts were gone and the party was starting to break up. Scott was getting ready to leave when he spotted Carol across the room. He had seen her off and on throughout the night, each time smiling and waving at him, sometimes with a wink. This time, she was walking purposefully towards him. She slid into his lap gracefully, wrapping her arms around his neck. “So, Santa,” she purred. “Are you having fun now?”

Scott nodded, his hand sliding around to rest on her waist. “You still haven’t told me what you want for Christmas,” he said.

She smiled. “I’ve been thinking about it all night,” she said. “Especially after talking with Amy.” She reached down, and Scott felt her hand slide between his legs, gripping his cock. It rapidly expanded as she stroked him through his clothing. “Mmmm, she wasn’t kidding, was she?” Carol murmured. She leaned in close, her lips brushing against his ear. “Do you know what I want, Santa?” she hissed. “I want a young stud, like yourself, with a really big dick, like *this*,” she emphasized the word “this” by squeezing his cock, “to come up to my room, rip off my dress, and fuck me until I scream!”

Scott grinned, reaching down to cup her ass in his palm. “Well, little girl,” he said. “I think that is one present that Santa can definitely deliver!”

Carol stood up, holding out her hand. When Scott reached for it, she dropped a hotel keycard into his palm. “See you in 5 minutes,” she said. “Don’t be late, or I’ll have to start without you!”

Scott stood, watching Carol walk away. She turned at the door to the ballroom, looking over her shoulder at Scott, before smiling slyly and disappearing down the hall. Scott hurriedly made his way over to Mr. Johansen, telling him goodbye and thanking him for the job.

“Hmm?” Mr. Johansen replied, looking at Scott. “Oh, yes, the rent-a-Santa. Well, despite being late, you did a good job. I’ve heard a lot of good things about you from my employees. I’ll definitely pass it on to your boss.”

“Thanks Mr. Johansen, I really appreciate that,” Scott called, making his way towards the door. “Merry Christmas!” He hurried to the elevator, not even bothering to change out of his Santa costume. He pressed the floor button over and over, hoping to make the trip go even faster, and almost groaned aloud when the elevator stopped to admit an elderly couple on their way to their room. Finally, he arrived on the floor and raced down the hall. He slipped the keycard into the door slot and entered the hotel room. It was empty.

Scott was shocked. Was it some kind of cruel trick? Had Carol only been toying with him? Then, he heard a sound and the bathroom door opened. There stood Carol – nude.

“What took you so long?” she purred as she slinked across the room and slid into bed. She crooked a finger at Scott, beckoning him to join her.

Scott started stripping, removing his Santa hat and coat. All the while, his eyes drank in the sight of Carol, her large breasts and round bottom. His eyes feasted on her wet pussy, which he could easily see as he slipped off his pants. Carol lay on the bed, her legs spread, and used one hand to tease her open pussy as she awaited him. “I am soooo wet,” she murmured as she slipped a finger into her opening, pulling it out to show Scott. She sucked her juice-soaked finger into her mouth, and used its wet tip to tease her stiff nipples.

When Scott had removed the Santa suit, he began stripping his regular clothes. As he dropped his pants, his engorged cock sprang free, poking through the opening in his boxers to bob in front of him. “I see you brought me a present!” Carol giggled, sitting up and reaching out. She wrapped her hot hand around his shaft, stroking Scott as he unbuttoned his shirt. Without another word, she leaned forward and sucked his shaft into her mouth. Scott moaned as she began sliding her wet lips up and down his cock, her tongue dancing on the sensitive skin. He almost lost his load when she took his entire length into her mouth, her nose buried against his stomach. With her hand, she cupped his balls, gently stroking them and using her fingertips to tickle the soft skin underneath them. Carol pulled back, letting his cock slip from her mouth with a wet “pop”, and looked up at him while she stroked his shaft. “You forgot to wrap your present,” she said huskily. “Here, let me!”

She lifted her full breasts, and wrapped them around his cock. Scott began humping the deep valley thus formed, tit-fucking the sexy girl. Carol leaned her head forward, flicking out her tongue to catch the tip of his cock. Scott groaned loudly. “I’m going to cum!” he moaned. Carol released her breasts, and sank her lips

over his shaft once more, just as Scott erupted into her mouth. Jet after jet of hot spunk emerged from his hard shaft, coating the inside of her mouth. Carol swallowed quickly, but Scott filled her mouth faster than she could keep up and a line of white spittle oozed down her chin.

“Whew!” she gasped, when he was finished. “That was a lot!” She wiped her chin, licking her fingers clean afterwards. Scott leaned down, and kissed her, unmindful of the slight taste of his spunk on her lips.

“My turn,” he told her. She looked slightly puzzled, until he grabbed her legs and rolled her onto her back. She squealed as he buried his head between her legs. His tongue danced over her wet slit, which was soaked from her arousal. She moaned loudly, her hands grabbing handfuls of his hair, as he slid his tongue deep inside of her. He gripped her round ass, his hands burying themselves in the soft flesh, as he pulled himself ever deeper into her opening. Carol wrapped her legs around his head, her heels digging into his shoulders as his tongue flicked over her clit.

“Oh God,” she moaned. “Lick my pussy!” Scott pushed one, and then two fingers into her depths, plunging them in and out of her opening as he sucked on her clit. Carol groaned in ecstasy as she thrust her hips upwards, and Scott felt her pussy clamp onto his fingers from her climax. She bucked and writhed beneath him, as Scott fought to keep his lips and tongue focused on her hard nubbin. When she finally relaxed, she pulled Scott to her, kissing him hard, also unmindful of her juices which soaked his lips. She giggled when she felt his hard shaft pressing against her. “Ready to go again so soon?” she asked him.

“You did ask Santa to be fucked until you scream, right?” Scott replied, grinding his thick cock against her still-wet lips. Carol bit her lip and nodded, her only other answer being to spread her legs. Scott reached down between them, guiding the head of his shaft to her opening. With one thrust, he buried himself inside of her, causing Carol to gasp, her eyes widening. He pulled out, and thrust into her again, quickly setting up a rhythm as he plunged her depths over and over.

Carol moaned in time to his thrusts, and reached up to cup her full breasts. She squeezed them, closing her eyes as her fingers found and teased her hard nipples. Scott reached down, lifting Carol’s legs and hooking her heels over his shoulders. He began thrusting into Carol faster, the room filled with the slap-slap-slap of flesh on flesh as he plunged into her over and over. Carol began gasping, her eyes opening wide. They seemed out of focus as she dug her fingers into the soft flesh of her large breasts.

“Oh, Oh, Oh,” she chanted, and Scott could feel her pussy tightening against his shaft. For his part, he only hoped he could bring her off before he erupted into her himself. The sight of the sexy young girl approaching orgasm as he fucked her for all he was worth was almost more than he could take. With a sudden intake of breath, Carol reached climax, screaming out her orgasm as her body began shuddering beneath him. Scott, his cock squeezed as if by a vise by her spasming pussy, reached his orgasm as well. He thrust deeply into her as he emptied himself once more, this time into the steamy depths of her pussy. Carol clutched at Scott, her legs coming down to wrap around him and pull him ever deeper into her. Scott pumped more jets of his cum into her, filling her opening.

With a last gasp, he squeezed out his last drops, and fell exhausted onto the bed. Carol, her body slowly relaxing, rolled over on top of him, and kissed him passionately. He felt her large breasts press against his chest, their nipples digging into his skin, and incredibly, felt himself start to respond. He gripped her ass with his hands, cupping their flesh. “You’ve got to be kidding!” Carol exclaimed as she felt his cock hardening once more. “Again!”

“Baby, you turn me on so much!” Scott said, as he held the sexy vixen in his arms. Just then, there was a knock at the door. Scott looked at Carol, puzzled. Then, in horror, he asked “Uh...that wouldn’t be your Dad, would it?”

Carol laughed. “Relax,” she said, as she rose from the bed, still naked. “I took the liberty of ordering room service.” She looked down at Scott, his cock semi-deflated by the surprise. “I hope I didn’t kill the mood,” she said with a mock frown. She smiled, brightening. “Wait! I know what will cheer you up!”

She turned and opened the door, still naked. Scott started scrambling for the covers on the bed, when he saw Amy and Susan standing outside. They giggled as they entered, looking at Scott with hungry expressions on their faces. “I hope you saved some for us!” Susan said, as she began unzipping her skirt.

Scott’s cock stood at attention as he looked from Carol to Susan and Amy and back again. Amy gasped when she saw it. “Oh, goody!” she said huskily, her top already hitting the floor. “You did!”

She finished stripping, and crawled onto the bed, her hands wrapping themselves around his shaft. Scott looked incredulously at her, then over at Carol, who was locked in a sexy kiss with Susan as Susan fondled Carol’s breasts. It looked like this Christmas was going to be very merry indeed!

Here is another top 10 list for your consideration. You should not for a minute believe that the following represents the newsletter’s official view on the matter (we don’t have one). Rather, this is one person’s personal list of favorite games. Speaking from personal experience, it’s hard to narrow the list down to ten games, and even harder to rate them in order (which, as you notice, some people haven’t even tried to do) so you should probably consider any game on any list to be well worth playing. If you don’t agree with something, then by all means feel free to write up your own list and send it in. I’ll be more than happy to print it.



This month’s list is by A. Ninny.

Attempting to rank my top ten AIF Games now, in most cases years after I’ve actually played most of them, is a bit like digging in your sock drawer for quarters to feed the parking meter. Mostly you just find socks.

What? Really?

OK, OK, that’s a stupid analogy -- what I’m really digging out and sharing are impressions that certain games made that stick with me after all this time. I suppose that’s as good a criterion as any. A good game should leave something with you after you play it. I’m also deliberately naming games that I know I’ve played repeatedly - any game that draws me back is certainly worth mentioning.

So, not in any particular order, here are my Top 10 AIF Games That I Did Not Write Myself:

Sam Shooter 3: Come in 60 Seconds by One-Eyed Jack

One thing I always liked about OEJ's games was that their attitude toward violence and exploitation in sex was simultaneously eyes-wide-open and tongue firmly in cheek. His games are all uproariously, laugh-out-loud funny, which takes the edge off the bruised and bloodied way the characters (and the PC in particular) are forced to treat one another. SS3, which derives from the generic car chase genre of movies, holds up all of its cliches and smacks them around quite soundly, while at the same time providing a solid narrative and deliciously dirty sex.

Ideal Pacific Coast University by NewKid

Of all the massive, sprawling puzzle-fest games ever made, IPCU has to be the greatest. NewKid is an absolute artist at this kind of game, and the sheer size, quantity and quality of sex scenes, variety of characters, and hilarity of the situations make it a classic. When I remember what I love about this game I always come back to the scene in the competing college where the PC tricks the two complete ditz cheerleaders into thinking he's a stripper and having sex with him until they pass out. Brilliant. Plus, I've never encountered a more intricately designed and extremely-well implemented scene as the one in the strip club. It's a technical marvel and it's so atmospheric that you barely notice.

Moist by Scarlet Herring

Moist is probably on everyone's list and for good reason: it's probably the most re-playable AIF out there. Even if you've explored every avenue, it's still worthwhile to go back and find them all again, just to marvel at the sheer number of possible ways to complete the game. I got very familiar with it while writing Malaise, my Moist sequel, and even after playing it and thinking about how to adapt it over the course of 18 months of work, Moist never lost its shine.

Prom Night by Choices and Chris Cole

I always had an affinity for this game - I think I just connected with the characters. Perhaps I was a striving outsider who was reaching out of my league a bit when I was in high school, just like the PC. A lot of the characters, while cliched, are clearly caricatures of the kind of kids you'd find in any high school anywhere.

Tomorrow Never Comes by A. Bomire

Probably my favorite Bomire game. I had a hard time picking between TNC and The Backlot for this list (wanted to keep to 1 per author). The Backlot is probably cleverer, what with its meta approach, but TNC is a perfect porn send-up of Bond, which earns it many points in my book. TNC really has it all. Great characters, fantastic atmosphere, terrific technical implementation (car chase! mid-air free-fall chase!) interesting puzzles, and really fun and well-written sex scenes that definitely fit the Bond genre.

Fever Cabin by -3-

Fever Cabin is a seriously twisted mindfuck. What else can you say about it? You struggle against all sorts of weird surreal monster puzzles for hours, never getting any idea where you're coming from or where you're going, and suddenly you're dropped into the sex scene to end all sex scenes, an endless no-holds-

barred threeway with more combinations and permutations than you can even imagine. And somehow it even sort of makes sense in the end. WTF?! How did -3- do that? And when will he do it again?

British Fox and the Nationalist Conspiracy by Lucilla Frost

Lucilla's BF and the Celebrity Abductions is probably the more fully imagined and implemented game overall, but I personally found it to be far too difficult. Nationalist Conspiracy hits the right balance between difficulty and fun, has fewer endless punishment scenes (I was grateful for that), and features White Rose, the perfect foil for BF and an extreme hottie in her own right. The villains are also less brutal and more bumbling, which rebalanced the game firmly toward the humor side, which makes it more playable and replayable for me.

Reunion by Moriarty

The outlandishness of the scenarios in this game never bothered me, really. You know right from the outset that you're in a fully imaginary world in which crazy shit goes on. Nothing phases the PC, so why should it bother me that a dude can pass for a chick when fucking a blindfolded girl? I think what works for me the most with Reunion is the emotional relationship that builds between the PC and a few of the characters, the fiancée for one, and the ex-girlfriend especially. It's a well constructed game, with a big map, interesting puzzles, numerous sex scenes and a nicely conceived story arc.

Crossworlds Part III - The Final Far Far Away Frontier by BBBen

It's often hard for me to distinguish in my memory between the installments of the Crossworlds series, because the characters don't change from one to the other. The one set in Medieval Fantasy Land and the Sci Fi set game definitely work the best out of the bunch, with the SF one getting the nod for using science fiction themes in a consistently intelligent and interesting way. Plus, the characters are fantastic throughout the series and I feel they peak in this installment.

Second Guest by GoblinBoy

Most of GoblinBoy's games, to me, are like porn videos of overly-plastic actors shot under too-bright lighting, showing just the pounding genitals. Yes, it's amazing how thorough and long and intricate his games are, but for the most part they simply don't appeal to me. A couple exceptions are Second Guest and In Darkness, and I'm giving my top ten nod to Second Guest, one of GoblinBoy's mini-comp entries. For one thing it doesn't involve deflowering any 13 year-olds (whew). But mainly the game has real suspense, relate-able characters, and a genuinely surprising ending. The sex writing feels more human as well, showing that GoblinBoy can (and should) dim the lights and look at something other than his characters private bits.

Meteor

Game Info:	Meteor
Author:	GoblinBoy
Release Date:	September 24, 2010
Platform:	TADS 2
Size:	27MB with pictures, 568KB without
Content:	mf, ff, mff, mmf, mmff, mmfff, incest, non-consensual, voyeurism
Type:	T&AIF
Length:	Long
Reviewed:	January 2011
Extras:	Hundreds of original pictures



A Review by ExLibris

Plot

In *Meteor* the player takes on the role of James, a young man whose life takes a strange turn after he witnesses a meteorite impact and becomes infected by an alien that drives him to seek out sex (because, as you're no doubt aware, [Mars Needs Women](#)).

As a plot it's predictable and not desperately original, but considered merely as a framing device it's more effective. For example, it means that for once the superhuman sexual endurance of an AIF protagonist has some sort of explanation. It also provides a rationale for why James is suddenly having sex with as many women as possible (other than the fact that he's a male PC in an AIF game). Hopefully it also protects him from the effects of long-term priapism (which, in case you were wondering, include impaired erectile function, impotence, and potentially penis removal if gangrene sets in).

However, because the explanation is post facto, playing *Meteor* for the first time feels a bit directionless, as finding most of the sexual content depends on the player adhering to the conventions of AIF rather than being guided by the plot. That might have been mitigated if Silvers had been more forthcoming about what was going on instead of being irritatingly cryptic. That would have made the game about James either resisting the alien or giving in to the temptation it offers, which would have placed more emphasis on his choices.

As it is, it's the alien that's largely responsible for James' conquests, trespassing on what would normally be the player's role in the game and adding an extra layer of insulation between player and protagonist. The fact that the girls' emotions are artificially induced also reduces some of the impact of their scenes. Neither player nor protagonist have really done anything, so there's less sense of accomplishment. That's particularly the case in the scenes where the girl essentially hurls herself at James (Helen, Nikki, Tammy), but it also undercuts those scenes where there might have been a pre-existing attraction (Jenny, Ellie). Other than Anna, Kim is the only girl who has a strong reason to be with James that can't be explained by the entity (i.e. hurting her sister), but that doesn't have anything to do with the player's actions either.

Structurally *Meteor* is quite similar to *School Dreams 3*, in that it takes place over four separate days and each day there are different events or actions that James can take. The major difference is that most of James' choices are passive, taking the opportunities presented to him, as opposed to SD3 where the PC could actively pursue Becky or Molly.

All that being said, I prefer a game that provides some reason for why the protagonist is behaving as he does, rather than banging everything that moves because he's a guy and that's what guys do in AIF. Because of that, *Meteor*'s plot gets a passing grade from me.

6.5/10

Characters

At the beginning of the game James is a virgin who has been reluctant to become sexually active. That makes sense given that the plot is about an alien entity that alters people's behaviour and lowers their inhibitions. If James had been a stereotypical AIF protagonist, there wouldn't have been many changes to make. However, it's easy to forget that there is a 'real' James, because 'infected' James constantly behaves like a sex-obsessed teenager, saying things like "So tell me about the first guy that stuck his cock in you." It's kind of surprising that no one other than Anna notices any sort of change in him.

Unlike in previous games, *Goblinboy* has chosen to make the protagonist a distinct character rather than a simple avatar for the player. That's my preferred choice in a game that involves people and locations that the protagonist is supposed to already know, since the author can then detail the pre-existing relationships. It also means that James can appear in more of the pictures, since there's no need to maintain the illusion that the player is the protagonist. The main drawback to that approach is that it can increase the distance between player and protagonist. I found that less of a problem than the fact that I found 'infected' James to be rather unsympathetic. The constant grinning ('grin' is used as a verb in relation to James' dialogue 39 times by my count) while he's sexually propositioning young women made him seem like a bit of a dick to me.

A character that's easy to overlook is the alien entity itself. It comes from another universe and takes control of James, making him seek out sexual encounters... all of which makes it sound very much like a typical AIF player. That's made more explicit in the endings where James remains infected. It's an interesting metatextual touch, but again it comes at the price of increasing the separation between the actual player and the ostensible protagonist, James.

Anna is the game's primary love interest, although I didn't think she was completely successful in that role. That was partly because I thought her model was one of the less attractive ones in the game, but mostly it was because I didn't find her very sympathetic or likeable. With her prior history (assuming that the player brings it into existence by finding out about it), it's much more difficult to rationalise her behaviour during the game as being wholly caused by the alien entity. She consistently lies to James, either outright or by omission. Even when she's caught in flagrante delicto with Silvers, her first impulse is to blame James for not trusting her rather than accept any responsibility for her actions. That's not to say that Anna isn't a well-realised character. The glimpses into her background that she allows James go a long way to explaining why she is the way she is. She's more rounded than Becky from SD3, whose devotion to the PC in that game was frankly inexplicable. Unfortunately believable doesn't always equate to likeable.

In some ways, Kim is *Meteor*'s version of Alison from SD3. As an emotionally damaged girl with an athletic background who dislikes her older sister and keeps a photo of her lost past in her underwear drawer, there are a few parallels. The main difference is that, as the only sane person in the Stevens household, Alison is a victim through no fault of her own. By contrast, Kim is a victim only in her own mind, which makes her less sympathetic. However, she's still the more fully rounded character, and by the end of the game I felt that I fully understood her. Unfortunately her misplaced anger towards her sister never gets resolved so by the end of the game she still needs a whole lot of serious therapy, which makes her even less believable than Anna as a long-term partner for James.

Silvers plays what might be described as the ‘Mike’ role. He’s a self-centred quasi-antagonist for James who helps catalyse the plot. Unfortunately he’s a less well-developed and consistent character than Mike. Silvers devotes most of his interactions with James to being alternately creepy and cryptic, even though it antagonises James, simply to conceal the plot from the player for as long as possible. If Silvers actually wanted to get information from James he’d try another approach. This is actually what he does with Anna and Laura, highlighting how illogical his behaviour with James is. It also strains believability that someone who comes across as a creepy sexual predator would be chosen for a mission of this sort, rather than someone more professional (like Ashlee or Kelly for example). Needless to say, I wasn’t mad keen on him being an enforced participant in the final scene, but as in *Camping Trip* those are the cards you’re dealt.

I found Jenny to be the most likeable of the major characters. She just comes across as a fun person without any crippling character flaws or dark secrets lurking in her past, which is good since she is probably the character that James interacts with most frequently. It’s that large amount of dialogue that fleshes her out and makes her a believable character. The other character that I particularly liked was Ellie, although my own personal tastes probably had something to do with that (even though she insisted on taking her glasses off in nearly every picture). James’s interactions with the other characters are much more limited, and in most cases they serve a single function within the plot (Kelly, Ashlee) or are Easter eggs for the player willing to search them out (Helen, Rachel, Mrs Edwards).

Although I didn’t think that every character was ideally suited to the plot or the reaction they’re presumably supposed to provoke from the player, taken as a whole they represent some of the best characterisation in AIF. That’s even more impressive when you consider the size of the cast.

9/10

Writing

Goblinboy’s only real flaw as an author is probably the lack of interest he seems to have in non-sexual description. How big a flaw that is depends on the tastes of the player. It’s not as much in evidence here as it has been in previous games, but personally I find that a generic description or objects not being implemented doesn’t do much to sustain my suspension of disbelief. It also sends a message that *Meteoris* is primarily about sex, and things like plot, immersion and gameplay are largely afterthoughts. Certainly the one traditional IF puzzle stands out like a sore thumb.

However, one place there definitely aren’t any problems is the dialogue. The conversations that the NPCs have with James and with each other are a big part of why the characterisation is so strong in this game. The decision to use a menu-based conversation system gives the author tighter control over what dialogue the player sees, although it takes away some interactivity from the player. Although it wasn’t interactive either, I liked the pre-scripted opening as I felt it was more involving than a simple text dump of exposition. I would have preferred it if there had been an option to restore a saved game before the introduction, but that’s a minor quibble.

One authorial decision I found mystifying was the decision to set the game in an alternate history America. This is alluded to so rarely that the player could be forgiven for not noticing it, and it has no real effect on the game. Given the narrow focus of Goblinboy’s writing it’s hard to believe that it’s only there for flavour. The only thing that I can think of is that it supports the thesis that the alien is the player, since both are effectively from ‘another universe’.

7/10

Technical

In a game as large and as complicated as *Meteor* there are bound to be bugs, even after testing. That's why I'm not too upset by the handful that I encountered, especially as none of them were game-breaking. I'm a little less charitable towards the epidemic of typos and spelling mistakes. The amount of text might have been too large to proof-read line by line, but I don't think it would have been an insurmountable task to spellcheck it, either from a transcript or using something like Textout to extract the text from the source file. That probably would have removed 99% of the typos, and it's disappointing that it wasn't done.

However, it would be a bit churlish to get too hung up on spelling given the amount of effort and polish that has gone into other aspects of the game. In particular, the final scene must be easily the largest ever seen in AIF, dwarfing even the climax of SD3 with the number of possible combinations and positions. Elsewhere, the technical flourishes that are a trademark of Goblinboy's games are on display. Most notable is the camera, which adds an extra dimension to James' interactions with the girls. The sole aberration that I noticed was the lack of a coded response to my attempts to punch Silvers in his smug cryptic face, which was a disappointing omission.

While I thought the menu-based conversation system worked well in helping to characterise the NPCs, I was a bit irritated by the way that choosing an option usually (but not always) dumped you out of the menu. Continually having to retype 'talk to x' quickly becomes tedious. But again, a minor quibble. Overall, *Meteor* is as technically strong as we've come to expect from Goblinboy.

9/10

Sex

As is the case with most of Goblinboy's games, *Meteor* incorporates a vast amount of sex in its story. The girls of *Meteor* form a broad array of different types (e.g. little sister, virgin, teacher, jailbait, nerd, slut), which helps make their respective scenes distinct. I like the move away from an arousal-based mechanic because it removes the necessity to repeat the same commands over and over in order to get to a climax. The cost of that is that some of the scenes feel a little pared down compared to *School Dreams 3*. But there are little touches such as the order of actions changing the final outcome that prevent the scenes from becoming formulaic.

Although all of the scenes are distinct, they do have one thing in common: they are what I would describe as 'porn sex' (explicitly so in Jenny's scene). Nearly all of the girls beg James to take them hard and he obliges, to their delight. That's not inherently a bad thing, but it does mean that you will be disappointed if you're looking for romance, tenderness, or much in the way of emotional content from these scenes. As someone who finds the set-up and context of a scene nearly as important as the scene itself, that strikes me as a missed opportunity.

Possibly the most impressive thing about the sex in *Meteor* is that despite the huge quantity of it, you never get the sense that Goblinboy ever succumbed to fatigue while writing it. There are a handful of scenes that play out as non-interactive cut scenes, but they're all peripheral to the plot so that's a forgivable shortcut.

However, I think that quantity almost becomes a negative in *Meteor*'s climactic scene. Each girl has up to a dozen major actions and half a dozen minor actions. With three girls involved that's fifty different actions if you want to see all of the content. And therein lies the problem, as working through all of these

possible options starts to become monotonous after a while. That was especially the case with the five person variation, which should be the game's tour de force but starts feeling a little bit like work once you've typed in the fortieth action. But it speaks to the overall strength of the sex scenes that the harshest thing I can say is that there were too much of them.

9/10

Final Thoughts

When *School Dreams 3* was released, it was hard to see how any game could ever top it. *Meteor* manages that feat. The plot of *Meteor* is stronger than SD3, although not necessarily better. More importantly the level of characterisation, which I felt was something of a weakness of SD3, is greatly improved resulting in some of the most well-rounded characters to appear in AIF. The sex scenes in *Meteor* are as good as SD3 in their overall quality and, although there is nothing to match the impact of the Becky/Molly scene, that's counter-balanced by the greater quantity and variety. However, James' passivity as a protagonist decreased the amount of fun I had with *Meteor*, allowing SD3 to edge ahead in that category at least.

Final grade = A (81%)

A Review by Very Mortal

Plot

I am going to have to replay SD3 again just to do some direct comparisons but I never felt as strong a connection to James as to the protagonist of SD3. Short of Ashlee there wasn't the underlying sense of choice in James' feelings that our SD3 protagonist had when humoring Molly or disappointing Becky. The actual purpose of this game is much muddier than previous Goblinboy games. The beginning of the game implies a secret event with a meteor that is well presented in the opening script and leaves an element of mystery by flashing forward as soon as the young couple would be revealing the meteor. The problem is that the PC is then given control of a character who knows what happened while the Player does not. The Player is given the opportunity to catch up very early on by speaking to the Mr. Silvers but the honesty of the PC's answers is somewhat uncertain. Thankfully the girl at the beginning of the game is a main character but frustratingly not a single option to discuss the event is available to discuss things with her. Nor are there any opportunities in the game to re-examine the premise except through a pair of unhelpful computer searches. Devolving the game back to a bang everything that moves AIF with sci-fi bookends. Which is fine but lacks the effort that Goblinboy has shown he's capable of in previous games. In Darkness being a good example of the PC being compelled towards certain events.

Characters

While Anna can be considered a step up in depth from passively available Becky, her character doesn't warrant the sympathy Becky's received. The defensive attitude and body language of Anna did not resonate like the puppy dog responses of Becky if the PC of SD3 chose to toss her puppy love feelings aside. I do feel that Goblinboy has been successful in developing a well rounded set of characters for *Meteor* that don't overlap with his characters from the SD series. While Silvers is a dirty old man, he is not the master manipulator that Mike was and is easily foiled by the PC. While Kim is a more accessible character than Alison her connection to the PC is much less interesting and serves mostly as an opportunity to inflict revenge on her sister than any

personal joy. Ashlee would be a much closer comparison than Kim. Aloof, not obviously available within a simple playthrough and aware of their sexual appeal and a willingness to use it despite a lack in personal interest. Jenny and Ellie are the most positive characters to interact with on the surface but its dark undertones are still apparent as Jenny reveals an awareness of its taboo nature the day after. Laura was a great inclusion of an interactive side character that was both useful in providing flavor and appropriately busy much of the game.

Writing

While it is probably fair to hold such a well renowned author to some high standard in every category of quality. GoblinBoy's knack for nondescript scenery are symbolic of *Meteor*'s streamlined nature. If it's not relevant to the style of game, it's not distracting the player with red herring attempts at interacting with unnecessary items. This can and is taken to ridiculous levels with Jenny's thirst puzzle, and does break immersion by not blending more seamlessly with the world. Beyond this the immersion and depth of the world is well presented with the descriptions and interactions of the NPCs. They're moving about town, arguing with each other, tending to hygiene and work in a way that the PC finds so familiar that you understand why there isn't an abundance of flowery description, it's all material the PC has seen before. The only things the PC is seeing with fresh eyes, are the women. Which is in tune with the idea that the PC has changed from his pre-game self.

Sex

Again we see Goblinboy streamlining his product. While a great deal of fat is cut, the remaining meat is still quite juicy. Moving away from complex sex mechanics of insertion, position and interaction, a great deal more effort is put into the writing. While this takes a load of responsibility of the programmer, the writing responsibilities are now greater. It's to his credit that I didn't find any of the major sex scenes lacking despite the epic amount of interaction previous games had available. What was removed in sexual game mechanics was replaced with visual aids, Goblinboy has continued to work on his CG artist resume in *Meteor* with a huge number of pictures. Each character is a unique look that helps differentiate characters from each other, which otherwise may have been difficult with the huge cast.

Final Thoughts

Meteor is another leap forward for Goblinboy in technical gameplay. The Menu system get the player quickly involved with interacting with the characters of the game in the appropriate manner. The amount of original imagery is unlikely to be eclipsed by any other game short of another Goblinboy effort. The game plays much like an interactive story with many diverting paths but no roadblocks, providing the opportunity for several fun play throughs. While I feel that each character within *Meteor* was deeper than Goblinboy's previous games, their connection to each other was flatter.

Grade: A

British Fox and the Nationalist Conspiracy

A review by A. Bomire

Game Info:	British Fox and the Nationalist Conspiracy
Author:	Lucilla Frost
Release Date:	May 18, 2010
Platform:	TADS 2
Size:	6 MB (Full version) / 2 MB (Light version, no graphics or sounds)
Content:	mf, ff, mff, mmf, mmff, non-consensual
Type:	Puzzle-fest
Extras:	pictures and some sounds
Length:	Medium
Reviewed:	January 2011

Caveat

Let me start this review by saying this is not something I usually do: write reviews for games for which I have any sort of involvement, especially for games which I have beta-tested. It seems hypocritical at best to review a game and say negative things about it, when it was my job as a beta-tester to find and point out those things to the author. And on the other hand, it is hard for me to be seen as giving an unbiased viewpoint on the game since I did have some involvement in it.

So, I am prefacing this review by saying that I did a lot of beta-testing on this game. Lucilla Frost and I communicated regularly during her writing period, and I also created a lot of the graphical material used within the game. I am going to do my best to provide an unbiased review of the game, but please read the following review with that in mind.

With that said, let's get on with the review.

Basic Plot/Story

You play the role of British Fox, a superheroine and the United Kingdom's national heroine, in a continuation of the role which was originated in *British Fox and the Celebrity Abductions*. British Fox has been on vacation since finishing up the *Celebrity Abductions*, and is starting to grow bored. When another mission comes up, she decides to take the mission in place of Navy Fox, and work with White Rose (a visiting heroine) to find out just what the British National Democratic Party is up to, and stop it if that is required.

Overall Thoughts

This game is not very long, but it is extremely "wide", if I can use that expression. Lucilla Frost says in her README that she spent 3 years developing the game. While some of that time was spent pursuing other interests, you can definitely see where most of that time was spent: coming up with just about everything and anything a player can try and attempting to put it (or an answer to it) into the game. And doing those actions don't just change an outcome here and there, they can potentially change the entire game!

Puzzles/Game Play

Most of the puzzles in this game are not very difficult, with the exception of the very first one you encounter: replacing Navy Fox as the heroine assigned to this mission. Part of the main difficulty is that you (as the player) aren't given any direction. I believe this was done on purpose, as the player is role playing a heroine on vacation – she isn't *supposed* to get involved. Once the player is past this and gets assigned to the mission, the rest of the game proceeds more smoothly, with mission directives and the freedom to carry them out.

And “freedom” is the watchword for most of this game. The player has a lot of freedom in how the game proceeds. Every puzzle seems to have multiple solutions, every choice is really a choice with consequences that play out through the rest of the game. The player can bash through the game, or try to find other solutions. Fight the villains, or pretend to join them and take them down from the inside. (Or, maybe you aren't pretending and you actually DO join them?) All of those options, and a whole lot more, are available.

Speaking of fighting, there is a combat system in this game. Lucilla Frost has done a pretty good job of recreating the familiar table-top role playing combat system with which many of us are familiar. Even here, the player has a lot of freedom. Instead of just bashing away with “attack villain”, the player can perform other actions such as throwing objects and using people as human shields. It does take away some of the immersive quality of the game to see the actual listing of point-by-point damage done both to British Fox and to her opponents, but that is an expected norm in this sort of thing.

Sex

Probably one of the larger complaints about the first game in the British Fox universe, *British Fox and the Celebrity Abductions*, was the strong bondage and non-consensual theme. As Lucilla Frost points out in her README, this game has toned that down a bunch, but it isn't gone entirely. There is a lot of spanking, especially in the first and last parts of the game, and there is a rather uncomfortable (for me) scene between Combat Eighteen and White Rose, depicted graphically in the cover art for the game. However, many of those scenes are all optional and the player can play the entire game and only encounter some minor spanking by Lady Windsor (there is no way to avoid this).

Aside from that, there are a lot of sex scenes in this game, as you can see by the content listed at the start of this review. The player can have a threesome, or even a foursome, with various members of Freedom Force, as well as some girl-on-girl scenes and even the possibility of some male-male interaction.

The ending scene between British Fox and White Rose can be both difficult to achieve and a minor disappointment. To achieve the scene, you have to increase your relationship with White Rose, tracked by something called the “rosemeter”. Once you achieve a high enough relationship, then the ending cut-scene with White Rose can be triggered. And that is where some players may be disappointed. After the widely varied scenes encountered earlier in the game, it is a bit of a let down that the final scene between White Rose and British Fox is a cut-scene, but it is very well written.

Overall, the sex scenes are what you'd expect. What I mean is that when British Fox is using sex to get a villain to do something she wants, the scene is well written but don't expect British Fox to be enjoying it (too much).

Technical

Hmm..this is a tough category to write. Yes, there are some technical issues with the game, and in a game this complicated it is almost to be expected. As a beta-tester, it was my job to catch them and point them out, but I missed some, as did the other testers and Ms Frost. So, the game isn't "buggy", not by any means, but it isn't technically perfect either.

Final Thoughts

I liked this game – a lot. And that isn't because of the work I did in testing it, or creating some of the graphics used. It is because Lucilla Frost does such an excellent job of presenting a "Super Hero" game, and in providing the player such a wide variety of options. The dialogue, which I haven't addressed thus far, is very well written; the situations are sometimes comical and sometimes suspenseful; the plot is both believable and yet fanciful enough to fit the genre. In all, it is a very good game and you will really miss something if you don't at least try it.

Rating: A

Rough Landing 2

A Review by Nandi Bear

Game Info: Rough Landing 2
Author: Ben Bedlam
Platform: RAGS
Size: 73 MB
Content: mf, ff, MC, TG, bimbo
Type: Full Game, content still being added.
Length: Short to Medium
Reviewed: July 2010

Basic Story

You play a character in the 36th Century who has to help the Kult (willingly or otherwise) kidnap a prominent princess. But your time is limited, and you're not the only one interested in her capture...

Overall Thought

Though this is a complete game, it's still a work in progress with new content being added all the time. The remarkable thing is unlike most games where extra content add to the complexity, the game whilst not easier has more options to win.

The main strength of this game however is the effort that has gone into world building. Whist each of the groups are Mind Control and even Sci-fi clichés, with the (evil) mind control cults and militant Terran's. But each has its own methods and goals with distinct goals and desire that make the whole experience richer.

Puzzles/Game Play

The plot is quite simple and the solution is fairly straightforward. Extra complexity is added by the choice between one of four different origins for the main character, which adds an extra layer of complication. The difficulty come in that you have a definite (though unknown) time limit to get access to the Princes before other factions come into play.

Also while the game has no score it does have a series of achievements that the player can attempt to find, most having nothing to do directly with the main story. Also each of the four origins has their own achievements. On the completion of the game your achievements give little rewards which can be used on subsequent play throughs, which can be done in a series of different difficulties.

Sex

Whilst it not necessary to have sex in the game the player will come across sexual encounters due to the way the plot is set up. Though these are short one paragraph vignettes with an appropriate image. The players sexual encounters are all tied around the game's main aspect of Mind Control. On taking control of the other character you take them away for a sexual encounter, consisting of a series of appropriate images and a description of the encounter. Text is fairly functional but appropriate for the encounter happening. After the initial encounter the player has the option of a secondary encounter with some of their thralls.

The main character being female most of the encounters are female / female, though there are a few males to control. Also thanks to a gender changing belt you can have more traditional male / female encounter.

Technical

As a game that has been in development for awhile the technically of the game is almost bug free, and the few bugs there are sure to be caught fairly quickly. One technical issue however is that game can run slow on some machines. Partly this is because of a flaw in RAGS, but partly because of the organic growth of the game it's trying to do a lot at the same time, which slows everything down.

Final Thoughts

I'm a sucker for characterization, and this game has it in spades. Not only are all the secondary character quiet well drawn, each has their own unique quirks and agenda of their own. The whole universe feels alive as if you are in the middle of something bigger than yourself.

It's not perfect, there's the above mentioned technical issues as well as it being quiet easy to lose if you're the type who explores everything before beginning. There's also the frustration you can get with any game where you have a definite time limit. But if you are the type of player who likes to visit everywhere and everything this game has a serious amount of replay value. It's technically impossible to do everything on the first play through.

Rating: B

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Editor:

Purple Dragon has written several AIF games including *Archie's Birthday - Chapter 1: Reggie's Gift*, *A Dream Come True*, and *Time in the Dark*. He has received one Erin award and been nominated for several others.

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.

A Ninny is an AIF player, author of four AIF games and frequent beta-tester. His *Parlour* received an Erin for Best "One Night Stand" game in 2004 and his most recent game, *HORSE* walked away with three Erins at the 2007 awards show.

BBBen is an author of a number of Adrift AIF games. His games have received numerous Erin awards and nominations and first place in A. Bomire's 2004 mini-comp. He was also the recipient of the 2007 Badman Memorial Lifetime Achievement Award.

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

Dudeman has released one game and is working on a second. He has also released an impressive Inform 7 sex extension to help make it easier for others to write games of their own.

Knight Errant is an AIF player who has released two games and is currently working on a couple of others.

'trix has released one game, *Casting*, which was written in Inform 6, and is sporadically working on another in TADS 3.

