

Inform 7 Handbook

by Jim Aikin

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valid for 6L38

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Foreword

Somebody once said that if you ask five poets to define poetry, you'll get seven definitions. I'm sure I'm misquoting wildly — the original version may not have been about poetry at all — but the point should be clear. There are undoubtedly more good ways to explain the intricacies of the Inform 7 programming language than there are people who have written tutorials on the subject.

This book makes no claim to being the ultimate guide to Inform 7. On the contrary: A number of topics that experienced Inform authors (or new authors who envision unusual types of gameplay) may want or need to know about simply aren't included in *The Inform 7 Handbook*, or are mentioned only in passing. The purpose of this book is to give first-time authors the kind of information and insight that they'll need in order to start using Inform 7 to produce parser-based interactive fiction in its most familiar form, without getting tangled up in a lot of complexities. (If you don't know what I mean by "parser-based," keep reading.) This version of the *Handbook* is current with respect to version 6L38 of Inform 7, and may not be accurate with respect to older or more recent versions.

I've tried to organize the material in ways that will help newcomers find useful information quickly. I've attempted, as well, to write in a way that makes few or no assumptions about what the reader already knows. If you read the *Handbook* page by page from start to finish, you'll spot a few repetitions; I felt that some minor redundancy would be better than forcing readers to hunt for information.

Inform 7 ("I7" for short) comes bundled with two long and detailed tutorial/reference books, *Writing with Inform* and *The Inform Recipe Book*. These books are found under the Documentation tab in the Inform application — and they can also

be read online at www.inform7.com/learn/man/WI_1_1.html and www.inform7.com/learn/man/RB_1_1.html. The online versions are not much use if you have the Inform application open, but they can be very handy if you find yourself wanting to brush up on your Inform by reading on your phone while riding on a train. Before getting too far along in the process of writing a game, every Inform author should read the Documentation! Several times, in fact. That's the best way to get familiar with the power of Inform.

Some aspiring authors, however, find the Documentation a bit daunting. At times the Documentation seems to assume that a gentle nudge in the right direction will be all that readers will need. Step-by-step instructions, cross-references, and full discussions of the myriad details that authors may need to have at their fingertips are not always provided. Clearly, there's room for a different approach.

The Inform 7 Handbook grew out of my experiences teaching younger students (ages 10 through 15) to write interactive fiction using Inform 7. When beginning students asked me how to do the kinds of things that beginning authors naturally want to do, I sometimes found that the information they needed was scattered through the Documentation, making it hard to find and hard to put together into a clear mental picture. Figuring out how to do some of the most basic real-world programming chores strictly by reading the Documentation may take a bit of study. I've heard comments about this from adult newcomers as well.

In *The Inform 7 Handbook*, information is organized into chapters by task. Chapter 2 is about making rooms, Chapter 5 tells how to create characters, Chapter 6 has ideas for designing puzzles, and so on. None of the chapters is intended to tell you absolutely everything about a given topic that you might want or need to know; after (or while) reading a section of the *Handbook*, you'll often want to refer back the Documentation. I've included cross-references in many places to show what pages you should consult.

Inform 7 is not the only programming language available for writing interactive fiction. Its main competition (if free software can be said to compete) comes from TADS 3. Version 3 of TADS (The Adventure Development System) is, in some ways, more sophisticated than Inform 7, and Eric Eve's marvelous alternate library for T3, which goes by the name adv3Lite, streamlines some of the difficulties that make TADS intimidating. adv3Lite borrows a few useful ideas from Inform 7, in fact. Nonetheless, the TADS programming language is as different from I7 as night and day. TADS 3 closely resembles traditional programming languages such as C. (If you don't know what that means, don't worry about it.)

Inform, TADS, and a couple of other authoring systems trace their ancestry directly back to Crowther & Woods' "Adventure," a text-based game that ran, initially, on mainframe computers in the 1970s. Today this type of interaction is called *parser-based*, because the reader/player types commands (such as GO NORTH or GET LAMP) that are processed by an internal routine called a parser. More recently, a very different type of interactive fiction, sometimes called *choice-based*, has become popular. In a choice-based fiction, the reader/player is relieved of the burden of having to think what command to type; instead, the story presents a few links that can be clicked or tapped to move matters forward. Inform can be used to produce clickable choice-based interactive fiction, but you won't find much about that concept in this book, because I frankly don't find choice-based fiction very interesting. To me, the fictional world of an interactive story is much more engaging when the reader/player has to figure out what to do, rather than being presented with a cut-and-dried menu of choices.

The "natural language" programming interface of I7 makes I7 very attractive to those who would like to write interactive stories but have no background in computer programming. Also, at this writing the TADS 3 development environment, Workbench, is a Windows-only application. TADS games can be played on the Mac or on a Linux computer, but the slick development tools are Windows-specific. For classroom use, Inform 7 is a better choice

not only because the “natural language” aspects of the system may be easier for the newcomer to understand, but because it makes no difference whether a given student uses a Macintosh, Windows, or Linux computer.

Inform games can be located on websites and played within a Web browser such as Safari, Firefox, or Internet Explorer using systems called Parchment and Quixe. (Internet Explorer seems to be a poor choice for running Parchment and Quixe, in my limited testing. This is probably because Parchment and Quixe are written in Javascript, and Microsoft uses a non-standard implementation of Javascript in IE.) When you’ve finished writing your game, these tools will make it easier than ever for you to share it with players and fans. In fact, Inform allows you to release your game in the form of a web page, so it will be ready to go — assuming you have a website to which you can upload it.

If neither the no-compromise complexity of TADS 3 nor the friendly but sometimes fuzzy approach of Inform 7 appeals to you, you can also investigate Inform 6, which is a completely different and much more traditional programming language, although it shares the “Inform” name, or a simpler system such as ADRIFT or ALAN. ALAN is cross-platform (Mac, Windows, Linux); ADRIFT is Windows-only. The full version of ADRIFT is not free, but it’s very affordable.

A simpler option for writing interactive stories would be to use a choice-based authoring system. Several are currently available, including Undum (<http://undum.com>), Twine (<http://gimcrackd.com/etc/src/>), and ChoiceScript (www.choiceofgames.com/blog/choicescript-intro/). Choice-based stories are sometimes referred to as CYOA (choose your own adventure), because their ancestry goes back to a flurry of CYOA paperback books that was published in the 1970s. CYOA stories are not puzzle-oriented, but some of the authoring systems are much easier to use than Inform. (This is not true of Undum, by the way. Undum is quite a lot harder to learn than Inform, but allows

the author to do wonderful effects.)

All of these systems, and others, are available for download on the Web.

Like Inform itself, *The Inform 7 Handbook* is free. I hope you find it useful. If there are areas where you feel it could be expanded or improved, I hope you'll fire off an email (good email addresses are midiguru23@sbcglobal.net and editor@musicwords.net) and let me know what you'd like to see. Updated versions may be released from time to time.

— Jim Aikin
Livermore, California
May 2015

Acknowledgments

Thanks go first and foremost to Graham Nelson for the monumental task of creating, developing, and maintaining Inform. Emily Short is tireless in her assistance and support for Inform authors. David Kinder maintains the Windows IDE (Integrated Development Environment) software for Inform 7, and Andrew Hunter the MacOS IDE. Andrew Plotkin's Glulx system allows large games and games with extra features to be written in Inform; without Glulx, Inform would be a much less attractive proposition for game designers.

Like Inform itself, *The Inform 7 Handbook* is a community effort. Early drafts were read by Michael Callaghan, Eric Eve, Ron Newcomb, Emily Short, Mike Tarbert, and Michael Neal Tenuis, all of whom suggested valuable additions and clarifications. I also took advantage of materials developed for other classes by Mark Engelberg and Jeff Nyman. During the writing process, the experts on the intfiction.org forum freely shared their knowledge with me; you'll find their names scattered throughout. I also cribbed a few questions posted at intfiction.org by novice programmers, and made free use of questions and concerns raised by the students in my own IF classes.

The Inform 7 Handbook was written using OpenOffice Writer, which also handled the very nice cross-referencing and clickable table of contents in the exported PDF.

The images used in this file (other than those taken from the Inform IDE) were harvested in a frenzy of lawbreaking from various websites; it would be difficult at this late date to figure out who to credit for any of them. A number of them were downloaded from a very nice free image site called stock xchng (www.sxc.hu), but by now I'm not sure which ones. Copyright owners who object

to this not-for-profit use of their work should contact me; I'll be happy to remove them from future editions of the *Handbook*.

Thanks to all!

About the Author

Jim Aikin has released several interactive fiction games, including “Not Just an Ordinary Ballerina” (written in Inform 6), “Lydia’s Heart” (in TADS 3), “April in Paris” (TADS 3), “Mrs. Pepper’s Nasty Secret” (co-written with Eric Eve in TADS 3), “A Flustered Duck” (in Inform 7), and “Heavenly” (Inform 7). He is the author of two science fiction novels, *Walk the Moons Road* (Del Rey, 1985) and *The Wall at the Edge of the World* (Ace, 1992), both of which are, sadly, out of print. His short fiction has appeared in *Fantasy & Science Fiction*, *Asimov’s Science Fiction*, and other magazines. His nonfiction books include *A Player’s Guide to Chords & Harmony* and *Power Tools for Synthesizer Programming* (both published by Hal Leonard), and he has written innumerable features on music technology for *Keyboard*, *Electronic Musician*, and other leading magazines. His personal website is www.musicwords.net.

Chapter 1: Getting Started



So ... you'd like to try writing interactive fiction. It looks like fun, but you're not sure where to start. Or maybe you've already started, and now you're getting confused, or you're not sure how to get the results you want.

This book will help you make sense of it all. Every chapter (except the last one, which is sort of a grab bag) is about one specific part of the writing process.

You don't need to read the book straight through from top to bottom. Feel free to jump around, dipping into whatever chapter looks as if it will have the information you need. If you want to write a story with lots of characters, for instance, you may want to head straight to Chapter 5. If you find that you're having trouble writing things in a way that Inform understands, you can consult the tips on phrasing and punctuation in Chapter 9. Some of the discussion in that chapter is pretty deep, though, so it may not be the best place to start learning. (That's why it's Chapter 9, not Chapter 1.)

Even right here in Chapter 1, there are things you won't need to think about yet when you're just starting out. If you hit something that doesn't make sense, feel free to skip it and come back to it later.

Unlike a technical document, which attempts to lay out the features of a system in an orderly manner, explaining the most basic

concepts first in order to build on them later, the *Inform Handbook* is organized in a way that attempts to get you started doing useful and interesting things quickly. To be sure, the opening chapters cover the basics and contain many cross-references to concepts that will be explained later. Nonetheless, as early as Chapter 2 you'll find things like text substitutions and before, after, and instead rules used in the example code with no real explanation of what they are or how they work. When you encounter something in an example that is unfamiliar, you can safely assume not only that it works, but that it will be explained in a later chapter.

Whether you read this book or some other manual, or just dive in and start trying things without bothering to read a manual at all, you'll soon learn that writing interactive fiction ("IF" for short) is more than just creative writing. Creativity and storytelling are definitely part of the process, but you'll also be doing a type of *computer programming*. "Programming" means you're giving the computer instructions about what to do. And computers are incredibly picky about understanding your instructions! As you start writing IF, you'll find that a single misspelled word or a missing period at the end of a sentence can stop the computer dead in its tracks. Later in this chapter I'll give you a short list of mistakes that I've seen students make.

This book is about how to use the popular Inform 7 programming language ("I7" for short). There are several other languages in which you can write interactive fiction, as mentioned in the Foreword. If you're using one of them, you'll find a few general tips in this book that you can use. In particular, the discussion of puzzles in Chapter 6 is largely platform-independent. Nonetheless, the book is mostly about how to use I7.

I feel Inform 7 is an especially good choice for those who are new to writing IF and also new to computer programming. I7 is designed to make it as easy as possible to get started. The computer code you'll be writing looks very much like plain English, because (barring a few oddities) it *is* plain English. Having said that, it has

to be admitted that the I7 application (in which you'll be writing your game) has a number of facets, which can make it seem intimidatingly complex.

Certain features that experienced may expect, such as single-step debugging, are not possible with I7. Even so, I7 includes many “power user” features for game design, so it won’t limit you if you want your story to include complex things.

As a *caveat*, however, I should add that if you’re thinking you’ll dip your toes in the ocean of computer programming by writing some interactive fiction and then later consider moving on to a general-purpose language like Javascript or C++, Inform 7 would be a poor choice. Its syntax is quite unlike what you’ll find in most programming languages, and the programming skills you learn by writing stories in I7 will be difficult to translate into a form you can use in any other programming language.

Is It a Game, or Is It a Story?

In *The Inform 7 Handbook*, we’ll refer to an Inform project as either a “story” or a “game,” without making much of a distinction between the two words. There are some real differences: Some interactive fiction has a strong story and very little in the way of game-type fun. Other interactive fiction is mainly a game, and the story is so weak it might as well not exist at all.

It’s up to you to decide how to combine story elements with game elements. For the purposes of this book, the game is a story and the story is a game. In recent years the designers of Inform have been leaning toward “story” as a term for what you’ll be producing, but I still prefer to think of it as a game.

Inform 7 is the successor to Inform 6, which is also a popular language for writing IF. The two are completely different, even though they were created by the same person, Graham Nelson, and are both called “Inform.” In this book, we’ll most often refer to “Inform” and not bother to add the 7, but all of these references are to Inform 7, not to Inform 6.

It’s important to note that Inform 7 is still being developed. The most recent version at this writing (spring 2015) is version 6L38. It and its immediate predecessor, 6L02, are significantly different from earlier versions. People have been using I7 successfully to write interactive fiction for close to ten years, but like most other programming languages, it isn’t officially finished, and may never be. If certain of the details in this book don’t seem correct when you try them out, it’s possible that you’re using an earlier or later version of Inform, in which the features are different. The basic I7 language is pretty well developed, and probably won’t change too drastically in the future, but the recent refinements are significant.

In addition to possible changes in the language, the numbering of pages and Examples in Inform’s built-in Documentation is quite likely to change. Please note that all of the page and Example numbers given in the *Handbook* refer to version 6L38.

Downloading & Installing

To get the most current version of Inform, go to the Inform website and navigate to the Downloads page (<http://inform7.com/download/>). Click on the link above the icon that shows your computer operating system (Macintosh, Windows, or some variety of Linux) and download the program. You can read instructions on how to install it on each of the operating systems on the same page.

Install the program and launch it, as described in the next section.

As you work with Inform, you'll be creating projects. Each game that you create is a separate project. It's a good idea to start by creating a folder called Inform Projects inside your Documents (Windows: My Documents) folder. This may be done for you automatically when you install Inform, or you may need to do it manually. Each time you create a new project, save it to that folder.

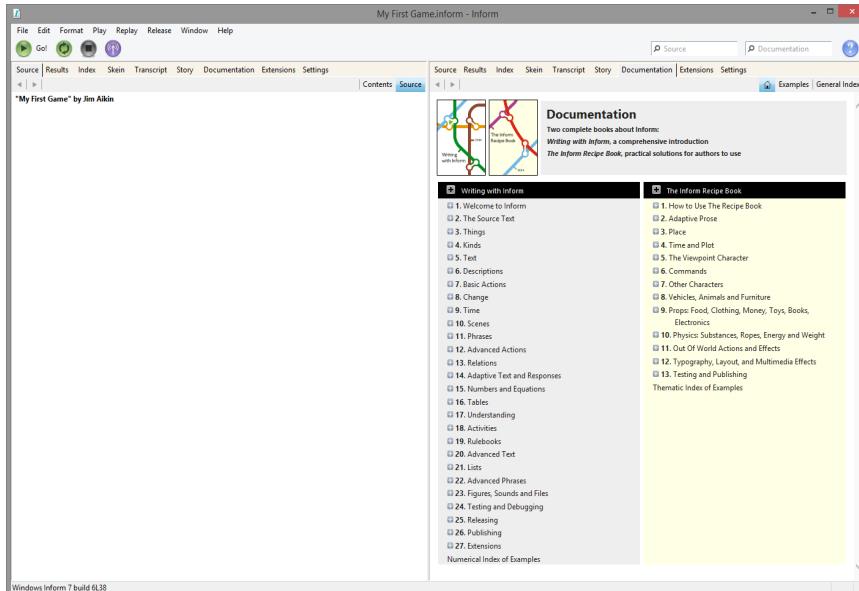
The Inform 7 Program

The first time you launch the Inform 7 program, a dialog box will ask you whether you want to open an existing project or start a new one. Since you don't yet have a project to open, select "Start a new project...". This will open a box in which you can name your project and tell Inform where you want to save it. (Use the Inform Projects folder in your Documents folder. If this folder doesn't yet exist, it's a good idea to create it.)



When you close this box, the Inform program will open, and you'll

see a main window with two pages — a left page and a right page. The left page will be blank except for the name of your new game and the byline (your name as the author). On the right page you'll see the Table of Contents for the Inform Documentation.



What you're looking at is not Inform itself (though you can think of it that way if you want to). What you're looking at is a program that's sort of a container for the Inform game programming system. This type of program is called an Integrated Development Environment, or “IDE” for short. The Inform IDE has quite a lot of useful features. Before you start writing your first story, take a quick look around the Inform IDE. Its most important features are discussed in the next few sections of this chapter; others are mentioned in Chapter 10.

Normally, you'll want to keep the text of the story you're writing (Inform calls this the “source text,” a term precisely equivalent to the more familiar term “source code,” which is used in most other programming languages) in the left-hand page. The right-hand

page will contain various things at various times — the Documentation, the game itself, error messages, and so on. The IDE will sometimes open new *panels* automatically within the right-hand page. But in fact you can display whatever you'd like in either page. If you're studying two related pages in the Documentation, for instance, you could have one open in the left page of the IDE, and the other open in the right page at the same time. You can even run two instances of the Inform IDE at the same time, by opening additional project files. This way, you can keep the Documentation pages open at all times, or copy what you've written from one project to another.

To choose what's displayed in each page, click on an item in the row of page headers. (This is displayed across the top of the pages in the Windows IDE, and vertically along the right edge in the Macintosh IDE.) Each header opens a different panel.

Until you've written something in the Source panel and clicked the Go! button, some of the other panels will be empty. This is normal.

Feel free to click on the gray buttons beside the chapter headings in the Documentation. These triangles open the lists of pages for each chapter. Read a few pages. If you see things that you don't understand (and you will!), please don't worry about it. Even in Chapter 1 of the Documentation, some of the information is fairly advanced, and won't be useful to you yet. Just take a look and get acquainted with how the Documentation is set up. To return to the

Documentation's Table of Contents, click the circle with the arrow, or the Home button above it.

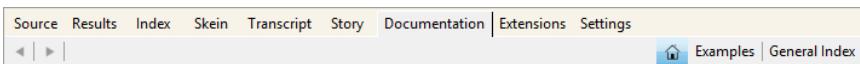


You can click the right-pointing arrow to go to the next page within the Documentation, or the left arrow to go back one page. You'll also find a pair of left/right browser-style buttons near the upper left corner of the

pages, which will move you back and forth among the pages you have looked at most recently.

In *The Inform 7 Handbook*, references to “the Documentation” are generally about *Writing with Inform*. The table of contents for *Writing with Inform* is in the left column of the Documentation pane. In the right column is the table of contents of *The Inform Recipe Book*. The *Recipe Book* is an entirely separate manual. Both of them are well worth reading. They share the same set of Examples. In fact, some of the pages in these manuals provide only a quick overview of a topic, an overview that is fleshed out with details in the accompanying Examples. Study the Examples carefully, and try to figure out what each section in each Example does. For tips on how to use the Examples, see “How to Use the Built-In Documentation” on p. 37.

The Page Headers



Across the top of each page, if you’re using the Windows IDE, or vertically along the edge if you’re using the Macintosh IDE, you’ll see a series of panel tabs, or headers: Source, Results, Index, Skein, Transcript, Story, Documentation, Extensions, and Settings. Below these main headers a variety of subheads (such as Examples and General Index) may appear. Clicking on any of the headers opens up a new panel. We’ll save a discussion of the finer points of how to use the Skein, Transcript, and Index for Chapter 10. In this chapter we’ll just introduce the panels briefly.

The **Source** panel is where you’ll write your game. At the top of the panel you’ll see two buttons: Source and Contents. When you start designing your first game, the Contents panel won’t be useful; in fact, it will be empty except for a brief explanatory message about what it’s designed to do. In large or even medium-sized Inform projects, though, you’ll want to add heads and subheads to your source text. (To learn more about using headings, see p. 428.) “Source” is computer jargon for what you’re writing — everything

that you’re writing, in fact, both the text that will be displayed in your game when it’s played, and the instructions you give Inform that control how the game works.

Source: Code or Text?

Computer programmers call what they write *source code*. The term “code” goes back to the early days of computer programming, and probably reflects the fact that most computer programming languages look as abstract and hard to understand as messages encrypted in a secret code. The creators of Inform prefer to refer to what you write as *source text*, because they feel “text” is a friendlier term to use to describe what you’ll be writing. However, most of the time, *The Inform 7 Handbook* will refer to what you’re writing as “source code” or just “code,” because the word “text” in Inform also refers to the sentences you write between double-quotes, which are intended as output during your game. Ambiguity has its uses in literature, and also in real life, but in general it’s not desirable in computer programming situations. I prefer to use the word “text” specifically to refer to the output that your readers/players will encounter. Nonetheless, when discussing the source code that you write, we’ll sometimes use the word “text.”

Once you've added some headings, the Contents sub-panel within the Source panel will give you a quick way to navigate around in the source. You can quickly jump from one section to another section that's hundreds of lines away, without having to use the scroll bar beside the panel and hunt for the section you're seeking. At right is what a portion of the Contents of my game "A Flustered Duck" looked like back in 2009. Clicking on any line of the tree will take you to that section of the source code. To see more or less detail in the Contents, you can use the menu (Mac) or slider (Windows) at the bottom of the Contents panel.



Inform is different from most computer programming languages in that the source for your entire project will be contained in one document (that is, in one file). Using the Contents panel, however, you can navigate through this document in much the same way that you would by jumping from one source code file to another if you were using a different programming language. (Technically, it's possible to distribute your source code across a number of separate

files and include these as extensions in your main story file; but this is not a recommended procedure.)

The Source panel provides an important and useful feature called **syntax coloring**. You don't need to do anything to set this up: It happens automatically. As you start working with Inform, you'll find that different types of text within the source will be displayed in different colors. For instance, text in double-quotes will always be blue. Syntax coloring is used in most forms of computer programming. It's just a friendly feature to make it easier for you to read what you're writing; the colors have no effect on the game itself.

The **Results** panel (which used to be called Errors) will open up automatically in the right-hand page when you click the Go! button (see below) if Inform can't figure out what you wrote. Except when dealing with problems, you can ignore the Results panel.

The **Index** is extremely useful. Until you've compiled your first game, however (see "The Go! Button," below), the Index will be blank. (Depending on the version of the IDE that you're using, it may not open at all until you've successfully compiled a game.) In the process of turning your source text into a game, Inform creates and organizes lists of practically everything in the game. By consulting the pages of the Index, you can learn a lot about Inform, and also spot problems in your game, or just get an energy boost from seeing that your game is getting bigger as the automatically generated map grows.

[Home](#) [Contents](#) | [Actions](#) | [Kinds](#) | [Phrasebook](#) | [Rules](#) | [Scenes](#) | [World](#)



Welcome to the Index

A guide which grows with your project

1 C Contents	2 Cd Card	3 Tb Tables	4 Fi Figures	5 In Innards	Contents Index Like the preliminary pages of a book
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1 Ph Phrases	2 Lx Lexicon	3 RI Relations	4 Vb Verbs	Phrasebook Index A short dictionary	
1 St Standards	2 Xt Extras	Rules Index Inform's general workings			
1 Pl Plot	2 Ev Events	3 RS Rules	Scenes Index Like scenes in a movie		
1 Mp Map	2 Gz Gazetteer	World Index Like locations, props and actors in a movie			

The Index panel is divided into seven pages: Actions, Contents, Kinds, Phrasebook, Rules, Scenes, and World. We'll have more to say about these in Chapter 10. The Home button takes you to the overview display seen here. Clicking on any of the colored boxes will take you to a particular part of the Index of your game.

The **Skein** is used mainly for testing your game while you write it. The Skein will become a useful tool as your game gets more complex, but when you're just starting out, you can safely ignore it. Briefly, the Skein keeps a record of all of your play sessions as you test your work-in-progress. One of the ways to test your work after making some changes is to open up the Skein, right-click (Mac: control-click) on one of the lozenge-shaped *nodes*, and choose “Play to Here” from the pop-up menu. This will repeat the commands you typed on that particular run-through. For more on the Skein, you can consult pp. 1.7, 1.8, and 1.9 (“The Skein,” “A

short Skein tutorial,” and “Summary of the Skein and Transcript”) in *Writing with Inform*. To learn a bit more about how to use the Skein, see p. 445 in Chapter 10.

The **Transcript** panel is also a tool for advanced programming situations. To be honest, in writing my first large Inform 7 game, I never used the Transcript, so I’m not sure how it might have made the writing process easier. It gives you a way to “bless” the output of a play-through of your game. If you later make changes in the game that change the output, the Transcript will highlight the changes in the output so that you can decide if you like them, or if you’ve made a mistake. If you’re playing through a long game quickly, this should save you the trouble of having to read every word in the output on every run-through.

The **Story** panel is where your game will appear, allowing you to try it out as you’re developing it. You can’t run other games in the Story panel (unless you download the source code), only the game that you’re writing. The appearance of your game in the Story panel will be similar to, but possibly not identical to, the way it will look in an interpreter. Other people will play your game in an interpreter (see “Downloading & Playing Games,” later in this chapter), which is a separate program, or by running an online interpreter in a Web browser. As long as your game is written in English, the text of your game should be identical no matter what interpreter it’s played in. (Not all interpreters support the Unicode letters needed by other languages.) Even with games whose output is in English, the visual appearance and the type font may not be the same from one interpreter to another. For this reason, near the end of the process of creating an Inform story you’ll want to test your work in one or more other interpreters. Some interpreters may not have been updated for full compatibility with the latest version of Inform.

As a general rule, relying on the visual appearance of your game to give players important information is not a great idea. Not only will the appearance vary from one interpreter to another, but

interactive fiction is popular among blind computer users, because they can easily play games of this type using screen reader software. In general, anything that your players will need to know to play the game should be presented as ordinary text. It's possible to use Inform to create hybrid games that make considerable use of graphics, clickable links, and other resources, but the methods for doing this are beyond the scope of this *Handbook*. For more information, see **Chapter 23** of *Writing with Inform*, “Figures, Sounds and Files.”

The **Documentation** panel provides access to two large tutorial/reference works: *Writing with Inform* and *The Inform Recipe Book*. Both of these are hugely valuable resources, and you'll want to get to know them. Also in the Documentation panel is a list of more than 400 Examples showing how to use Inform. For more on how to use the Documentation, turn to page 37.

The **Extensions** panel is where you'll find the extensions that you've installed. Inform authors rely extensively on extensions, which are written by third parties. Extensions typically add new features to the Inform programming language. In this book we'll be making use of a number of extensions. The details on how to add extensions to your Inform application can be found near the end of this chapter, starting on page 72.

The **Settings** panel is not often needed. Its main purpose is to let you choose the type of output file you'll use for your finished game. Older versions of Inform 7 defaulted to the .z5 format used in Infocom games, and gave you the larger .z8 format and the new Glulx format as options. Today, Glulx is the default. If your game contains images or sounds, you'll need to switch to Glulx no matter how large or small the game may be, and also check the “Create a Blorb archive for release” box before clicking the Release button in the main toolbar. The .z8 format may be preferable for games intended to be played online in a web browser, but games that have more than a few rooms and objects are likely to exceed the memory capacity of .z8.

Inform's ability to handle images and sounds is cool, but fairly limited. If you want to write a game that relies heavily on graphics rather than text, you may want to consider using some other development system, not Inform.

Also in the Settings panel is a checkbox to make random numbers repeatable while you're testing your game. If your game relies on "rolling the dice," for example to decide the outcome of a combat, to move some of the characters from room to room, or just to choose among a few random alternatives when printing out atmospheric bits of text, using this checkbox will let you test the game more easily.

The Go! Button



In my kitchen I have a wonderful invention called a bread machine. It bakes home-made bread. All I have to do is measure the raw ingredients, pour them into the pan, close the lid, and press the Start button. Little paddles inside the machine knead the dough. Then the machine waits an hour for the dough to rise before it heats up and starts baking. Three hours after I put in the ingredients, I have a steaming hot loaf of fresh bread.

Inform's Go! button is a lot like the Start button on my bread machine. The text you write in the Source panel is the raw ingredients — the flour, water, sugar, yeast, and so on. When you click the Go! button, Inform churns and kneads what you've written and turns it into a game that can be played. This function is explained on **p. 1.4** ("The Go! button") of *Writing with Inform*.

This process looks very simple — you just click a button. But Inform does a huge amount of work to translate your source text into a game. This work is done by a software "machine" called a **compiler**. There's no need for you to be concerned about how the compiler works its magic. But since we'll be referring to it here and there in this book, you need to know that it exists, and what it

does. The compiler turns your source text into a playable game.

If I put too much water into my bread machine, the machine won't know. It will just produce a "loaf" that's a soggy mess. If I forget to add the yeast, the machine will go ahead and do its thing, and I'll end up with a hard, teeth-breaking lump. The bread machine doesn't look at what I put in the pan — it just runs through its own process, step by step, automatically.

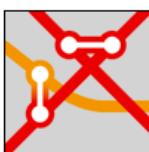
A compiler is a lot smarter than a bread machine. In order to do its work, the Inform compiler has to scrutinize every single line that you've written and figure out what to do with it. If it understands what you've written, a few seconds after you click Go!, your game will pop up in the right-hand page, ready to play. More than half the time, though, the compiler will encounter problems. It will hit a word, sentence, or paragraph that it can't make sense of. Instead of your game appearing in the right-hand page, you'll see a page in which Inform will report on the problems it ran into.

This is nothing to worry about — it's normal. What you need to do is find the problems, fix them, and click Go! again. Depending on the exact problem(s), you may have to go through this cycle five or six times before your work-in-progress will compile successfully.

Next to each problem report in the right-hand pane, you may see a little orange arrow. When you click on this, the Source page will jump directly to the problem paragraph, which will be highlighted. If the problem is in an extension, a

Report on Translation: Failed

Produced by Inform 7 (build 6L38)



(Each time **Go** or **Replay** is clicked, Inform tries to translate the source text into a working story, and updates this report.)

Problem. You wrote 'Use American dialect, brief room descriptions, and the serial coma' : but that isn't a 'Use' option known to me, and needs to be one of the ones listed in the documentation.

 See the manual: 2.12 > 2.12. Use options

Because of this problem, the source could not be translated into a working game. (Correct the source text to remove the difficulty and click on Go once again.)

separate edit window will open containing the extension code. The orange arrow doesn't always appear, however; in the report shown here, the problem is identified correctly (the word "comma" was misspelled as "coma" by the author), but no orange arrow is provided. The current release of the Macintosh IDE, in particular, seems not too fond of providing orange arrows. Nonetheless, the report will tell you what you need to fix; the IDE's search function will enable you to find the incorrect line. You may also see a blue question-mark button. Clicking on this will take you to a page in *Writing with Inform* that may (or may not) help you understand the nature of the problem.

Each problem message will give you some information about the type of problem the compiler ran into. Sometimes these explanations will make instant sense. Other times, they're more confusing than helpful. For instance, if you write a text for output (in quotation marks) but forget to put the command "say" (not in quotation marks) before it, you'll see an error message along these lines: "Problem. You wrote ""Some text."": but this is a phrase which I don't recognise, possibly because it is one you meant to define but never got round to, or because the wording is wrong (see the Phrasebook section of the Index to check). Alternatively, it may be that the text immediately previous to this was a definition whose ending, normally a full stop, is missing?" As you can see, this message directs you to the line where the problem is, but misdiagnoses the problem. In general, Inform's error messages have gotten progressively better, but they're not likely ever to be perfect, simply because authors are so creative about inventing new errors.

After a while you'll start to get a feel for the types of errors you usually make, and the problem messages you'll see as a result. For more details, see "All About Bugs," later in this chapter. But if all goes well, your game will appear in the right-hand page, in the Story panel, ready for you to try it out.

One thing you may want to know about the Go! button is that

when you click it, the first thing that Inform does is save your Source to a file on disk. This new file will overwrite anything that was in the file before. So if you’re trying out various kinds of changes in your game, you may want to create alternate versions of the game — one to experiment with and one as a safe backup copy. To make a separate copy of the game that you can experiment with, use the Save As... command in the File menu.

Six Common Problems

As I watch beginners start to learn Inform, I see certain kinds of problems showing up over and over. Here, in no particular order, are some things to watch out for in your code:

Forgetting to say “say”. You want the game to produce a certain text output in a certain situation, so you just write it, surrounding it with quotation marks as usual. In a couple of cases, such as descriptions of rooms, this is okay. But if you’re writing a rule in which you want Inform to say something, you have to say “say” before you start the quoted text.

Missing period at the end of a sentence. Always end sentences with periods. There are some special rules about placing periods in relation to quotation marks, but if the sentence doesn’t have a period at all, Inform may get confused. If the sentence is in the middle of a paragraph of code (as opposed to a quoted block of output text), Inform is almost certain to get confused.

Misspelled word. An easy problem to run into, and sometimes hard to spot. You’ll be typing the word “description” a lot, and at a high screen resolution

you may not notice at first that you've spelled it “descripton” or “descpition”.

Colon instead of semicolon or vice-versa. These two marks look almost alike on the screen, but they're completely different. A semicolon is like a stop sign on the street; it tells Inform, “Okay, stop here for just a second, and then go on, because we're not done yet.” A colon is like an arrow pointing forward — it tells Inform, “Do this next.”

Wrong indents. See page 421 in Chapter 9 of the *Handbook* for a full explanation of how Inform handles indentation.

Jumbled thinking. To write IF, you need to work in a patient, logical, step-by-step manner. Trying to design a complicated action sequence before you've learned the basics is guaranteed to frustrate you — and if you post plaintive questions on the forum asking for help, you may not understand or know how to apply the answers that more knowledgeable authors give you.

The Release Button

 When your game is finished — or maybe not quite finished, but far enough along that it's ready to share with other people so they can test it, find problems, and offer suggestions — you can click the Release button. This will produce a game file in the .z8 or Glulx format, depending on what you've specified in the Settings panel. You can give this file to other people, or attach it to an email and send it to them. They'll be able to load it into an interpreter and play your game.

Some of the features that you can use while testing your game in the IDE (see “Using the Debugging Commands,” later in this chapter) will not be available in the release version. However, the extremely handy Release For Testing command in the Release menu gives you a way to create a game file for your testers that *does* include the debugging commands.

When you use the Release button, you’ll see (in the right-side panel) a list of suggestions for things you may want to consider adding to a released game. These options are not found in the Release menu in the IDE. Instead, you invoke them by adding statements to your source. For instance, you might want to write:

[Release along with cover art, a solution, and a website.](#)

The release options are explained in **Chapter 25** of *Writing with Inform*, “Releasing.”

Other Features

The Stop button is found only in the Windows IDE. It’s not used often, but you won’t be able to make certain kinds of edits in the Skein while the game is running. (That would be like trying to change to a new pair of ice-skates while skating around the rink.) The Stop button will end the current play session, making these Skein edits possible.

The Macintosh version of the Inform IDE includes, in the Window menu, a Customize Toolbar command. In the current version, however, this doesn’t work. In theory, you can drag a Watch or Breakpoints button into the toolbar, for instance — but Inform has, at present, neither of these types of functionality. (Watching expressions and setting breakpoints are techniques used by programmers in debugging computer software.) Perhaps in a future release of Inform, you’ll be able to add useful tools to the toolbar.

Using the Built-In Documentation

Many people use Inform's built-in Documentation as a combined tutorial and reference guide. When starting out, you'll probably want to use it more as a tutorial. To do this, read Chapters 2 through 7 and try out the Examples. The examples can easily be copied into a test game so you can try them out and experiment with them.

First, start a new project or open up a project that you don't mind trashing. I keep a game called Test Game on my hard drive for this purpose. (Actually, I have dozens of them.) You pretty much have to start with a blank Source when trying the Examples, because pasting the Example code into an existing game will most likely make a mess of a game that you're already working on.

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★ Example Port Royal 3

Division of Port Royal into regions.



We should go ahead and do all our room definitions first...

Fort James is a room. "The enclosure of Fort James is a large, roughly hexagonal court walled with heavy stone. The walls face the entrance to Port Royal Harbour, and the battery of guns is prepared to destroy any enemy ship arriving."

After navigating to the Documentation page that you're interested in and possibly scrolling down to the bottom, open up an Example by clicking on the blue lozenge-shaped button with the number. If the Source page in your Test Game is still empty, you can click on the square blue button by the first line of the code in the Example. This button will copy the entire Example over to the Source page. If you're already working on a game and don't have an empty Source page, click on the arrow button instead. This will open an entirely new Inform IDE window with the Example code loaded. Now all you need to do is click Go!, and the Example will turn into

a short but playable game. After playing the game to see what it does, try changing some of the source code and play it again. This is a great way to learn how Inform works. (Due to ongoing changes in the Inform language, however, it's possible that a few of the older Examples won't work correctly. If you encounter this type of problem, post a message asking for help on the Interactive Fiction Forum, www.intfiction.org/forum/.)

All of the Examples are used in both *Writing with Inform* and the *Recipe Book*. If you've opened the Example from within *Writing with Inform*, the yellow RB button on the right side of the Example's header takes you to the page in the *Recipe Book* where it's used. From Examples in the *Recipe Book*, the gray WI button will take you back to the Example in *Writing with Inform*.

Once you've read through large parts of the Documentation (perhaps several times), it will get easier to find the information you need. The Documentation now has an index, which you can reach by clicking the General Index tab at the upper right corner. In case that doesn't get you where you need to go, the IDE includes a Search field. You

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★ Example Port Royal 1

A partial implementation of Port Royal, Jamaica, set before the earthquake of 1692 demolished large portions of the city.

RB



"1691"

Fort James is a room. "The enclosure of Fort James is a large, roughly hexagonal court walled with heavy stone. The walls face the entrance to Port Royal Harbour, and the battery of guns is prepared to destroy any enemy ship arriving."

Unless we arrange otherwise, this will be the first room in the game because it is the first we have defined.

For subsequent rooms, we do not have to say explicitly that they are rooms, as long as they are connected to a room on the map. For instance, this will automatically make Thames Street End a room:

Thames Street End is south of Fort James. "The ill-named Thames Street runs from here -- at the point of the peninsula -- all the way east among houses and shops, through the Fish Market, edging by the round front of Fort Carlisle, to the point where the town stops and there is only sandy spit beyond. Lime Street, wider and healthier but not as rich, runs directly south, and to the north the road opens up into the courtyard of Fort James."

Water Lane is east of Thames Street End. "Here Thames Street -- never very straight -- goes steeply southeast for a portion before continuing more directly to the east."

can type whatever you'd like in this field, and Inform will go through all of the Documentation looking for matches. You may find anything from no matches to dozens of them. The more specific you can be about what you're looking for, the better the Search engine will work. Phrases like "end the story" and "omit contents in listing" will work better than something like "scenery", which produces way too many matches. In the Windows IDE, the search results will be highlighted in the text, making the word or phrase easy to find. The Macintosh IDE does not yet have this neat feature.

Once you've successfully compiled your story for the first time, the Index panel will contain numerous links (the blue question-mark buttons and gray magnifying-glass buttons) to the Documentation. Before too long you should take some time to explore the Index. While it's almost bewilderingly thorough, has links to lots of good information.

What Happens in a Game

If you've played a few parser-based interactive fiction games, you won't need to be told how IF works. But for the benefit of those who may just be getting started, we'll cover the basics here. Parser-based IF is a bit different from hypertext stories in which you move through the story by clicking or tapping links; we'll have little more to say in the *Handbook* about this type of user interface, though in fact some extensions to Inform (notably Keyword Interface by Aaron Reed) have been created that add the ability to insert clickable links in your story.

In a game, you play the part of a character in a story. The story may have a simple concept, or it may be quite complex, involving many characters, locations, and events. In a simple story, you (the character) might be wandering around in a cave, collecting treasures. In a complex story, you'll most likely meet other

characters, and you may need to outwit them or make friends with them. The story may have several different endings, some of them happy and others not so happy. One of your tasks as a player/reader will be to figure out which actions lead to a happy ending. But until you start taking actions, you won't know which choices lead to which endings.

Entering Commands

To play the game, you type *commands* (instructions to the computer) when you see the command prompt. The command prompt generally looks like this:

>

The words you type at the prompt are called the command line, and this method of interacting with the computer is called a *command line interface* (CLI). The command line interface was common in computers in the 1970s, when interactive fiction was first invented, but today most computer users may not even know that their computer's operating system has this type of interface. It's well hidden.

Unlike a video game, where you need quick reflexes to deal with animated characters who are moving around, in a text game nothing happens until you type a command and hit the computer's Enter key. When you press Enter, the game reads your latest command and prints out a response. (There are rare exceptions to this — text games that have some real-time features, which cause time to advance in the story whether or not you enter a command.)

What kinds of commands can you enter? The commands tend to have a common form, which we'll discuss here, but each game may have a few unexpected commands of its own. Part of the challenge of interactive fiction (indeed, most of the challenge) is figuring out which commands to enter, and when. A command that works beautifully in one scene may not produce useful results in

another. It's up to the player to discover how exactly to use the commands in any given game.

Some of the responses that the game gives when you enter commands may be error messages: Maybe you misspelled a word, for instance, so the game doesn't know what you meant. In this case, try typing OOPS followed by the correct spelling. The result might look like this:

Dungeon

A dank and dismal dungeon. You can go north.

You can see a tool chest (closed) here.

>open chet

You can't see any such thing.

>oops chest

It's awkward, but you manage to open the tool chest while wearing the handcuffs.

Assuming your command makes sense, the response will show you what's happening in the story. The command you entered may cause a change in the world of the story, or it may just give you more details about what's going on.

If you're playing a game, you don't often need to pause to think about exactly how the game is able to read your commands and respond to them. But while writing a game, you'll need to know more than a few details. The software gadget that reads and interprets what the player types is called a **parser**. Every text game that uses a command line interface has a parser (although the parser used in games that are written using the ADRIFT programming system is so crude as almost not to be worthy of the name). The parser that's built into Inform 7 is very sophisticated. It's able to understand quite a variety of inputs from the player. You can also change what it does, if you need to. Many of the techniques for doing that are explained in this *Handbook*. For

instance, you can add to the types of commands that the parser understands. You can also change the error messages that it prints out when it doesn't understand what the player typed or can't do the operation that the player has requested.

No parser is able to understand the kinds of complex sentences that you and I speak and write every day. The parser is designed to process simple commands, such as OPEN THE DOOR and PICK UP THE BALL. Most commands are of the form <VERB> <NOUN> <MAYBE A PREPOSITION> <MAYBE ANOTHER NOUN>.

Some verbs (such as WAIT, SLEEP, and JUMP) are followed by no nouns at all. Some verbs need one noun — for instance, OPEN THE DOOR and PICK UP THE BALL. A few verbs take two nouns, which are (usually) separated by a preposition. Examples would include PUT THE BOX ON THE TABLE and HIT THE OGRE WITH THE STICK.

When you're entering commands during a game, the word THE can always be left out, and most experienced players never use it. They would just type HIT OGRE WITH STICK. That works perfectly. (Or at least, it works perfectly if the player character is holding a stick, if there's an ogre in the room, and if the author has taken the trouble to tell Inform what should happen in response to that command.) Think of the command line syntax in interactive fiction as a form of Caveman English. TAKE BALL. OPEN DOOR. It's easy, once you get used to it.

If an object has a name that includes an adjective or two, you'll probably be able to use just an adjective to refer to it. If the object is called "the tarnished gold crown" in the game, typing PICK UP GOLD should work (at least, it will work if the author has done a decent job writing the game).

It's All About You!

In most interactive fiction, you (the player) play the part of a character called “you.” When the game prints out a message, such as “You can’t see any such thing,” it’s talking about the character called “you.” The pronoun “you” is grammatically in the second person, so we say these games are written in *second person*. A few games are written in which the character is “I” (first person) or “he” or “she” (third person).

In most games, the action is described as taking place right now. For instance, “You walk up the stairs.” Grammatically, this is called *present tense*. A few games are written in past tense (“You walked up the stairs.”) Second-person, present-tense storytelling is not used much in novels or short stories, but it’s very normal in interactive fiction. It’s possible to write a story in any combination of person and tense, and the current version of Inform supports this very nicely. You might want to give a period flavor to a story set in the 18th century, for instance, by choosing past tense and third person: “He walked up the stairs.” For more on how to do this, see page 433.

Once in a while, the parser will ask the player for more information. For instance, if you’re in a room with a gold crown, a gold ring, and a gold orb, when you type PICK UP GOLD the parser will respond, “Which do you mean, the gold crown, the gold ring, or the gold orb?” At this point, the parser will try to interpret your next input as an answer to the question. If you just type ORB, the parser will understand that you meant PICK UP GOLD ORB, and the game will proceed to do that action.

If you’re in a room with another character, you can try giving them a command, like this: BOB, PICK UP THE STICK. Bob may or may not do what you want — at the moment, we’re just looking how commands are entered. Here, you type the name of the character, then a comma, then the command. (To learn how to write a game so that characters will respond to the player’s commands, see p. 305.)

Most interactive stories take place in what’s called a *model world*. This is a place that was created by the author of the story. It exists only within the computer — and in fact, only within the game’s interpreter software. It might be an ancient castle, the interior of a space station, or a busy modern city. The model world always consists of one or more *rooms*. The rooms are the locations where the story takes place. A “room” might be a large open field, or it might be the interior of a small, stuffy cardboard box. The word “room” is used in IF authoring to refer to each of the locations in the game, whether or not the location is literally a room.

If you want to see what’s in the room with you, you can use the command LOOK (this can be abbreviated L). When you LOOK, you’ll read a description of the room and its contents. In general, you can only see what’s in the room with you; you can’t see into any other rooms. Some games have windows you can look through, but basically windows have to be “faked” using some clever programming tricks.

If there’s more than one room in the game, you’ll be able to move from room to room. This is usually done by typing commands based on compass directions — for instance, GO NORTH. This type of command is so common that it can be abbreviated. You can type N to go north, NE to go northeast, E to go east, SE to go southeast, and so on. Depending on the type of world where the story takes place, the directions you can travel may also include up (U), down (D), in, and out.

The use of compass directions in IF is artificial but convenient. From time to time authors try to come up with alternatives, but none of these has caught on. In “Blue Lacuna” (a large, complex game written in Inform), Aaron Reed used a neat system in which certain words that are highlighted in the text can be used as movement commands. For example, if the word “beach” appears highlighted, typing BEACH will take you to the beach. This system is available as an extension for Inform called Keyword Interface. (For more on how to use extensions, see p. 72.)

As you travel through the model world, you’ll encounter various kinds of objects. Some of them will be portable: You’ll be able to pick them up, carry them around, and drop them in other locations. Other objects will be scenery, and can’t be moved.

The first thing you’ll want to do, when you enter a room, is EXAMINE all of the objects that are mentioned in the room description. Most modern games understand X as an abbreviation for EXAMINE, though a few old-school games don’t. Read the room description carefully and then X anything that’s mentioned. You may discover important details by doing this.

If an object is portable, you’ll be able to pick it up. Let’s say the object is a bowling ball. The commands PICK UP BALL, TAKE BALL, and GET BALL all mean the same thing. (Inform authors call this the *taking* action.) To read a list of the items you’re carrying, use the INVENTORY command. This can be abbreviated INV, or simply I.

The game may limit, realistically, the number of objects you can carry at any given time — after all, the player character probably has only two hands! But players tend to find this limitation annoying. A compromise solution adopted by many authors is to give the player a sack, or something similar, whose capacity is basically unlimited. (To learn how to make a carry-all object for the player, see the “Inventory” section on p. 190.)

Whether or not a game contains a carry-all, from time to time you'll probably find other containers. A container may be permanently open, like a basket, or it may be something that you can OPEN and CLOSE, like a suitcase. If a container is open, you can try putting things into it using a command like PUT BOWLING BALL IN THIMBLE. Some of the things that can be opened and closed can also be locked and unlocked.

Note that Inform's standard locking and unlocking actions require that the author create a key that fits the lock. By default, the action UNLOCK DOOR is not defined in Inform, though you can create this type of action yourself, for your own game. Inform's unlocking action always takes the form UNLOCK DOOR WITH RUSTY KEY. And of course the player must be holding the correct key for that action to work.

Most games include puzzles. (For more on puzzles, see Chapter 6.) Some puzzles are easy, and some are fiendishly difficult. These days, many games have built-in hints that will help you if you don't know how to solve a puzzle, but in other games, it's strictly up to your ingenuity to figure out what to do. To learn how to add hints to an Inform game, see p. 460.

Some games are friendly: You may get stuck for a while before you figure out what you need to do next, but the worst thing that can happen to the character whose role you're playing is wandering around and not knowing what to do next. Other games are cruel. In a cruel game, if you do the wrong thing, your character can get killed, perhaps in a very nasty way. Fortunately, the UNDO command will usually get you out of trouble.

Not always, though. Some games are so cruel that they won't let you UNDO if your character has died. Because of that, it's a good idea to SAVE your game every so often, especially before trying anything that might be dangerous. If you get killed or lose the game in some other way, you'll be able to RESTORE. The RESTORE command opens a dialog box where you can choose a

saved file to reopen. By choosing the most recent saved file, you can revert to a point before you got in trouble. (Wouldn't it be nice if real life was like that?)

Downloading & Playing Games

One of the best ways to learn about game design is to download and play a few games. A good place to start looking for games is the Interactive Fiction Database (<http://ifdb.tads.org/>). On this site you can read reviews of games, search for games by a particular author, and click links to download the games themselves. Some games on this site can be played online, in your browser, without downloading.

Other resources for finding games include Baf's Guide (<http://www.wurb.com/if/>), though that site seems to be defunct at the moment, and an online magazine called SPAG (the Society for the Promotion of Adventure Games, <http://www.sparkynet.com/spag/>). SPAG is currently inactive, but the site is still up. Some games are available from authors' websites, but far more are to be found in the Interactive Fiction Archive (<http://www.ifarchive.org/>). You can find many Inform games in the games/glulx directory of the Archive.

To play text games, you'll generally need both the game file itself and a separate piece of software called an **interpreter**. After downloading and installing an interpreter, you'll load the game into the interpreter to play it. A few games written in TADS and some other development systems are available as free-standing programs for Windows. Inform games in the .z5 and .z8 formats can be played in a Web browser using the Parchment system (<http://parchment.toolness.com/>). A browser-based game player for large Inform games in the Glulx format is called Quixe. At this writing Quixe is close to being complete, which is good news indeed for Inform authors.

Currently the best interpreter is called Gargoyle. It's available for both Windows and the Mac. To find it, go to ccxvii.net/gargoyle, click the link in the last paragraph to the Google code page, and click the Downloads tab. Gargoyle can play all Z-code (Inform) and Glulx games, as well as TADS games and Hugo games.

What's This .z8 Stuff All About, Anyway?

In the beginning, there was Zork. Well, no, that wasn't quite the beginning. In the beginning was Adventure. Adventure was the very first text-based computer game. It was freely copied and shared by computer users in the 1970s, and was never a commercial product. But around 1980, some clever people saw that they could make money on text-based games. They started a company called Infocom. The first game that came from Infocom was called Zork.



Zork was enormously successful, and led to a series of sequels, which were also successful. But then, in the mid-1980s, computers became fast enough to display graphics. Games that used graphics were much sexier than text games. As a type of commercial product, text games pretty much died. (Not entirely. Here and there you might find a text game for sale — for example, at this writing Andrew Plotkin's "Hadean Lands" is available for iOS through the App Store. Text games are no longer a big business, though.)

By the late 1980s, the text game boom had passed, but there were still hundreds of thousands of computer users who owned Zork or one of Infocom's other games. These games were available for many different computer operating systems (and at the time, there were a lot more computer operating systems than there are today). The actual game data was the same no matter what type of

computer you owned, but Infocom created a *virtual machine* for each operating system. A virtual machine ... well, let's not worry about the technical details. A virtual machine is a piece of software that pretends to be a piece of hardware. The point is, if you had a virtual machine from Infocom for your computer, you could play any of Infocom's games. All you needed was the data file for a particular game. You loaded the data file into the virtual machine, and the game would appear on your screen.

The virtual machine developed by Infocom is what came to be called the Z-machine. (Named after Zork, you see.) Even after Infocom closed its doors, the Z-machine was still widely available, because a lot of people had copies, and in those days copy-protected software was still a few years in the future.

So when Graham Nelson started working on the first version of Inform in the early 1990s, he made a very smart decision: He wouldn't try to write his own game delivery system from scratch. Instead, he'd create an IF programming language that would produce game files that could be loaded into the Z-machine. Inform was written in such a way that its compiler would create Z-machine-compatible game files. These could then be played by anyone who had a Z-machine on a disk. This was one of several factors that insured the success of Inform.

Computers in those days had very little memory compared to computers today, so the Z-machine had to be small and efficient. It could load and run several different file types, but the most common had names that ended with .z5 and .z8. A .z5 file could be as large as 256Kb (yes, that's kilobytes, not megabytes), while the larger .z8 format could be used for games that needed to be as large as 512Kb.

Today, the Infocom-era Z-machine is ancient history. If you still have an Atari or Kaypro computer in working condition, and a Z-machine interpreter for that computer, you could play a game written today in Inform, as long as the game was compiled as a .z5

or .z8 file. But who owns a Kaypro anymore? Today, several newer IF interpreters have been written that are compatible with the original Z-machine game file format. These have names like Frotz and Nitfol (both of which were magic words in one of the Zork sequels).

In order to allow Inform authors to write larger games, Andrew Plotkin created the Glulx game format. Glulx games can be much larger, and can include sounds, graphics, and multiple sub-windows within the main game window. Glulx games can be played on any modern personal computer, since Glulx interpreters exist for Macintosh, Windows, and Linux. However, Glulx games are mostly too large to play on cell phones and other hand-held devices. Z-machine interpreters are available for some popular hand-helds. (Frotz is available for the iPhone, for instance.)

Writing Your First Game

There are no rules at all that dictate what you can put in a game. One of the great things about interactive fiction is that you're free to write whatever sort of story you'd like, and put whatever story elements in it you think would be fun.

Your first game may be just something that you put together for fun, or as a surprise for your kids. But if you hope to create a game that you can share with other people, you may want to think carefully about what people will be able to see and do when they play your game. Here are a few tips that may help you come up with a better game. If these tips don't make sense now, come back to the list in a few weeks — it may make more sense after you've done some writing.

- 1) Players won't be able to read your mind. If you want them to know about something (such as which directions they can go when they're in a certain room, or the fact that a

time bomb is ticking), you need to write some output text that will tell them. Output text is the material that appears in double quotation marks within your source text.

- 2) When creating objects, always add all of the vocabulary words you can think of that players might use to refer to the objects. (See “Adding Vocabulary Words” in Chapter 3, p. 161, to learn how to do this.)
- 3) When creating new actions that will work on your objects, always add all of the verb synonyms you can think of. Forcing the player to guess what verb you had in mind is considered extremely poor form. (The techniques for creating new actions are explained in Chapter 4, starting on p. 256.)
- 4) After writing a few paragraphs, click the Go button to compile your game and test your work. Test all of the silly commands you can think of, and watch how your game handles the commands. Then rewrite and test some more. Don’t wait until you’ve written great swaths of source text before compiling; failing to compile often is just a way to give yourself lots of needless headaches.
- 5) Write an intro to your game (using a When Play Begins rule — see Chapter 8, p. 361) that gives players a clear idea about two or three things: Where the story takes place, what character they’re supposed to be, and what that character is trying to do.
- 6) If you plan to have anyone outside your immediate circle of family and friends play the game, you’ll want to enlist at least two beta-testers, as described on p. 63.

Even before you write the first sentence of your story, Inform contains a great mass of rules that will allow your game to do some sophisticated things automatically. The game can, for instance, construct sentences that you never wrote, in order to describe situations that may come up during the story. The rules that are included in I7 are called the **Standard Rules**. You can use them without knowing anything about them. In fact, you will be using

them in every game, unless you explicitly switch some of them off. Just about every rule in the library can be individually disabled (switched off) if it produces results that you don't want. Switching off portions of the library is an advanced programming topic, but the basic technique is illustrated on p. 476.

If you're curious about what the Standard Rules look like, you can open them from the Inform IDE. In the Macintosh, choose File > Open Extension > Graham Nelson > Standard Rules.

Please be careful not to make any changes in this file! If you do accidentally make changes, be sure to close the file without saving. Changing the Standard Rules could mess up Inform so that the games you write won't work properly, or at all. (If this happens, you can always download and reinstall Inform. Reinstalling will not affect the game you're working on.)

From the Top

To start your game, you need to create at least one room, where the story will start. Chapter 2 of this book is all about how to create rooms. Before you start writing your first room, though, you may want to do a couple of preliminary things. I recommend starting your game as shown below. First, the game should have a title and a byline. (These will be created automatically by Inform when you start a new project, but you can change them at any time just by editing the first line in the Source page.) After the title and byline, skip a line and write a Use sentence, like this:

Use American dialect and the serial comma.

Inform was written by an Englishman, so it uses British spellings for a few words unless you instruct otherwise. “Use American dialect” switches the spelling from British to American. If you want the game to start out in brief mode, do it this way:

Use American dialect, brief room descriptions, and the serial

comma.

Prior to version 6E59, Inform's default for room descriptions was brief mode, but the default has been changed to verbose mode. Here's the difference: When the game is in verbose mode, the player will read the complete description of each room each time she enters the room. If the game is in brief mode, the room description will be printed out in full only the first time the player enters a room; after that, the room name will be printed more or less by itself. (Any movable objects or people in the room will still be mentioned.) The player can switch full-length room descriptions on and off using the VERBOSE and BRIEF commands, which are built into Inform, so telling Inform that you want to use brief room descriptions only controls how your game will start out, not what may happen after that. If the solution of a puzzle relies on the game being in verbose mode, but the player has switched to brief mode, you've written an unfair puzzle! (Here's a **bonus tip**: If the room description has changed as a result of some action the player has taken, and you want to make sure the player sees the new description, make the room *unvisited* when the player takes that action. For more on how to do this, see "When Is a Room 'Visited'?" on p. 142.)

The serial comma is the final comma in lists of items. If the serial comma is switched on, your game might report this:

You can see an apple, a pear, and a banana here.

If the serial comma is *not* being used, the output is just slightly different:

You can see an apple, a pear and a banana here.

Most games also need an introduction — some text that will "set the stage" for the story. You can create an introduction by writing a When Play Begins rule, perhaps something like this:

When play begins, say "Lord Triffid has invited you to spend your week's vacation in his castle. Upon arriving, though, you begin to feel a bit uneasy. Perhaps it's the bats flying in and out of the attic window that put a damper on your mood, or perhaps it's the sound of barking, snarling guard dogs...."

The Detail Trap

When writing your first interactive fiction, there's a pitfall you may want to watch out for — the detail trap. Let's suppose you want your story to start in the kitchen of the main character's house. So you start putting things in the kitchen — appliances and so on. (By the way, **p. 8.5** of the *Recipe Book*, "Kitchen and Bathroom," has some great tips on how to make appliances.) Now, a kitchen is a complicated place! The stove can be switched on, and touching it when it's switched on will burn you. The hot and cold water taps in the sink can also be turned on, and when one of them is on, there's some water that the player might want to interact with. In the refrigerator is some moldy cheese, so you need to figure out how Inform handles the smelling action.

And so on. Two months later, you're still trying to work out the details of a realistic kitchen. (What if the glass in the cupboard is half-full of water instead of completely full? If you empty a half-full glass on the floor will it only make a small puddle instead of a large puddle?) Meanwhile, your story has gone nowhere, and your enthusiasm for interactive fiction has taken a nosedive. That's the detail trap.

A better approach, I've found, is to start by creating a bunch of rooms and putting perhaps a couple of major scenery items in each room. (Scenery is discussed in Chapter 2.) Then create a few simple puzzles. Then add one or two important characters — but only in a basic way. Don't worry about the nuances of conversation yet. (Characters and conversation are covered in Chapter 5.)

I like to write descriptions when I'm starting out, because I like to

get a concrete feeling for the places and objects in the story. To start with, though, write basic descriptions of rooms and important objects without worrying about how the objects may change during the course of the game. You can always edit the descriptions later to allow them to change dynamically, or to take account of details that are added to the code later.

There's a lot to learn in Inform. So start with simple things and build up your game in an orderly way. Put off the complex and tricky stuff for a later stage in the development.

Title Trickery

We're going to take a little detour into more sophisticated Inform programming here — nothing that's tricky to write or understand, but we'll use a couple of Inform's deeper features without bothering to explain them. The reason we're going to do it here is because of what happens at the very beginning of the game.

After your intro, Inform will print the banner text. (Don't confuse the banner text, which is printed only once, with the status line, which looks like a banner and usually runs across the top of the interpreter window throughout the game.) If you've given your game a title and subtitle, they'll appear in the banner text, which might look something like this:

A Screw Loose

A Digital Dalliance by Jim Aikin
Release 1 / Serial number 150215 / Inform 7 build
6L38 (I6/v6.33 lib 6/12N) SD

Wondering how to put a cool subhead underneath the game's title, like the one shown above? That text is called the story headline. You do it like this:

The story headline is "A Digital Dalliance".

Providing the release number, serial number, and so on as part of the banner is not anything you need to set up; it's done automatically, as a courtesy to players. Among other things, it will help you keep track of different versions of your game, if you release more than one version. But there may be games in which displaying this text is not desirable. You may want to replace the default banner text with your own text, or suppress it entirely. To do this, you could add code like this near the top of your game:

**Rule for printing the banner text: say "[bold type]I'm a lumberjack
and I'm okay![roman type][line break][line break]"**

Whatever you write as a rule for printing the banner text will be printed out as the banner. Instead of using a “say” phrase as shown above, you can write “do nothing” here, which will suppress the banner text entirely. If you’re replacing the banner text, you might want to include your own version number. (Inform’s version numbering doesn’t allow decimal points, which makes it a bit nonstandard in the computer world, so writing a banner text such as “A Screw Loose, version 1.01” might be worth considering.)

Writing a new rule for printing the banner text, however, will *also* change the banner text information when the player types the VERSION command. The release number, serial number, build number, and compiler number will be unavailable. This is less desirable. If you want to suppress the banner text at the beginning of the game but keep the information available in response to the VERSION command, you can do it this way:

The display banner rule is not listed in the startup rulebook.

This will eliminate the opening banner but leave the version information intact, so the player will be able to display it with the VERSION command. Substituting your own banner text when play begins while keeping the existing text in response to the VERSION command is possible but tricky, so we won’t get into it here.

Before we move on, we need to pause for a quick cautionary note: The title of an Inform game can't contain quotation marks. That is, if you want your story's title to be displayed this way:

“Repent,” Said the Tick-Tock Man

... you just plain can't. You can, however, use single quotes (apostrophes), producing this title:

‘Repent,’ Said the Tick-Tock Man

A problem that used to crop up more often has now been fixed. In some previous versions of I7, it was impossible to use an apostrophe in the title if the apostrophe fell at the end of a word. That is, you couldn't call your story “Goin' Home”. This is now allowed. You can just type an apostrophe at any point in the title, either in the middle of a word or at the end, and it will be displayed properly.

Telling a Story

Maybe the most basic way to look at a story — any story, be it interactive, written on paper, or told out loud — is that a story is about a person who has a *problem*. The reason for looking at stories this way is simple: If the main character in the story doesn't have a problem, the story will be extremely boring. When we read a story, we want to enjoy the suspense of wondering how the lead character will solve the problem, and then at the end we want the satisfaction of seeing how the problem was resolved. In interactive fiction, the player usually *is* the lead character, which can add to the suspenseful emotions your reader/players will feel.

The problem in a story can be as small as finding a lost kitten, or as large as saving Earth from alien invaders. As long as the problem is emotionally important to the lead character, it will work in a story.

If the problem is too easily solved, the reader (or player) will feel cheated. So the author needs to make sure the problem is not only important to the character, but not too easy.

In interactive fiction, solving the main story problem usually means solving a variety of puzzles. This *Handbook* has a whole chapter (Chapter 6) on designing puzzles.

What's a WIP?

As you read discussion of interactive fiction programming in Internet forums and newsgroups, you'll often find somebody talking about "my WIP." This is an abbreviation for "work in progress." Large games can be "in progress" for months or years. As long as you're still working on an unfinished game, or even thinking about it once in a while, it's a WIP.

Managing Your Project(s)

It's a good idea to always save your project to some specific folder on your hard drive. In Windows, this would probably be My Documents > Inform > Projects. If you care about your creative work (and you should!), it's a very good idea to *back up* your project to a separate location after you've done any new work on it. USB memory sticks are cheap and convenient. Always use a separate *physical* location for backup, not just a different partition on the same physical hard drive. The point of making a backup copy is to protect you against the possibility of a hard drive crash or system failure.

Every few days, I like to save a project using a new, numbered filename. After working on Flustered Duck 05 for a few days, I'll

use the Save As command and save the project as Flustered Duck 06, and so on. (The final release version of “A Flustered Duck” was project version 21). Here’s why that’s a good idea: If you should change your mind about a design decision that you’ve made, or if you should accidentally delete or change something without meaning to, you can open up an older version of your project and copy a portion of the source code from the old version into the new one. Doing this actually saved me from a serious problem when I was writing this *Handbook*. I recommend it highly.

About Inform Source Code

One of the strong attractions of Inform 7 for new authors who would like to try writing IF is its use of natural language syntax. In many simple situations, both writing Inform source code and reading it is easier than wrapping your brains around a more conventionally structured programming language (such as TADS 3 or Javascript). Unfortunately, there’s a downside to this apparent ease of use, which will become more apparent as you get deeper into writing your game. Inform’s programming language contains a lot of one-off syntax — phrases that make sense if you know them, but that are hard to guess if you don’t know them. If you can’t remember how a given line should be written, your game probably won’t compile, and the compiler’s error message may not be very helpful. And if you can’t remember the phrase to use, searching the Documentation for it may not work either.



All About Bugs

When a computer program doesn’t do what it’s supposed to do, it either does the wrong thing or, worse, stops working entirely. This type of problem is referred to as a *bug*.

According to legend, one day the scientists who were trying to use one of the very earliest computers kept getting mysterious errors. After hours of frustration, somebody thought of opening the box of circuits and looking inside. A dead moth was lying on a circuit board, making an electrical connection where no connection was supposed to be. After that, the scientists started saying that any mysterious behavior in their programs was caused by “a bug.”

Finding and fixing bugs is a huge part of computer programming. Fortunately, most of the bugs you’ll run into don’t involve dead insects! (Although that might make an interesting puzzle....) Most bugs today are caused by errors in the instructions (the source code) that the computer is trying to run.

We all write source code that has bugs, so you may as well get used to it. Most bugs are easily found and easily fixed. A few of them may drive you crazy for hours at a time. It’s all part of the process.

Inform bugs come in four different varieties.



When you click the Go! button to tell Inform to compile your source code into a game, the compiler may encounter errors. You may have written things that Inform doesn’t understand. Instead of producing a game, Inform will print out an error message, or a bunch of them. Usually these messages will give you a pretty good idea what you need to fix — but sometimes the compiler can’t quite guess what the real problem is, so you may need to try a bunch of changes until you find something that works.



In the second type of bug, when you click the Go! button, your game may compile successfully and appear in the right-hand window, ready for you to try out. But the game may not behave in

the way you expect. An object that you meant to put in plain sight in a room might not be anywhere in the game, for example. Inform can't find these bugs for you. The only way to find them is by testing and retesting your game while writing it. Try out a bunch of different commands, including silly ones, just to see what happens. (This is called “trying to break it.”)

The third type of bug is called a “run-time error.” In a run-time error, your game tries to do something that it can’t do. Instead of producing some type of normal output, the game will produce an error message. Run-time errors can happen, for instance, when your code tries to refer to an object that doesn’t happen to exist.



When you run into a run-time error, look closely at the error message in the game panel, and then at the code that is being used by the command that triggered the error.

The biggest run-time errors are those that cause the game to freeze or quit unexpectedly. Fortunately, these are fairly rare. But don’t be surprised if it happens — just go back to the code that was being run in response to your last command. Nine times out of ten, that’s where the problem will be found.

If you’re having trouble finding a bug, a useful technique is to “comment out” a section of your source code that you think might be causing the problem. In Inform, comments are surrounded by square brackets [like this]. Any text that is within square brackets will be ignored by the compiler — unless it’s within double-quotes. Within quotes, square brackets have a different purpose, as explained in the “Text Insertions” section in Chapter 9, on page 382.

By commenting out blocks of code, you can test a game both with

and without selected features. This will help isolate a trouble spot.

The fourth type of bug can look like any of the first three. Because Inform itself is still being developed, the compiler undoubtedly has a few bugs of its own. If you encounter something weird when you seem to be doing everything right, it could be a compiler bug. 97% of the time it won't be — it will be your code. But compiler bugs do exist. If you should run into something that looks like a compiler bug, your first step should be to post a message to the intfiction.org forum asking for confirmation of what you've found. If it is indeed a compiler bug, you'll want to file a bug report. The Inform website (<http://inform7.com/contribute/report/>) has instructions on how to do this. There is also a bug tracker website (http://inform7.com/mantis/my_view_page.php) where you can check whether a given bug has already been filed. If not, you can file a report and keep an eye on it. You can also check here to discover what other bugs you'll need to be aware of while writing. Most of them are relatively obscure and shouldn't cause you any trouble, but some are worth knowing about.

Testing Your Game

Testing a game, or any other piece of software, happens in two stages. In the first (alpha) stage, you test your work as you're developing it. The best way to do this is to write the game one small piece at a time. For instance, when you add a couple of new rooms (as explained in Chapter 2), click the Go! button to run the game and try walking back and forth from the new rooms to the rooms that were already in place. Even with something as simple as adding rooms, it's possible to make a mistake in the compass directions or inadvertently create a room when you think you're creating a door, so you need to test your work.

If you add a dozen rooms, a dozen pieces of scenery, and a machine the player can operate and *then* run the game, you're far more likely to miss a bug than if you test a little bit at a time. Worse, you may find yourself staring at a screen full of compiler error messages and have to spend an hour figuring out where your work went astray.



But even when you test as thoroughly as you possibly can while developing the game, you will miss dozens of awful bugs. This is a promise.

In the second (beta) stage of testing, you enlist the aid of a few industrious volunteers, who *beta-test* your game before it's released and send you reports of any bugs they spot. Good beta-testing won't transform an awful game into a great one, but it can definitely turn an awful game into an okay game, or turn a decent game with deep problems into a great game. (But only if you fix the issues that your testers find. That goes without saying.)

Always thank your beta-testers for sending you their bug reports! And even if you think they're wrong, don't argue with them. Like everyone else who plays your game, they're entitled to an opinion, and even from a wrong-headed opinion, you may be able learn useful lessons.

Encourage your testers to use Inform's handy transcript feature (not to be confused with the Transcript in the Inform IDE). At the beginning of each play session, they should type the command TRANSCRIPT. This will open a file dialog box in which they'll be able to specify a name for a script (.scr or .log) file. This file will capture everything that happens in the play session. They can then attach the transcript file to an email and send it to you. In effect, you'll be able to "watch over their shoulder" while they play the game. This is incredibly useful — you'll learn a lot about what

commands they try to use and what objects they're interested in examining.

Note that this feature doesn't work in the Inform IDE. It only works when the game is loaded into a separate interpreter.

Some IF interpreter software may wipe out a running transcript if your game ever clears the screen. If you employ screen-clearing for dramatic purposes between scenes, you need to test what happens in several interpreters (and if possible on both Mac and Windows interpreters) before sending the game to your testers. Or ask them to test it, and tell them how to do so.

Traditionally, IF beta-testers include comments in their transcript by starting a command line with an asterisk. For instance, you might find a line in the transcript that reads like this:

```
>* The room description mentions the vase on the pedestal, but I already broke the vase.
```

By default, Inform will respond to a line like this by saying, "That's not a verb I recognize." While not an actual problem, this message soon gets annoying, since the tester is, after all, doing something sensible — namely, giving you a comment. What we'd like would be for Inform to respond with something like, "Comment noted." Fortunately, this is easy to fix. Copy the following code into your game:

**Commenting is an action out of world applying to one topic.
Understand "* [text]" as commenting.**

**Carry out commenting:
say "Comment noted."**

The details of this code (the definition of the action and the use of a Carry Out rule) are covered in Chapter 4. A slightly more flexible way to get the same result is shown in Example 403, "Alpha," in

the Documentation. However, the regular expression matching used in that example doesn't match the asterisk character. To allow the tester to use asterisks, as shown above, we would need to edit the code in the example slightly, like this:

After reading a command (this is the ignore beta-comments rule):

if the player's command matches the regular expression
"`^\\p`" or the player's command matches the regular expression
"`^*`:

`say "(Noted.)";`
`reject the player's command.`

With this code in place, your testers can flag their comments with a *, !, ?, or : (or, for that matter, a ??? or !!!), either in a way that signals what type of comment they're making, or just for fun. (**Note:** If you're copying this code from the PDF version of the *Handbook*, see the sidebar on p. 91.)

Using the Debugging Commands

Inform includes a good set of commands that can be used for speeding up your testing process and tracking down bugs in your game. These commands are available only during the development process; when you release your finished game, other players won't be able to use them. These commands don't actually find bugs; what they do is help you see what's going on in your game while it's running, and/or take shortcuts that will speed up the testing process.

The commands you can use while your game is running in the Inform IDE include ACTIONS, RULES, PURLOIN, GONEAR, and SHOWME. Also, for testing a series of commands quickly, you can write a TEST ME script. The Replay button can be used to rerun your most recent sequence of commands, which is a very useful way to find out if you've succeeded in fixing a problem that you had in the last run-through. The Skein window contains all of

your earlier run-throughs, and you can use it to replay just about any series of commands you used earlier.

With the PURLOIN command, you can instantly “grab” any object in your model world. Objects in distant rooms and locked containers can be purloined — and you can also purloin things that can’t be picked up at all in the ordinary way, such as people and scenery. There’s no reason to purloin people or scenery, other than for fun. But by purloining the rusty iron key that’s hidden in the oak cask in the wine cellar, you can quickly test whether the key works to unlock the door of the princess’s chamber. You don’t need to go down to the wine cellar and break open the cask; just PURLOIN the key.

The GONEAR command provides instant transportation to any location in your game. With a large game, one that includes dozens of rooms, GONEAR will save you hours of work. Just pick an item of scenery in the room you want to be transported to, and GONEAR the scenery item.

When using PURLOIN and GONEAR to bypass part of the process that your players will go through, you need to be aware that you can get the game into an unusual state — a state that your players will never encounter. On rare occasions this can lead you to think your code has a bug that isn’t there at all. For instance, let’s suppose you’ve programmed a ghost to follow the player around the haunted castle. If you use GONEAR to pass magically through a locked door, the ghost quite likely won’t be able to follow you.

The ACTIONS command causes Inform to print out the action that’s being triggered when you type a command. This can be useful if you aren’t getting the results you expect from a command.

The SHOWME command (see **p. 2.7** of the Documentation, “The SHOWME



command”) prints out the current state of any object in the model world. SHOWME SHOES, for instance, will print out all of the data associated with the shoes object. When you start writing objects that can get into several different states (for instance, a goblet of wine that can be poisonous or safe), you can use SHOWME GOBLET after dropping the tablets into the goblet to see if the goblet has switched to the state that it’s supposed to.

As explained on **p. 11.4** of *Writing with Inform*, “The showme phrase,” the word showme can be used to add debugging code to your game. When the game is running, if a line with a showme phrase is reached, you’ll see a message in the game window giving whatever information you’ve put in the phrase. I’m not convinced that this is very useful, however. A better method is described on **p. 2.9**, “Material not for release.” After marking a section of your code as not for release, you can put anything you like in that section, secure in the knowledge that it will be available only to you (and to your testers, if you choose). For example, if the hunger of the player character is a numerical value that changes during the game, and you want to keep an eye on it, do this:

Section - Not for Release

Every turn:

say "The hunger of the player is now [hunger of the player]."

It’s not always convenient to put this type of game-state monitoring printout code in its own section, however. Another technique is suggested below, in the section “Another Way to Debug.”

More about commands you can use within the game panel while testing your work: If you’re using scenes in your game (see Chapter 7), the SCENES command can be used to show which scenes are currently running.

The TEST ME command (see [p. 2.8](#) of the Documentation, “The TEST command”) gives you a quick way to run through a series of commands. To start with, define the series of commands you want to use in your game, like this:

Test me with "open suitcase / unlock suitcase with rusty key / open suitcase / search suitcase / take dynamite / light match / light dynamite with match / z / z / z".

After compiling your game, when you type TEST ME the game will automatically run through this entire sequence of commands, in order. When you’re testing complex puzzles over and over, this will save you lots of typing. The word “me” is used a lot (probably because it’s reminiscent of a scene in *Alice in Wonderland*), but it’s not necessary. You could just as easily do it this way, writing two or more separate tests and then, if you like, writing a TEST ME command that nests some or all of the other tests:

Test suitcase with "open suitcase / unlock suitcase with rusty key / open suitcase / search suitcase".

Test dynamite with "take dynamite / light match / light dynamite with match / z / z / z".

Test me with "test suitcase / test dynamite".

Now the commands TEST SUITCASE and TEST DYNAMITE can be used independently, or they can be combined by typing TEST ME.

The RULES command can be used while testing your game to find out what rules Inform is using to process other commands. This is a fairly advanced technique — the first few times you try it you may not understand what you’re seeing — but it can sometimes be very useful. If the game is producing an output that you don’t want, you may be able to figure out what rule is producing that output by using RULES and then trying the command that isn’t working correctly. Most often, the last rule that is displayed before the offending output text is the rule that’s producing the text.

Another Way to Debug

One of the easiest traditional ways to debug a computer program is to add print statements. A print statement (which in Inform would be in the form of a “say” statement) prints a text output to the screen. You can put whatever you want in a print statement. For instance, you could do something like this:

To demolish the dungeon:

```
say "Now entering the dungeon-demolishing code.";  
[other lines of code would go here...]
```

The “say” line doesn’t do anything in your game; it just enables you to test that your code is actually running the “demolish the dungeon” routine when you think it’s supposed to.

Rather than just print out a bare “now this is happening” statement, you could write a testing “say” line that would give you specific information about other things that are going on in the game. Let’s suppose, for instance, that you want the dungeon to be demolished only if the player is carrying the detonator — but for some reason it appears that the player is able to demolish the dungeon even while not carrying the detonator. In that case, you might want to check the player’s inventory while printing out your debugging message:

To demolish the dungeon:

```
say "Now entering the dungeon-demolishing code. The  
player is currently carrying [a list of things carried by the player].";  
[other lines of code would go here...]
```

The thing to be careful of with this technique is that you might accidentally leave a debugging print statement in the released version of your game. Erik Temple has suggested a neat way to dodge this danger, however. This uses a bit of inserted Inform 6 code, an advanced technique that is mentioned only briefly in this

Handbook, on p. 462. But since we're on the topic of debugging, here's how to do it. First, add the following lines to your game, entering them carefully (the spaces are important):

Use inline debugging.

Use inline debugging translates as (- Constant INLINE_DEBUG; -)

To #if utilizing inline debugging:

(- #ifdef INLINE_DEBUG; -)

To #end if:

(- #endif; -)

To debug (T - a text):

```
#if utilizing inline debugging;
say T;
#endif.
```

Having done this, you can now write any debugging print statements that you add to your game's code like this:

```
debug "--Now entering the dungeon-demolishing code. The
player is currently carrying [a list of things carried by the player].";
```

The lines beginning with # can be used to do other things besides saying texts, though this is probably less useful. For instance:

Instead of jumping:

```
say "You jumped!";
#if utilizing inline debugging;
now the player carries the rutabaga;
#endif.
```

You might use this technique as a tricky way of resetting in-game objects (such as a locked door) to a desired state in order to test them repeatedly.

When you’re done debugging and ready to release your game, simply comment out the line “Use inline debugging” before compiling for release, and all of the debug code will disappear from the released version of the game.

Puzzles

Let’s be frank: This *Handbook* is not going to tell you everything you might want to know about writing puzzles. For one thing, clever authors keep dreaming up new possibilities! But puzzles are such a big part of interactive fiction that a book on how to write IF using Inform can’t neglect them entirely.

A few works of IF have been written that have no puzzles. In a work of this sort, the player wanders around, looking at things and/or conversing with characters, but there are no obstacles to movement or action. The whole of the story is available, and no special smarts or problem-solving are needed to read it. At one time there was a competition, the IF Art Show, dedicated to this type of game.

Even in a story with no actual puzzles, the player may be able to make choices. These choices may affect the outcome of the story: The author might write five or six branching story lines, and the player might have to play the game a number of times to be sure of not missing anything important, or to understand what the author had in mind. But if the story is free of puzzles, we would expect that any of the choices would be easy to find. It would be easy to move down any of the branches of the story.

In most IF, though, the player has to exercise some brain power to do things that will move the story forward. The player who can’t figure out what to do next is *stuck*. A player who is stuck can wander around in the world of the story for an hour, trying things that don’t produce any results and getting more and more

frustrated.

When the player does figure out how to solve a puzzle, there is usually a reward of some kind. A new object might become available (something the player will need to attack another puzzle), a new treasure be discovered, and a new room or region of the map open up. In games that keep score (see Chapter 7), the player should earn points for solving each puzzle. You may want to set up a scoring system that will award more points for solving the most difficult puzzles, and fewer points for solving the easier ones. Of course, players may not agree with you about which puzzles are easy and which are hard!

For details on the types of puzzles you’re likely to find when playing IF, or likely to want to implement, see Chapter 6, “Puzzles.”

Extensions for Inform

A number of people in the Inform 7 community (which exists almost entirely on the Internet, though local meet-ups have popped up here and there) have written *extensions* for Inform. An extension is a file containing code that can be used by authors to do something specific — something that’s not included in the standard version of Inform.

There are extensions for creating tricky kinds of objects, such as liquids and secret doors; for producing smoother and more interesting conversations between the player character (PC) and non-player characters (NPCs); for constructing menus of hints that your players can consult; and for many other purposes.

Extensions are written using the Inform programming language — so technically, an extension can’t do anything you couldn’t do yourself. But most of them were written by experts, they have been

tested and debugged, and they come with documentation that tells how to use them. So why spend a week working out how to do something tricky when you can download an extension and have it working in half an hour?

The screenshot shows a software interface for managing extensions. At the top, there's a menu bar with 'Source', 'Results', 'Index', 'Skein', 'Transcript', 'Story', 'Documentation', 'Extensions' (which is highlighted), and 'Settings'. Below the menu is a toolbar with navigation icons (back, forward, search) and links for 'Definitions' and 'Public Library'. A tooltip message is displayed: 'talk about general questions to do with extensions, please [click here instead](#) to get to the topic provided for that.' Under the 'Extensions' menu, there are three buttons: 'JUST HEADINGS', 'HEADINGS AND SUBHEADINGS' (which is selected), and 'EVERYTHING'. The main area lists 14 extension categories, each with a count of files and a '+' button to expand. The categories are:

Extension Category	Count
§1. Adaptive Prose	2 + 8
§2. Place	3
§3. Time and Plot	3
§4. The Viewpoint Character	1 + 2
§5. Commands	2 + 21
§6. Other Characters	1 + 9
§7. Vehicles, Animals, and Furniture	1 + 4
§8. Props: Food, Clothing, Money, Toys, Books, Electronics	2
§9. Physics: Substances, Ropes, Energy and Weight	2 + 5
§10. Numerical Effects and Programming Tools	1
§11. Out of World Actions and Effects	1 + 6
§12. Typography, Layout, and Multimedia Effects	7 + 9
§13. Testing and Publishing	3
§14. Translations	

At the bottom left, there are two buttons: 'DOWNLOAD 76 EXTENSIONS' and 'ALL UP TO DATE'. The 'ALL UP TO DATE' button has a tooltip: 'This button replaces every extension you have for which the Library has a newer version. (If you need to get an earlier version back again, go to the Inform website.)'

Unfortunately, as of 2015 the situation with respect to extensions has become a bit disorganized and confusing. It was formerly the case that all extensions could be downloaded from the Extensions page of the Inform 7 website

(<http://inform7.com/write/extensions/>). But most of the material on this page is now obsolete. It's useful to have access to the older extensions if you're running an older version of Inform for some reason, so there's a reason to keep this material available. But in versions 6L02 and 6L38, some basic things in the Inform programming language have changed. As a result, many of the older extensions won't run in the new versions of Inform. If you try to include one, the compiler will issue an error message. Bottom line: Unless you know what you're doing, do not attempt to download extensions one at a time manually from the Inform website.

Some authors have updated their extensions to work with the new version, but others haven't. If you want the features in an extension that hasn't been updated, you may possibly be able to fix the problems yourself; Appendix B of the *Handbook* provides a few details on how to attempt this.

If you're new to Inform authoring, you can avoid much of the confusion. After downloading and installing the Inform program, switch to the Extensions page in the program, click the Public Library header, and scroll to the bottom of the page, as shown at right. You'll see a yellow DOWNLOAD EXTENSIONS button; the number may be larger than 76, as more extensions are added to the library. Click this button. Inform will download the extensions and install them for you, and you'll be ready to go.

Once the extensions have downloaded, the documentation for each extension will now be available under the Home button in the Extensions page of the Inform program. You'll find that the extensions are listed alphabetically by the first name of the author.

If you're upgrading to Inform 6L38 (or a later version) from an

earlier version and you already have some extensions installed, you'll need to use a slightly more complex process. Basically, you need to drag your old folder of extensions off somewhere, so that Inform won't be able to find it. In Windows, the usual location for this folder is My Documents/Inform. In the MacOS, it will be in the Library folder in your folder in Users (for instance, Users/jimaikin/Library/Inform). However, the MacOS tends to want to hide this Library folder from users. If you can't find it, open a Terminal window. Type this line (carefully) and hit Return:

```
chflags nohidden ~/Library/
```

This code will make the Library folder show up. Please don't make any other changes in the Library! Once you've deleted the Extensions folder from Library/Inform, you can use the Download Extensions button as described earlier.

Once your new extensions are installed, using one of them in your game is easy. Near the top of your source code, just below the name of the game and the author byline, enter a line like this:

[Include Notepad by Jim Aikin.](#)

This format is required: You have to give the name of the author, and you can't put a comma after the name of the extension.

It's possible to open extension in a new window in the Inform IDE and edit the code just the way you would any other Inform code. I recommend that you not do this. Until you become an Inform power user, it's far too easy to create messy problems by editing an extension. If you want to try editing an extension — for instance, because you think it has a bug in it — make a backup copy of it first by copying the file and pasting it to a new folder on your hard drive. That way, if you don't get the results you're expecting, you can restore the original version without needing to download it again.

Some extensions use other extensions. If extension A uses extension B (by including it, as shown above) but extension B has been updated more recently than extension A, extension A may now be broken. In this type of situation, your best bet is to report the problem, either in the intfiction.org forum or directly to the extension author.

Where to Learn More

Once you've started writing with Inform, you'll find the built-in Documentation extremely useful. Pages in the Documentation that may not have made much sense to begin with will turn out, after a month or two, to be very clearly written and easy to understand. In particular, the more than 400 Examples are a huge resource — but to get the most out of them, you'll need to study the code line by line. The explanations that are included in the Examples are often brief and don't mention interesting features. After reading portions of the Documentation, you'll find the Search field in the IDE more and more useful. By typing a half-remembered phrase (such as "something new"), you can quickly locate a page that has the information you need.

If — no, make that “when” — you have questions about how to use Inform, you'll find the forum at intfiction.org a tremendous resource. If you post a question there, you'll probably be able to read an answer posted by an Inform expert within a few hours — or at worst, the next morning.

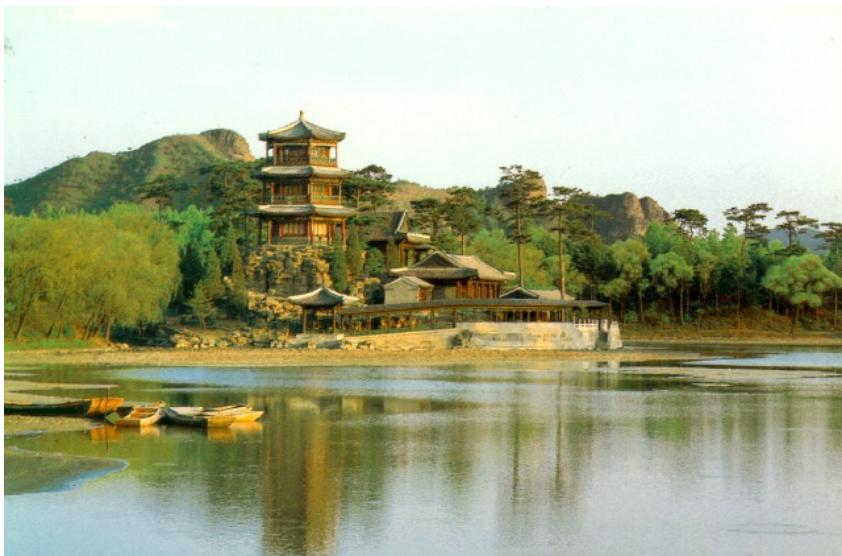
To get the most out of the forum, a few simple procedures will help:

- 1) Post your question in the Inform section of the forum. Inform 7 is not the only programming system discussed in the forum, and you want to guide the right people to your post by making it clear what system you're using.

- 2) Describe your problem as clearly as you can. Questions that are rambling or confusing will be less likely to lead to helpful responses than questions that are clear and concise.
- 3) Before posting, try to create a very short example game (no longer than 20 lines) that shows the problem you're having. This will make it easier for the experts to see what you're doing wrong — and in the process of creating the example game, you may figure out how to solve the problem yourself! (It often works that way, in my experience.)

Carolyn VanEseltine has a quick-start I7 tutorial at www.sibylmoon.com/welcome-to-adventure/. For more general advice on writing IF, the ifwiki (hwww.ifwiki.org) is a good place to start your search. A lot of information is available on the Internet, some of it tucked away in unlikely places, but the wiki has links to most of it. Emily Short's interactive fiction blog (<http://emshort.wordpress.com>) also has lots of useful resources. Another page with information is <http://ifanswers.com>.

Chapter 2: Rooms & Scenery



As explained in Chapter 1 (see “What Happens in a Game,” page 39), the model world in which your story takes place will be divided neatly into rooms. For the purposes of IF, a “room” might be not a kitchen or living room but a football field or a phone booth.* The same word is used in each case. Some people feel that the word “room” is misleading, but we have to call the places where things happen by some name or other, and the word “room” has been used for this purpose for a long time.

Although the characters (including the player) can travel from room to room, for most purposes other than travel we can think of

* A phone booth could also be created as an enterable container within the main room — see the section on “Enterable Containers & Supporters” in Chapter 3 of the *Handbook*.

each room as a sealed box. When the player is in a given room, she will be able to see, touch, and use the things that are in that room. But everything in every other room will be invisible and out of reach. In fact, if the player tries to refer to something that's not in the current room, the parser (the software in the game engine that interprets what the player types) will usually pretend that the object the player referred to doesn't exist.

This is usually what's needed in a game, but sometimes having a room operate like a sealed container won't give you the results you're hoping for. If the "room" is a tree limb high in a tree, for example, when the player drops something we would expect it not to land on the limb. Rather, it should fall to the forest floor far below.

You'll find that there are two or three ways to work around the limitations imposed by the sealed-room metaphor. If the player is at the north end of an open field, for instance, you may want him to be able to see (but not touch) the things that are at the south end of the field. Later in this chapter, in the section "The Great Outdoors," we'll suggest some ways to do this. There are also some exceptions that come into play when you're designing a conversation system to let the player talk to other characters: You can easily allow ASK BOB ABOUT THE JEWELS to work as expected even if the jewels themselves are not in the room. (The techniques for doing this are explained in Chapters 4 and 5 — see pages 269 and 297.) In most situations, though, an object has to be in the room with the player in order for the player to do anything with it or even see it.

This concept is one of the most basic in interactive fiction. It's called *scope*. An object is "in scope" if the player character can see and/or touch it; otherwise it's "not in scope." The parser is responsible for enforcing the rules of scope. If the parser pretends not to know about a given object when the player refers to it, it's because the object is not in scope. This will most likely happen because the object is in a different room. But it can also happen

because the object is in a closed container in the room. If the room is dark, the object might be in the room but not available for the player to interact with. If the player character is tied to a chair, things in the room may be visible (that is, in scope for purposes of the EXAMINE command) but not touchable. Enforcing the proper limitations on player interaction is partly handled by Inform, but as your story becomes more complex you may find that you need to handle some of the more awkward situations yourself.

By convention, everything in a room is assumed to be equally within reach of the player character, with a couple of exceptions. As we'll see in Chapter 3, objects can be placed in locations that are out of reach, so that the player can look at them but not touch them. In addition, the player character may be seated on a chair or lying in a hammock in the room, in which case she will have to STAND UP before interacting with objects. In general, though, rooms have three standard characteristics: Everything in the room is equally available for examining, touching, or other manipulation; the player character is not facing any particular direction; and things that are dropped end up on the floor. All of these conventions can be changed, but experienced IF players will take them for granted, and there's usually no need to concern yourself with them — especially not when writing your first game.

Creating Your First Room

Every Inform game has to have at least one room. Creating a room is easy; you do it like this:

[The Forest Path is a room.](#)

This simple sentence produces an entire Inform game (though not a very interesting one). If you create a new game, type this sentence into the Source, and compile the game by clicking the Go button, you'll find yourself in a (featureless) room called Forest Path.



It's usually a good idea to capitalize the words in each room name. This is not required, it's just a good habit to get into because it will produce a more professional-looking game. You can add "The" before the room name if you

like. Inform will normally strip out the "The" before printing the room name in the game's output, so a room you call The Forest Path will appear in the game as Forest Path. You can override this if you want to, though, using the **printed name** property, like this:

The printed name of the Forest Path is "The Forest Path".

Notice the punctuation in that sentence: The period is *outside* the quotation mark, not inside. This is important. When Inform sees a period just before a close-quote, it will usually add an extra blank line in the game's output each time it prints the text. This won't happen when a room name is displayed — but even so, having room names that end with periods would be rather ugly. With a room name, putting the period outside the close-quote is the right thing to do.

You'll almost always want to give each room its own **description**, to give the player some idea where she is. The description is text to be printed out, so you write it in double-quotes, like this, putting the description immediately after the sentence in which we created the room:

Forest Path is a room. "Tall old trees surround you."

The first sentence creates a room called Forest Path. The second sentence, in quotes, is the description of the room. If you put the description immediately after the sentence that creates the room, Inform will know that it's the description; you don't need to do anything specific to tell Inform that the second sentence is the room description. (This bit of streamlined coding does *not* apply to other objects, as you'll learn in the next chapter.)

If you've put something else between the sentence that creates the room and the description, however, you need to tell Inform what you're doing. This won't work:

Forest Path is a room. The printed name of Forest Path is "The Forest Path." "Tall old trees surround you."

Instead, you need to do it this way:

Forest Path is a room. The printed name of Forest Path is "The Forest Path." The description is "Tall old trees surround you."

A room description can be as long or short as you like. It always has to end with a period (or with a question mark or exclamation point, though those aren't used much in room descriptions.) In this case we want the period *inside* the quotation mark, because we want Inform to put a blank line after the description and before whatever is printed next.

Important: A Description Is Not a Description!

Just to make matters a little more confusing, Inform's Documentation uses the word "description" in two entirely different ways. What we're talking about in this chapter is the description *property* of an object in the world of the story. This type of description is the text that will be printed

out in the game when the object is examined (or when the room is examined using the LOOK command). However, Chapter 6 of *Writing with Inform*, “Descriptions,” uses the word in another sense — to refer to certain phrases you’ll use in your code — for instance, the text with which you specify the type of object you want to create. The phrase “openable container” is a description you would use in your code to specify that an object called cardboard box is something that the player will be able to open, close, and put things in. But this type of description is *not* what the player will see on examining the cardboard box.

In describing the room, you’ll almost always find yourself mentioning things that can be seen in the room. They may be important to the story, or they may be there simply to add color and atmosphere. The things that are mentioned in the room description are *scenery*.

How Not to Describe a Room

When writing room descriptions, there are two traps to watch out for. First, try to avoid starting every room description with “You are in...” or “You are standing in....” This gets boring very quickly. Just describe the setting. Second, avoid describing the room as if the player has just arrived from any particular direction, or is facing any particular direction. As you’re first writing the game, you may naturally tend to assume that the player has arrived in the dining room from the front hall — but later in the game, the player may arrive in the dining room by returning from the kitchen. A good

room description will give the same impression no matter where the player arrived from.

In general, it's a very good idea to add a separate scenery object (see the next section) for each thing that's mentioned in a room description. The people who play your game don't start out knowing what's important in the story and what's irrelevant, so players usually run around examining any object that's mentioned in the game's output — or trying to examine it. If the player tries to examine something that isn't in scope, the parser will respond, "You can't see any such thing." If the thing has just been mentioned in the room description, this message is annoying, and your players will soon decide you're not trying very hard. Imagine this situation in a game:

Forest Path

Tall old trees surround you.

```
>x trees  
You can't see any such thing.
```

In the early days of interactive fiction, this type of response was considered normal, but at that time computers had much less memory. Game authors had to make the most of a tiny amount of text and a very small number of objects, so none could be wasted on irrelevant scenery. Today, failing to put the scenery into your rooms is considered poor form. In the next section of this chapter, we'll look at how to add scenery.

It's important to write room descriptions that give players a clear idea which directions are available for travel. That is, if the player can travel east, northeast, or west to reach other rooms, the room description should mention these directions and perhaps give some vague idea what lies in that direction:

Forest Path

Tall old trees surround you. The path runs roughly north and south from here, and a little side path runs off through the bushes to the northeast.

Failing to mention exits in the room description was used as a puzzle in some early games, but today this type of thing is generally considered rude and crude. Fortunately, there are extensions (such as Exit Lister by Eric Eve) that will put the room's exits into the status line at the top of the game window. Using Exit Lister or something similar is a nice courtesy — but I feel it's still a good idea to write a room description that describes all of the exits in a clear way (unless one of them is hidden as a puzzle). Exit Lister also provides a utility command for the player, EXITS, which will list the available exits to refresh the player's memory.

Inform's routines for printing out room descriptions are actually quite complex. After printing out the description you write, Inform will automatically mention anything in the room that it considers interesting — mainly people and visible objects (but not scenery; Inform assumes that the scenery needn't be mentioned separately, presumably because you've already mentioned it in the room description). If you've added an object called a large toad to the room, Inform will know to mention it like this:

The Forest Path

Tall old trees surround you.

You can see a large toad here.

Inform uses certain rules for deciding how (or whether) to mention these things. If you want to customize the way room descriptions are printed out, see "Room Descriptions" at the end of this chapter.

Scenery

Inform allows us to create many **kinds** of objects. The standard library includes containers, mechanical devices, doors, people, and so on. (See **Chapter 4** of the Documentation, “Kinds,” to learn more about kinds.) The word “kind” is a technical term in Inform: It’s used to define new types of objects when the game will include several of them, and we want them to behave in similar ways. For instance, if a puzzle involves spelling words with alphabet blocks, we might do this:

[An alphabet block is a kind of thing.](#)

After writing this, we could write rules that would apply to all alphabet blocks, and Inform would know what we were talking about. A trap that beginning Inform authors sometimes fall into is to use the word “kind” in the casual way that an English speaker would use it. For example:

[A leopard is a kind of animal.](#)

Inform knows what an animal is, so this sentence will compile. But oddly enough, the sentence doesn’t create an object called a leopard. It creates a *kind* of object, on the assumption that you will later be writing about a small leopard, a large leopard, a spotless leopard, and a leaping leopard (or whatever), and that you plan to write some code that will be used by all of the objects of the leopard kind. If you want to create only one actual leopard, don’t use the word “kind”:

[A leopard is an animal.](#)

The first type of object we’re going to meet in this book is scenery. To make matters a little more confusing, however, the word “scenery” in Inform does not refer to a *kind* of object at all; it’s a property that can be applied to almost any object. A thing (the

basic kind) can be scenery; a container or supporter can be scenery; a door can be scenery; a device can be scenery; and so on. Things, containers, supporters, doors, and devices are all different kinds.

If we don't say anything more specific when creating scenery, Inform assumes that the object we're creating is just an ordinary thing, not a device, door, or container. It also assumes that scenery is fixed in place: that it's not something the player can pick up and carry around.

When your game is constructing a room description to print out, it will mention any ordinary objects that are lying around in the room, but it won't mention scenery objects (unless the object is a supporter that has something else sitting on it; see p. 163 for more on supporters). Inform assumes that you mentioned the scenery objects in your own room description when you wrote it, so be sure to do so.

We can add scenery to our forest path like this:

The Forest Path is a room. "Tall old trees surround you."

The tall old trees are scenery in the Forest Path. The description is "Ancient oaks stretch out their heavy branches overhead, blocking the sun."

Now the player who types X TREES will be able to read a description that adds detail to the scene. Notice that here I've started the sentence by saying:

The description is [... and so on ...]

The phrase "The description is" is optional with scenery and rooms, but it's *required* with objects that can be picked up and moved around (as described in Chapter 3). If you don't use "The description is" with scenery, you should be sure to always put the

description in the very next sentence after you've created the scenery object. The code below works exactly like what was shown above — but only with scenery, not with ordinary things.

The tall old trees are scenery in the Forest Path. “Ancient oaks stretch out their heavy branches overhead, blocking the sun.”

The Names of Things

If you try out this code, you'll soon discover two problems. First, you can X TREES, X TALL TREES, or X OLD TREES, because the scenery object was created with the name “tall old trees,” but you can't X OAKS or X ANCIENT OAKS. The parser will reply, “You can't see any such thing,” which is fairly silly. It happens — and this is important — because Inform never looks inside of double-quoted text to see what words you used there. Second, if you should try something like TAKE TREES, the parser will complain, “That's hardly portable.” The word “trees” is plural, so the correct output would be “Those are hardly portable.” But the parser doesn't know that the trees object is plural. We have to help it out a little.

To solve the first problem, we'll add an Understand rule to the trees. You'll soon find that most of the objects you create in your games will need Understand rules of this type. Their main purpose is to add vocabulary — extra words that the player can use to refer to the objects. (The concept of rules is vital to Inform. You'll write many rules in your own code, and you'll see them used throughout this *Handbook*. For more details, consult Chapter 19 of *Writing with Inform*.)

To solve the second problem, we need to make sure the parser understands that the tall old trees object is **plural-named**. There are two ways to do this. We can do it explicitly, by adding the sentence, “The tall old trees are plural-named” to our source. Or we can do it implicitly, by changing the sentence where we create the trees so that it refers to “Some tall old trees”. The second

method is easier. Inform knows that when things are created using the word “some”, they’re plural-named. When we put it all together, the trees will look like this in our source code:

Some tall old trees are scenery in the Forest Path. “Ancient oaks stretch out their heavy branches overhead, blocking the sun.” Understand “ancient”, “oaks”, “heavy”, “branches”, “branch”, and “tree” as the tall old trees.

Notice that when we add vocabulary words to the trees object, we have to put the commas that separate items in the list of words *outside* the quotation marks.

This usage of “some” to create a plural-named object is convenient, but there’s a potential problem to be aware of. In English, some nouns are “collective.” Examples would include things like sand and water. If we write “Some sand is scenery in the Beach,” Inform will be confused into thinking the sand is plural-named. If it needs to construct a sentence that includes the sand object, it will say “The sand are....” To avoid this, we need to create the sand using “the”, not “some” — and then we need to tell Inform to refer to the sand as “some sand” when it needs to construct a sentence, not as “a sand”. Here’s how to do it:

The sand is scenery in the Beach. The indefinite article of the sand is “some”.

The term “indefinite article” refers, in English, to the words “a” and “an”. See **p. 3.18** of *Writing with Inform*, “Articles and proper names,” for more on this technique.

Once we’ve created the tall old trees as a scenery object, we can refer to the object in our source code either as “tall old trees” or just as “trees”. The compiler will understand either form. However, You may want to get in the habit of always using the full names of objects when writing your game. If you use the short forms of names, Inform will usually understand what you meant, but it’s

possible to end up with code that includes hard-to-find bugs.

The reason is this: You may have several objects in your game whose name ends with the noun “trees” — the tall old trees in the forest, the pear trees in the orchard, and the shoe trees in the closet. If you just say “trees” in your source code, the compiler will try to figure out which object you meant, and it will usually get it right. But once in a while it will get confused. The result could be disastrous: The player might try to pick up the shoe trees and end up carrying around the whole forest or the orchard by mistake.

For the same reason, it’s a good idea to get in the habit of naming every object with at least one adjective in addition to the noun. Odd things can happen if you have one object called the beach ball and another object that’s simply called the ball.

In case you’re wondering — no, it’s not possible to refer to the tall old trees in your own source code as “the ancient oaks”. Words in Understand rules are strictly for the player’s convenience, not for the author’s use.

At the beginning of the game, players don’t know what’s important. So they’ll try out anything they can think of. With the tall old trees, we can expect the player to try CLIMB TREES (or more likely, CLIMB TREE, as you can’t very well climb several trees at once). By default, this will be the output:

```
>climb tree  
I don't think much is to be achieved by that.
```

There’s nothing wrong with this output, except that it’s boring. We can make it more interesting using an Instead rule:

Instead of climbing the tall old trees:

say “Vicious flocks of sparrows and wrens dart down at you and peck at you with their sharp little beaks, driving you back.”

The actual result in the game is the same as before: Nothing has happened. The player is still standing in the room called Forest Path. (And if the player tries X SPARROWS, there won't be any sparrows in the room. We haven't yet created any!) But the game is a little more interesting and fun than before. As you write messages like this, you might even start to wonder, what are those sparrows and wrens trying so hard to protect? This might suggest a puzzle that you can add to the game, such as scattering birdseed to distract the homicidal songbirds. After scattering the birdseed, the player might be allowed to climb a tree after all. But that type of complication will have to wait for a later chapter.

Copying Example Code

As you read *The Inform 7 Handbook*, you'll find dozens of examples of game code that you can copy and paste directly into the Source page of the Inform program in order to try out the features that are illustrated in the code. These examples are all in [blue type](#). If the examples contain indented lines, just copying and pasting them from the PDF *Handbook* into your game may not work as expected. You can select the text of the examples and copy it, but when you paste the text into the Inform Source panel, all of the indentation will disappear, and extra carriage returns may have been inserted into long lines. Previous versions of Inform were entirely unable to understand code that didn't have the correct indentation. The current compiler is much more forgiving, and will cheerfully process some material that has too many Tab characters at the beginnings of lines, or not enough of them. When you copy complex examples, however, it's very possible that the compiler will get confused. To get the examples to work in Inform, you may need to eyeball them in

your PDF reader, figure out where all of the indentations are (and exactly how many Tab keys each line is indented), and copy the indentations yourself manually, one line at a time. (See Chapter 8 of the *Handbook* for more on indentation.)

If you block-copy from the end of one page of the *Handbook* onto the beginning of the next page, the page number will be copied along with the code. You'll have to delete it in Inform.

The *Handbook* is also available online in the form of .odt (OpenOffice text) files. If you find yourself copying a lot of example code, it will probably be more convenient to download one of these files and use it as a source for copying.

How Much Scenery Is Enough?

As noted in Chapter 1, in the section “The Detail Trap,” it’s easy to get sidetracked by trying to cram too much scenery into a room. If your story is set in a modern house, the house will probably have a bathroom. You may be tempted to add a toilet, toilet paper, a sink with faucets, a bar of soap, towels and washcloths on a towel rack, a mirror that opens to reveal a medicine cabinet stocked with pill containers, a bathtub with a showerhead and a drain. This level of detail is probably not necessary, and may even be a bad thing. It’s a lot of extra work — and if you include these objects, the player will expect that manipulating them will have something to do with the story. If they’re just scenery, the player will be disappointed not to be able to look at herself in the mirror, turn the faucets on and off, and so forth.

All the same, it’s jarring, if the game includes a bathroom, to see this kind of output:

Bathroom

A typical bathroom. The door is to the west.

>x tub

You can't see any such thing.

>x sink

You can't see any such thing.

>x toilet

You can't see any such thing.

These responses destroy the illusion that the player is in a real room. A better approach is to create a single scenery object that stands in for all of the things in the room that aren't important:

Some fixtures are scenery in the Bathroom. Understand "sink", "toilet", "faucet", "mirror", "cabinet", "tub", "basin", "shower", "towel", "bath", and "mat" as the fixtures. The description is "The bathroom fixtures are not very interesting."

Instead of doing anything other than examining with the fixtures:
say "You have more important things to do right now than fiddle with the bathroom fixtures."

This preserves at least a thin illusion that the bathroom is a real place, while directing the player's attention elsewhere.

Generally speaking, if an object is mentioned in the room description, it should probably be implemented as a separate scenery object. A “stand-in scenery object” like the one shown above would be a better choice for things that the player might naturally expect to be in this sort of room, but that aren't important to the game.

Distant Scenery

It often happens, as you write a room description of an outdoor “room,” that you’ll want to mention things that are far away — visible, but not something that can be interacted with. Inform has no built-in way to handle this situation, but we can easily create one.

We’ll start by showing the problem, and then show how to fix it. Here is our first attempt at source code:

The Forest Path is a room. "Tall old trees surround you. The path continues north and south. In the distance to the west, off among the trees, you can see a crumbling stone wall."

The crumbling stone wall is scenery in the Forest Path. "The wall is ancient and moss-covered." Understand "ancient" and "moss-covered" as the stone wall.

This code is fine, up to a point. The player can now examine the wall. But while the room description indicates that the wall is off in the distance, Inform doesn’t know that. The result, when the player tries doing things with the wall, is less than great:

```
>x wall  
The wall is ancient and moss-covered.
```

```
>touch wall  
You feel nothing unexpected.
```

```
>take wall  
That's hardly portable.
```

Obviously, the player character wouldn’t be able to touch the wall, because it has been described (in the room description) as far away. To solve this problem, we’re going to create a new **property**. Objects in Inform can have many properties. (You can view the

properties of any object in the Game panel by typing SHOWME and the name of the object.) The printed name and description are properties, for instance. And creating new properties is easy. Let's create an either/or property called distant/near. Every object in the model world will be either distant or near, but all of them will be near unless we say otherwise:

A thing can be distant or near. A thing is usually near.

Instead of doing anything other than examining to a distant thing:
say "[The noun] [are] too far away."

The crumbling stone wall is scenery in the Forest Path. "The wall is ancient and moss-covered." Understand "ancient" and "moss-covered" as the stone wall. The stone wall is distant.

After creating distant as a property, we can make the stone wall (or anything else) distant, just by saying that it is. Now the output will be a lot more sensible:

```
>touch wall  
The crumbling stone wall is too far away.
```

The code above assumes that the distant thing will always be the first object the player refers to in an input. That is, it will be the *direct object* of the verb. In Inform source code, the direct object is referred to as the **noun**. If there's another noun later in the command (usually it would be in a prepositional phrase), you would refer to it in your source as the **second noun**.

To be safe, we might also want to trap commands like PUT VASE ON STONE WALL. In this command, the stone wall is the second noun. To handle this, you can write:

Instead of doing anything when the second noun is a distant thing:
say "[The second noun] [are] too far away."

This code won't work well if the command involves, for instance,

talking to an NPC about a distant thing. ASK GUARD ABOUT STONE WALL might produce the output, “The stone wall is too far away.” In fact, this will only happen if we’ve written our game so as to allow the ASK ABOUT action to refer to actual things, not just to topics. The way to do this is explained in Chapter 5, in the section “Topics of Conversation” on page 297. But wanting to exclude certain actions from an “Instead of doing anything” rule might come up in other situations too, so we’ll dig into it here. After creating an action called quizzing about, as explained in that section of Chapter 5, we could allow distant things to be quizzed about like this:

Instead of doing anything other than quizzing someone about something when the second noun is a distant thing:
say "[The second noun] [are] too far away."

If you’re reading closely, you may wonder why the code above uses “[are]”, and why this produces the word “is” when you test the game. This is one of the newer features of Inform. We’ll have more to say about this type of text substitution in Chapter 9. The point of doing it this way is that Inform is smart enough to tell whether the object under discussion is singular or plural. It will select “is” or “are” as needed. If we just wrote, “[The second noun] is too far away”, distant things that were plural-named, such as geese winging across the sky, wouldn’t work quite right. We’d see this:

```
>touch geese  
The geese is too far away.
```

With the geese, we might prefer to create a distant thing called the flock of geese, and not make it plural-named (since “flock” is singular). A herd of cows could be handled the same way. But if you get in the habit of using this type of text substitution when writing default messages that may have to apply to a number of different objects, your game will read much more smoothly. For a more complex way of creating an outdoor environment that

includes items in other locations, see “Indoors & Outdoors” in Appendix B of this book.

At this writing, Jon Ingold’s Far Away extension, which is designed specifically to deal with things that are too far away to be touched, has not been upgraded for 6L38 compatibility. To learn how to update it (and other extensions), turn to Appendix B.

Once you’ve edited Far Away, it will do what we’ve been discussing in this section. Just put

[Include far Away by Jon Ingold.](#)

near the top of your source code and then write a sentence saying that the crumbling stone wall is distant. With the extension in place, you won’t need to write your own Instead rules to produce “too far away” messages. You may want to do so for particular literary reasons. For example:

```
>touch moon  
The moon is much, much too far away!
```

But you won’t need to do that unless you want to.

Adding More Rooms to the Map

It’s possible to write a complete short game that takes place in a single room. But most games will need a number of rooms. The player travels from one room to another using standard compass directions — NORTH (or simply N), SOUTHWEST (SW), and so on.

Other methods of travel have been tried by various authors, and you may want to experiment with them at some point. In “Blue Lacuna,” by Aaron Reed, you can travel from place to place by

typing the name of something that lies in the direction that you want to go. In a game designed like this, CASTLE will take you closer to the castle (or cause you to enter it, if you’re already close), and so on. Aaron has released this system as an extension called Keyword Interface — but at this writing Keyword Interface is not yet fully compatible with 6L38. (I’ve notified Aaron of the problem.) Even after it is upgraded, you’ll find that it’s more complex than the average extension, so you should expect to do some study and some testing in order to get it to work the way you’d like it to in your game.



If your story is set aboard a ship, you may want to replace N, S, E, and W with FORWARD, AFT, PORT, and STARBOARD. (**Example 42** in the Documentation, “Fore,” shows how to do this. **Page 3.26**, “Directions,” offers

some other suggestions.) But for your first game, I’d suggest sticking with compass directions. All players who are not complete newcomers to IF will know how to use them.

Inform makes it very easy to set up a map containing rooms that are connected by compass directions. **Pages 3.2 and 3.3** in *Writing with Inform*, “Rooms and the map” and “One-way connections,” explain how to do it, but we’ll take a quick look here, and suggest ways to work through problems that may come up.

Where Did It Go?

The numbering of the Examples in Inform's Documentation may change in future versions. Likewise the numbering of the pages. However, the names of both Examples and pages should remain the same. If you can't find a page cross-referenced in this *Handbook*, consider the possibility that the numbering has changed.

Once you've created your first room, you can create more rooms simply by describing the map to Inform, like this:

Forest Path is a room. "Tall old trees surround you. The path continues north and south from here."

Canyon View is north of Forest Path. "The path from the south ends here at the top of a cliff, from which you have a spectacular view of a canyon."

Haunted Grove is south of Forest Path. "The trees press close around you, moaning faintly and waving their branches in an unsettling way. A path leads north."

This text will create a map with three rooms — from north to south, Canyon View, Forest Path, and Haunted Grove. Inform is smart enough to understand that if you say "Canyon View is north of Forest Path," Canyon View must also be a room, because rooms and doors are the only things that can be related to other rooms using a compass direction. We haven't told Inform that Canyon View is a door, so it must be a room.

Inform understands that the connections you have described run both ways. That is, because you've said Haunted Grove is south of Forest Path, Forest Path will automatically be mapped north of Haunted Grove. The player who goes south from Forest Path will

be in Haunted Grove, and by going north from Haunted Grove the player will return to Forest Path.

Capital Offense

In most situations, Inform is not fussy about whether you capitalize words in your source text. But you can't use a capital when mentioning map directions in your source (unless the direction is the first word in a sentence). Below are three code examples. The first two work, and produce exactly the same map; the third is a bug, and won't compile.

The Lounge is a room.
The Dining Room is north of the Lounge.

The Lounge is a room.
North of the Lounge is the Dining Room.

The Lounge is a room.
The Dining Room is North of the Lounge. [Error!]

The directions you can travel to leave a room are often called the room's exits. But "exits" is not a term that Inform understands, unless you write some code or include an extension that defines the word.

It's easy to create room connections that are one-way, or that bend. We'll show how to do that later in this chapter. A few map connections of this sort may be useful to make your world seem more real, but they tend to annoy players. Players expect that if they traveled from room A to room B using the command E, they should be able to get back to their previous location by typing W.

The room descriptions for Forest Path, Canyon View, and Haunted

Grove all tell the player which directions they can travel in when leaving the room. This is a nice way to help the player, though it can make the writing seem a little clumsy. As mentioned earlier, you can download and install an Inform extension (Exit Lister by Eric Eve) that will place the available compass directions in the status line at the top of the game window.

Page 3.2 of *Writing with Inform*, “Rooms and the map,” explains how to deal with a small but sometimes annoying problem in naming rooms and defining map connections: What if you have a room called Hut, and now you want to name a room South Of The Hut? This won’t work:

South Of The Hut is south of the Hut. [Error!]

Nor will this:

South Of The Hut is a room. South Of The Hut is south of the Hut. [Error!]

Either of these would work if Inform noticed the way we’re using capital letters, but it doesn’t. The solution is to use the word “called”:

South of the Hut is a room called South Of The Hut.

This sentence may look as if it was written by Gertrude Stein. (An avant-garde author of the early 20th century, Stein is most famous for the line, “Rose is a rose is a rose.”)

As you can see, Inform’s “natural language” syntax can occasionally be misleading or difficult for humans to read. The sentence makes sense if you read it the right way: South (a direction) of the Hut (a room we’ve already told Inform about) is a room (another room — a new one, this time) called South Of The Hut. This works perfectly, assuming Inform already knows there’s a room called the Hut.

The same problem can arise if we want to call a room something like Inside the Stone House. Inform understands “inside” and “outside” (or “in” and “out”) as directions for travel. So we can’t do this:

Inside the Stone House is inside from Haunted Grove. [Error!]

Here’s how to do it:

Haunted Grove is south of Forest Path. "The trees press close around you, moaning faintly and waving their branches in an unsettling way. A path leads north, and a house built of stone stands here."

Inside from Haunted Grove is a room called Inside the Stone House. The description of Inside the Stone House is "A small, dimly lit room. A doorway to the north leads deeper into the house."

Notice the phrase “The description of Inside the Stone House is”. Telling Inform that a description is a description is not usually needed when we define a room, but it is needed here. If we simply start a new sentence with “A small, dimly lit room,” Inform will think we’re giving a description of Haunted Grove. But we’ve already given Haunted Grove a description, so we won’t be allowed to give it another one. The rule is, Inform looks at the *first* room in the previous sentence (Haunted Grove) and thinks it’s what we’re talking about if we just start a new sentence with a quotation mark. Since we want to write a description of Inside the Stone House, we have to help Inform understand what we have in mind.

If you compile the simple game we’ve been working on so far, which now has four rooms (Forest Path, Canyon View, Haunted Grove, and Inside the Stone House), you’ll find that in Haunted Grove, the travel command IN takes you into the stone house, and

OUT gets you back out into Haunted Grove.

The Great Outdoors

Earlier in this chapter, in the section “Distant Scenery,” we looked at how to make distant scenery items that could be examined but not interacted with in any other way. But it’s also possible that when you’re creating an outdoors area, you’ll want the player to be able to use commands like ‘look north’ to be able to inspect what’s in the distance. And if there are any objects in the game that are large enough to be seen from a distance, it would be natural to want the output of a ‘look north’ command to mention them.

In addition, once a large object has been brought to the player’s attention in this way, you might want the player to be able to examine it, even if the result is something like, “Professor Plum is too far away for you to make out any detail.” This requirement is a bit tricky to code, because as far as Inform is concerned, things that are in other rooms are not in scope, which means the player won’t be able to refer to them at all. Or rather, the player is free to refer to them, but the parser will pretend they don’t exist.

If you want to write a realistic outdoor setting, spend some time studying Chapter 3.4, “Continuous Spaces and the Outdoors,” in the *Recipe Book*. The examples there illustrate some powerful techniques. Here we’ll take a quick look at a couple of them. First, a slight revision of the “Distant Scenery” example. We’re going to create a couple of distant scenery objects. We’ll give them names that start with “view-of-” so that Inform won’t confuse them with the real objects in other locations.

A thing can be distant or near. A thing is usually near.

Instead of doing anything other than examining to a distant thing:
say "[The noun] [are] too far away."

The Forest Path is a room. "Tall old trees surround you. The path continues north and south. In the distance to the west, off among the trees, you can see a low stone wall."

The winding path is scenery in Forest Path. "The path meanders from north to south."

The view-of-wall is privately-named scenery in the Forest Path. "The low stone wall appears to be ancient and moss-covered." Understand "wall", "low", "stone", "ancient" and "moss-covered" as the view-of-wall. The view-of-wall is distant. The printed name of the view-of-wall is "stone wall".

By the Wall is west of the Forest Path. "A crumbling stone wall runs from north to south here, blocking the way to the west. To the east, among the trees, you can see a path."

The crumbling stone wall is scenery in By the Wall. "The wall is ancient and moss-covered." Understand "ancient" and "moss-covered" as the stone wall.

The view-of-path is privately-named scenery in By the Wall. "The path is only faintly visible from here, meandering among the trees to the east." The view-of-path is distant. Understand "meandering", "path", and "trees" as the view-of-path. The printed name of the view-of-path is "path among the trees".

Next, we'll allow the player to look in a direction:

Direction-looking is an action applying to one visible thing and requiring light. Understand "look [direction]" as direction-looking.

Carry out direction-looking:
say "You see nothing unusual in that direction."

Next, we'll create a response when the player looks in a direction where we've placed some interesting scenery:

Instead of direction-looking west in the Forest Path:

say "There's a low stone wall off in the distance to the west."

Instead of direction-looking east in By the Wall:

say "To the east, a path meanders from north to south among the trees."

But what if the player has dropped something large in the other location? Ideally, we'd like it to be mentioned when the player looks in that direction. This requires a few more steps. Near the top of the code for the game, we do this:

A room has some text called the containing-name. The containing-name of a room is usually "".

To test the functionality we're going to add, we'll need an object large enough to be visible from a distance:

A thing can be huge. A thing is usually not huge.

The beach ball is in Forest Path. The beach ball is huge. The description is "Red and white." Understand "red" and "white" as the beach ball.

Next, we'll give our outdoor rooms containing-names, and add a function that will use this property:

The containing-name of the Forest Path is "Lying on the path".
The containing-name of By the Wall is "Not far from the wall".

To scrutinize (R - a room):

let L be a list of things;

repeat with item running through things in R:

if item is huge:

 add item to L;

if the number of entries in L > 0:

 say " [The containing-name of R] you can see ";

 say "[L with indefinite articles].";

otherwise:

 say "[line break]".

The final step is to revise the code for direction-looking so as to take advantage of the scrutinizing function:

Instead of direction-looking west in the Forest Path:
say "There's a low stone wall off in the distance to the west.[run paragraph on]";
scrutinize By the Wall.

Instead of direction-looking east in By the Wall:
say "To the east, a path meanders from north to south among the trees.[run paragraph on]";
scrutinize the Forest Path.

With these additions, when we go west to By the Wall and LOOK EAST, we'll get this output:

```
>look east  
To the east, a path meanders from north to south  
among the trees. Lying on the path you can see a  
beach ball.
```

The “The”

If you know a little about Inform programming, you might think that because the view-of-wall object created in the example above is privately-named and has a printed name, the code could just as easily read “View-of-wall is privately-named scenery...”, rather than, “The view-of-wall is privately-named scenery....” Since the name “view-of-wall” will never be used, why should the “The” make the slightest difference?

It does, though. If you omit the “The” when writing a paragraph that creates an object, Inform will assume that the object is proper-named. (An example of how this mechanism is designed to

work would be if you create an object by saying, “Bob is a man in the Gazebo.” Inform correctly infers that the object called Bob is proper-named, so it will never construct an output sentence that refers to “the Bob.”) The compiler will make this assumption even if the object is privately-named. As a result, substitution strings such as “[The noun]” in your text output code won’t work properly if you omit the “The”. Normally, this substitution will produce “The wall” in the output, or “Bob”, as needed. The “The” (either capitalized or not) is suppressed with proper-named objects. So if you forget the “The”, you’ll see ugly outputs like “wall is too far away.”

One problem remains. The beach ball is being mentioned (because it’s huge), but the command X BALL will produce the output “You can’t see any such thing.” True, there’s not much to see, because the beach ball is far away, but it would be nice if the parser didn’t produce such a confusing output. To fix it, we would need to play with the scoping rules. Fortunately, Example 365 in the Documentation, “Stately Gardens,” which is part of the “Continuous Spaces and the Outdoors” page in the *Recipe Book*, shows exactly how to do this, so we don’t need to go into it here. The solution begins with some code that looks something like this:

The Great Outdoors is a region. The Forest Path and By the Wall are in the Great Outdoors.

After deciding the scope of the player when the player is in the Great Outdoors:

repeat with the way running through directions:
 let next-room be the room the way from the
location;
 if the next-room is a room:
 place the next-room in scope.

More detail would be needed to produce a convincing illusion of

the great outdoors, but this should give you an idea of what's required: Objects in adjacent rooms have now been added to scope, which means the parser will recognize them when the player refers to them. They can now be examined (but nothing else) from adjacent rooms in the region. For a more complete implementation, with which the player can throw things in a direction and have them sail away out of sight, see "Indoors & Outdoors" in Appendix B.

Enterable Scenery

When the "room" is an outdoor location and a building is nearby, making the exterior of the building scenery is a good idea. This is not hard to do, but it can lead to two small problems that we need to look at.

First, we can't give the building's scenery exterior the same name as the room that is its interior. This might easily happen with a one-room building such as a barn or hut. This won't work:

The Farmyard is a room. "A muddy farmyard. A little red barn stands to the north."

The little red barn is scenery in the Farmyard. The description is "The barn is freshly painted a cheerful bright red."

Little Red Barn is north of the Farmyard. "In the barn you can see some stalls and some hay." [Error!]

The compiler will object, quite rightly, that we've tried to name two things — a scenery object and then a room — using the same name. Here's how to solve the problem:

The barn-exterior is scenery in the Farmyard. The description is "The barn is freshly painted a cheerful bright red." Understand "little", "red", and "barn" as the barn-exterior. The printed name of the barn-exterior is "little red barn".

Now the scenery object has its own name for code purposes, barn-exterior. But we've given it "little", "red", and "barn" as vocabulary, and we've also told Inform that if the game ever needs to print out its name for reader/players, it should call it "little red barn."

The second problem we need to deal with is that the player may try ENTER BARN as a command. Unless we say otherwise, Inform will report to the player that scenery objects can't be entered. When the scenery object is a building exterior, this is both rude and misleading. But it's easy to fix. While we're at it, we'll allow the player to use IN as a command, when in the Farmyard, in order to enter the little red barn:

Instead of entering the barn-exterior:
try going north.

Instead of going inside in the Farmyard:
try going north.

If the enterable thing is small (a refrigerator carton or phone booth, for instance) we might want to make it an enterable container rather than a separate room. (See the section on "Enterable

Containers & Supporters" in Chapter 3.) With a larger object, making it a separate room will work better.



Doors

In the real world, most indoor rooms are separated by doors. In Inform, a door is a special type of object because it's in two rooms at once and connects the two. In this section but we'll look at a couple of ways to improve on the default doors.

To create a door, create the rooms on both sides of the door first, but *don't* connect the rooms by mentioning directions. If you mention the directional connection between the rooms, Inform won't let you create a door between them. After creating the rooms, create the door, and tell Inform about its directions with respect to the two rooms:

The Entry Hall is a room.

The Billiard Room is a room.

The oak door is a door. The oak door is north of the Billiard Room and south of the Entry Hall.

We can't just name the oak door using the word "door": We have to add that extra sentence telling Inform that the door is a door. The following will compile, but it's an error:

The Entry Hall is a room.

The Billiard Room is a room.

The oak door is north of the Billiard Room and south of the Entry Hall. [Error!]

If we write it this way, Inform will think "oak door" is the name of a room. It will create a third room called oak door, which will lie between the other two rooms. You might think that Inform should understand that calling something a door makes it a door, but that could conceivably cause unexpected problems. What if you were creating rooms named after science fiction novels, and wanted a room called The Door Into Summer? To avoid this type of confusion, the compiler needs to be cautious so you'll have to write the extra sentence.

If you include the code shown above (the first three lines, not the second three) in your game, you'll notice that the door itself will be mentioned by the game's output along with any other objects in the room. In other words, a door is not scenery unless we make it scenery.

Inform's doors start out closed unless the author says otherwise, but will be automatically opened to allow the player to travel from place to place:

```
>s  
(first opening the oak door)
```

Billiard Room

You can see an oak door here.

If you find “(first opening the oak door)” distracting, one solution is not to make the room connections doors at all. When you need to mention a connection between rooms in your room description, just call it a “doorway.” Most players won’t mind if you sacrifice a bit of realism in order to make the game work more smoothly. There’s usually not much need for doors unless they’re part of a puzzle, or unless they’re so obviously part of the scene that omitting them would be unrealistic.

You can use the door kind in Inform to make other room-connecting objects, such as gates, ladders, and bridges. A ladder or bridge probably wouldn’t be openable: You’d want it to be permanently open. The reason to make it a door is so that it will be visible in both of the rooms that it connects. For instance:

The wooden bridge is a scenery door. The wooden bridge is south of the Meadow and north of the Forest Path. The wooden bridge is open and not openable. The description is "It's a handsome old bridge. Curiously, there's no creek running beneath it."

It's handy that Inform understands the command CROSS BRIDGE. If you consult the Index/Actions page in the IDE, you'll discover that CROSS is a synonym for ENTER, so you don't need to code it yourself. But if you create a ladder using the door kind, you'll need to write an Instead rule to handle CLIMB LADDER:

**Instead of climbing the rickety ladder:
try entering the rickety ladder.**

Inform doors are unusual in a couple of ways. First, a door can't be moved. If you write a rule like this:

**After throwing the brass lever:
now the weird door is in the Cellar.**

...the compiler will compile it, but you'll get a run-time error when you play the game. The error message will explain that doors can't be moved.

Second, unlike most other objects in your Inform code, a door object is in two rooms at once. This makes sense, but it can lead to a problem. If you put an ornate silver door knocker on one side of the front door, the knocker will be visible on the inside of the door, even when the door is closed! A simple solution in this case is to use the extension Deluxe Doors by Emily Short. This extension allows you to create "half-doors," each of which represents only one side of the door, and to keep them in sync, so that when the

player opens or closes one of the half-doors, the other opens or closes as well.



Locked Doors

A locked door is a slightly different matter. Personally, I feel that a locked door and hidden key don't make for a very entertaining puzzle. Hundreds of games have included locked doors, and if there's a doormat or a potted plant anywhere nearby, players will instantly know to

LOOK UNDER MAT and SEARCH POT. There's just not much fun in it anymore. I have played with this cliché in a couple of ways. In one game I included both a locked door that can never be opened because there isn't a key, and a locked door to which another character spontaneously gives the player a key without even being asked for it. Doors that can only be unlocked from one side (after you find a secret entrance to the room) are slightly more interesting.

Here's how to create a locked door in Inform, and how to make it friendly for the player. If the player carries the correct key, the door will be unlocked

The oak door is north of the Billiard Room and south of the Entry Hall. The oak door is a door. The oak door is scenery. The oak door is lockable and locked. The brass key unlocks the oak door.

Before going through the oak door:

if the oak door is closed and the oak door is locked:
 if the player carries the brass key:
 say "(first unlocking the oak door with the
brass key, then opening the door)[paragraph break]";
 now the oak door is unlocked;
 now the oak door is open.

The player carries the brass key.

Several new elements are introduced above. First, I've written a Before rule. Later in this chapter you'll see examples of Instead and After rules. To learn how these rules work, and how to employ them in your code, see page 242. Next, and more to the point in this particular example, if something can be opened and closed, we're allowed to make it lockable. Lockable is a property of certain kinds of objects: Doors and containers can be made lockable, but nothing else. (Technically, this is not quite true. We can also make a new kind of object — perhaps a detonator — and allow objects of that kind to be lockable and locked.) Next, if something is lockable, at the beginning of the game it can be either

locked or unlocked. During the game, the player who has the right key can unlock it — or your code can do so in response to some action by the player. For instance, a door with an old-fashioned bar might be locked and unlocked using the commands BAR DOOR and UNBAR DOOR. Such a door might not have a key at all.

You could write code so that a lockable door became not lockable, but this would only become useful if there was a way within the game to break the lock. Most often, a thing that is lockable will remain lockable (and unlockable, obviously) throughout the game.

If you read **p. 3.13**, “Locks and Keys,” in *Writing with Inform*, you’ll learn three different ways to tell Inform that a certain key can be used to unlock a lockable thing. The sentence used above, “The brass key unlocks the oak door,” seems the simplest.

In Inform, a lockable thing can have only one key. This is not usually a big problem. If you need to, though, you can write an Instead rule that will allow a second key to do the unlocking job. Here’s a rather silly example. Let’s suppose we’ve already told Inform that the tiny key unlocks the gold amulet, but we also want to be able to use the banana as a key:

```
Instead of unlocking the gold amulet with the banana:  
  if the player does not carry the banana:  
    say "You don't seem to be holding the banana.";  
  otherwise if the amulet is not locked:  
    say "The gold amulet doesn't seem to be locked.";  
  otherwise:  
    now the amulet is not locked;  
    say "You unlock the gold amulet with the banana."
```

If you create the oak door as shown on the previous page, the oak door will automatically be unlocked and then opened if the player carries the key. The only downside of this code is that it assumes the player *knows* the brass key unlocks the oak door. If you want to force the player to discover that fact, you’ll have to work out a way

to track what the player knows. Keeping track of the player's (or the player character's) knowledge is not difficult to manage, but the details may differ from one game to the next. The extension Epistemology by Eric Eve is designed to make it easy to track the player's knowledge.

Secret Doors

More interesting in a game than a locked door is a secret door — something that doesn't appear to be a door at all until its presence is revealed. Secret Doors by Andrew Owen is a simple extension that allows you to create secret doors. This extension is available on the Inform 7 website, but there are two problems with it. First, the word "when" is repeated in two of its rules. This is easily fixed by editing. The other is that it relies on an outmoded method for printing error messages. To learn how to fix this, see Appendix B.

If you include this extension and then create a secret door, the door will pretend not to exist until something happens in the game that causes it to be revealed. For instance, if the door is disguised as oak wall paneling, this would work:

[Include Secret Doors by Andrew Owen.](#)

The Billiard Room is a room. "Hand-rubbed oak paneling adds a warm glow above the broad green felt surface of the billiard table."

The Small Windowless Room is a room. "It smells dusty in here, as if the secret door hasn't been opened in ages."

The oak door is north of the Billiard Room and south of the Small Windowless Room. The oak door is a secret door.

The oak wall paneling is scenery in the Billiard Room. The description is "Richly carved oak paneling covers the north wall[if the oak door is open]. One of the panels has been opened; it's actually a door[otherwise if the oak door is revealed]. One of the panels has an unusually wide seam around it[end if]." Understand

"carved" and "panel" as the paneling.

After examining the oak wall paneling for the first time:
now the oak door is revealed;
say "One of the panels has an unusually wide seam
around it. On closer inspection, the panel proves to be a door!"

This produces exactly the type of interaction we'd expect of a secret door:

```
>n  
You can't go that way.
```

```
>open door  
You can't see any such thing.
```

```
>x paneling  
Richly carved oak paneling covers the north wall.
```

One of the panels has an unusually wide seam
around it. On closer inspection, the panel proves
to be a door!

```
>open door  
You open the oak door.
```

```
>n
```

Small Windowless Room

It smells dusty in here, as if the secret door
hasn't been opened in ages.

Dangerous Doors

When I was teaching some younger students the basics of IF, one them asked how to create a door that would slam shut behind the player. I thought this might make an interesting puzzle, so I wrote it up. The example below shows how to use an After rule to affect what happens when the player travels from one room to another:

The Corridor is a room. "The corridor stretches east and west from here. A massive stone door stands invitingly open to the north."

The Dank Cell is a room. "This cramped chamber smells of mold, and other things that are a lot less pleasant than mold. You can hear rats scurrying behind the walls. A massive stone door to the south is the only visible exit ... using the term 'exit' loosely, as the door [one of]has just slammed shut with a sound suggestive of finality and doom[or]is firmly shut[stopping]."

The massive stone door is a door. The massive stone door is scenery. The massive stone door is north of the Corridor and south of the Dank Cell. The description is "It's quite an imposing-looking stone door." The massive stone door is open, lockable, and locked.

Instead of closing the massive stone door:

if the massive stone door is open:

say "...but it looks so inviting! Why not just step through it and see what's on the other side?";

otherwise:

say "It seems already to have closed itself without your lifting a finger."

After going north from the Corridor:

now the massive stone door is closed;

say "As you step through the stone door, it swings shut with a terrible loud BOOM!";

continue the action.

You'll notice that the massive stone door is initially open — but also initially locked. Inform is happy to create a locked door that's open. As soon as the door is closed, its locked condition will keep it from being opened again.

To learn more about the syntax in the room description, which includes "[one of]" and "[stopping]", see "Text Insertions" on p. 382.

If this door were used in a real game, there would of course be some sort of hidden exit from the Dank Cell. Devising a hidden exit from a cell that seems not to have any exits ... well, let's just say I've seen a few authors try it, and some of their attempts were more convincing than others. The idea that there might be a trapdoor under the straw on the floor doesn't quite work for me: Why would any sensible jailer ever build a cell with a trapdoor in the floor? Giving the player a tool with which to loosen the bars on the window might make a better puzzle.

Travel by Fiat

Normally, the player moves from room to room under his own steam, by typing GO NORTH (or simply N) and so on. Once in a while, you may want to create a puzzle in which the player will be magically whisked from one room to another by taking some other action. This is easy to do. For example:

Instead of rubbing the magic lamp:

say "You are engulfed in a cloud of sweet-smelling pink smoke! When you emerge, coughing, you find that your surroundings have changed.";
now the player is in the Harem.

Windows

Real rooms often have windows. Windows have some interesting features. When you look through a window, you'll normally see what's on the other side. If the window is open, you may also be able to climb through it. (Or not.) A window is normally in two rooms, like a door. And if the room on one side of a window is lighted, it's very unlikely that the room on the other side will be a dark room. (For more on dark rooms, see p. 135.)

The easiest way to make a window that the player can actually climb through is to make it a door. This will handle the player's travel automatically, and will also keep the two sides of the window "in sync" with respect to whether they're open or closed. Since Inform doesn't understand "climb through", we'll also create a new action to let the player use the window:

The Lab is a room. "Welcome to the Test Lab. Many devious tests are conducted here. There's a wide window in the north wall."

The Porch is a room. "There's a wide window in the south wall."

The wide window is a door. The wide window is scenery. The wide window is north of the Lab and south of the Porch.

Climbing through is an action applying to one thing. Understand "climb through [something]", "climb in [something]", "climb out [something]", and "climb out of [something]" as climbing through.

Check climbing through:

if the noun is not a door:

say "You can't climb through [a noun]!" instead;

otherwise:

try entering the noun instead.

The commands LOOK THROUGH WINDOW and LOOK IN WINDOW cause Inform to run the SEARCH action. However, LOOK OUT WINDOW and LOOK OUT OF WINDOW aren't understood. We can use an Instead rule to write a description of whatever is on the far side of the window, and add an Understand directive that will give the player two more ways to look through the window.

Instead of searching the wide window:

if the location is the Porch:

say "There seems to be a laboratory in there, but you can't make out any details.";

otherwise:

say "Through the window you can see the porch,
but the view isn't good enough for you to make out any details."

Understand "look out of [something]" and "look out [something]" as searching.

If we wanted to mention any large objects that would naturally be visible through the window, such as a rocket on a launching pad, we can create them as distant scenery, using the techniques shown earlier in this chapter. Another refinement, which you may want to try working out for yourself, would be to make the "look out of" action different from the "look in" action, so that the player can look out the window only when in an interior-type location, and can look in the window only when in an exterior-type location. Depending on how your rooms are laid out, this might be accomplished using Regions (see page 129).

"You can't go that way."

A player who tries, in a certain room, to go in a direction for which there is no map connection in that room, will be told, "You can't go that way." This message has one advantage: It's perfectly clear. The player knows not to bother any more trying to go that direction in that room. But it's not very descriptive. Also, in an open outdoor setting such as a field, being told "You can't go that way" is unrealistic and rather silly. Fortunately, it's easy to write more interesting replacement messages:

Instead of going nowhere from Forest Path:

say "You take a few steps into the forest, but deciding it
might not be safe, you return to the path."

Note that this rule says "going nowhere *from*". Writing it as "going nowhere *in*" won't work. However, there are other situations in which the "going ... in" action is needed, and the "going ... from"

action won't work. The basic concept is, "going from" assumes that the action of going has succeeded. In the code above, the player has succeeded ... in going nowhere.

This code is fine as far as it goes, but the player will get the same output in response to UP or DOWN, which is not so sensible. We might customize our "You can't go that way" messages further like this:

Instead of going up in Forest Path:

say "The trees have no branches low enough for you to reach them."

Instead of going down in Forest Path:

say "There are no gaping holes or open mineshafts in the vicinity."

Depending on the features of the rooms in your map, you may want to write custom "You can't go that way" messages that are different for each room. But we'll borrow an idea from the next section, on Regions, to suggest a more streamlined approach. After telling Inform that Forest Path, Canyon View, and Haunted Grove are all in a region called Forest Area, we can write Instead rules that will apply across the entire region:

Instead of going nowhere from the Forest Area:

say "You take a few steps into the forest, but deciding it might not be safe, you return to the path."

Instead of going up in the Forest Area:

say "The trees have no branches low enough for you to reach them."

Instead of going down in the Forest Area:

say "There are no gaping holes or open mineshafts in the vicinity."

If you're using the Secret Doors extension, you'll have to do a bit

of extra work, because a secret door that hasn't been revealed will produce the default "You can't go that way" message, *not* the custom message you've written using an Instead rule like those above. But writing a custom message can be used to give the player an in-the-game clue. Following the code about the secret door in the Doors section, above, you could add something like this:

Before going through the oak door when the oak door is unrevealed:

say "You bump your nose on the oak paneling. Odd -- you had somehow absent-mindedly thought there ought to be a door there.";

rule succeeds.

This message will be output if the player tries to go north through the secret door before it's revealed.

Duplicate Exits & Twisty Connections

Let's suppose we've created a room that's described like this:

The Cellar is down from the Kitchen. "The low ceiling of this little room is festooned with cobwebs, and the floor is dirt. A rough doorway leads east, and the stairs up to the kitchen are built into the north wall."

Because we've said the Cellar is down from the Kitchen, Inform creates an up/down map connection between the two rooms. But you'll notice that the room description (in the interest of adding detail) mentions that the stairs are to the north. If the player should try to go north, though, she'll be told, "You can't go that way." This is not too friendly, but it's easy to fix:

Instead of going north in the Cellar, try going up.

By the way, Inform insists that we write this as “try going up”, not simply as “go up”. The reason is because there’s no guarantee that the action will succeed. Going up might not work for some reason: Maybe the stairs will collapse, trapping the player in the cellar! That’s why the word “try” is used so often in Inform code.

Sometimes we need to make a one-way connection between rooms. Possibly there’s a chute in the cellar, which the player can go down in order to reach the cavern — but once in the cavern, will be unable to climb back up the chute. It would be friendly to the player to mention that the chute looks a bit treacherous. (This example is similar to one of the first puzzles in Zork, by the way.) There are two ways to do this in Inform.

The Cellar is down from the Kitchen. "The low ceiling of this little room is festooned with cobwebs, and the floor is dirt. A rough doorway leads east, and the stairs up to the kitchen are built into the north wall. In the southeast corner is a hole that looks wide enough to enter, but if you climb down it, there's no guarantee you'll be able to get back up."

The Spider-Infested Cavern is down from the Cellar. "Spiders! Thousands of them!" Up from the Spider-Infested Cavern is nowhere.

Here we’ve created a one-way map connection by telling Inform that the up direction from the cavern leads nowhere. The other way to do it would be with an Instead rule:

The Spider-Infested Cavern is down from the Cellar. "Spiders! Thousands of them!"

Instead of going up in the Spider-Infested Cavern, say "The hole is too steep for you to climb back up."

The advantage of using an Instead rule is that you can tell the player exactly what the travel problem is.

In the original game of Adventure, some of the rooms were connected not in the normal way, but with “twisty” connections. One of the main puzzles in the game involved figuring out how to draw a reliable map. This type of puzzle is not used much in modern games. For one thing, players find it annoying and not fun. But once in a while you may want to create a connection between two rooms that is a bit twisty rather than straight. For instance, the room description might tell the player, “You can go east around the corner of the building.” To return after going east, you might need to go north. Here’s how to create this type of connection:

Deeper in the Cellar is east of the Cellar. "This little room smells awful."

The Cellar is north of Deeper in the Cellar.

West of Deeper in the Cellar is nowhere.

South of the Cellar is nowhere.

Notice that we have to tell Inform that after going east from the Cellar, we can’t get back where we started by going west — we have to go north. That’s why the two “nowhere” lines have been added. This makes the model world a little more realistic. It’s also a good idea if you’re including Exit Lister by Eric Eve. This extension will list the exits from every room in the status line — and if a room with only one actual exit shows two exits on the status line, the player may get a little confused.

For a more concise syntax that will produce “dog-leg” connections between rooms, see Example 7 (“Port Royal 2”) in the Documentation. We can do it this way:

East of the Cellar is north of Deeper in the Cellar.

An even more twisty and confusing map connection is to have one of the exits of a room lead back into the same room. To do that, you would write something like this:

East of Deeper in the Cellar is Deeper in the Cellar.

Hallways with Lots of Doors

A different type of mapping challenge arises when the story calls for a long hallway from which several doors lead off in the same direction. If the hallway runs from east to west, for example, there may be four or five doors that are notionally to the north, and four or five more that are to the south. There are a couple of ways to deal with this challenge, each with its own strengths and limitations.

First, you can break the long hallway up into several separate “rooms” (East End of Hallway, Center of Hallway, and West End of Hallway, for instance), each of which has its own exits to the north and south. If you do this, you’ll probably want to consider what happens if the player drops something large at one end of the hallway and then walks down to the other end. As explained earlier in this chapter, it’s possible to make objects visible from a distance, so this is not a huge challenge, it’s just extra work to set it up.

Alternatively, you can skip (in this one room) the notion of N/S/E/W travel commands. If you give each door a distinctive appearance, you can invite the player to GO THROUGH DOOR 16 as a method of traveling. Here is an example that shows how to do precisely that:

The Long Hallway is a room. "The hallway runs from east to west. In the north wall are three doors, numbered 16, 17, and 18." North of the Hallway is nowhere.

Door 16 is scenery in the Hallway. "To the door is nailed a brass number 16." Understand "number" as door 16

Door 17 is scenery in the Hallway. "To the door is nailed a brass number 17." Understand "number" as door 17.

Door 18 is scenery in the Hallway. "To the door is nailed a brass number 18." Understand "number" as door 18.

Room 16 is a room. "You are now in the featureless Room 16. The door is to the south." South of Room 16 is the Hallway.

Room 17 is a room. "You are now in the featureless Room 17. The door is to the south." South of Room 17 is the Hallway.

Room 18 is a room. "You are now in the featureless Room 18. The door is to the south." South of Room 18 is the Hallway.

Instead of entering Door 16:

```
say "[command clarification break]";  
now the player is in Room 16.
```

Instead of entering Door 17:

```
say "[command clarification break]";  
now the player is in Room 17.
```

Instead of entering Door 18:

```
say "[command clarification break]";  
now the player is in Room 18.
```

Instead of going north in the Hallway:

```
say "You can go through door 16, door 17, or door 18."
```

Changing the Map During the Game

In most of the games you may write, the model world will work the way you want it to if you create connections between rooms at the beginning of the game (that is, when creating the rooms in your source) and then leave the connections alone. But once in a while, you may want a connection between rooms to disappear while the game is being played — maybe because the rooms are in a cave complex and there has been a cave-in blocking a tunnel. Or maybe a magic door has suddenly appeared in a room, creating a connection where there wasn't one before. The magic door might even have a mind of its own, and wander off again. (Inform doesn't allow doors to be moved around during the game; if you

want a magic door to move around, you'll have to write some extra code to create an ordinary object that responds to the player's commands as if it were a door.)

To get rid of an exit from a room, change that direction of the room to nowhere. (It's usually a good idea to do this to both sides of the connection between rooms, just in case there's another route the player can use to get around to the other side of the blocked exit.) To restore an exit or create a new one, change the exit so that it points to the room that is the destination.

Here's a simple test game that shows how to do it. In this game, if the player tries the command UP before the Tree House has been visited, the only result will be a nudge ("You gaze speculatively....") Once the tree has been climbed, however, the UP command will work.

The Forest Path is a room. "Tall old trees surround you. That old oak tree, for instance."

The Tree House is a room. "What an amazing view!"

The old oak tree is scenery in the Forest Path. The description is "It's a sturdy old tree."

Instead of going up in the Forest Path:

if the Tree House is unvisited:

say "You gaze speculatively at the old oak tree. It looks as if it might be climbable.";

otherwise:

continue the action.

Instead of climbing the old oak tree:

change the up exit of the Forest Path to the Tree House;

change the down exit of the Tree House to the Forest Path;

say "You clamber up the tree....";

now the player is in the Tree House.

Next we'll look at a somewhat artificial example that has one or two added features. In this short game there are two north-south connections (between the Living Room and the Kitchen, and between the Bathroom and the Bedroom), but only one of them will exist at any time, depending on which button you push. To make the changes easier to test, I've put the buttons on a backdrop, so that they're always present no matter what room you're in. I also included Exit Lister, which will display the current exits in the status line. Notice that the status line will be updated each time you press a button.

Include Exit Lister by Eric Eve.

The Living Room is a room. "You can definitely go east here. You may or may not be able to go south."

The Kitchen is south of the Living Room. "You can definitely go east here. You may or may not be able to go north."

The Bedroom is east of the Living Room. "You can definitely go west here. You may or may not be able to go south."

The Bathroom is east of the Kitchen. "You can definitely go west here. You may or may not be able to go north."

The floating button holder is a backdrop. It is everywhere. It is not scenery.

Does the player mean pushing the floating button holder: It is very unlikely.

Rule for writing a paragraph about the floating button holder:
say "A button holder is floating in mid-air here. On it are a red button and a green button."

The red button is part of the floating button holder. The green button is part of the floating button holder.

Instead of pushing the red button:

change the south exit of the Living Room to nowhere;
change the north exit of the Kitchen to nowhere;
change the south exit of the Bedroom to the Bathroom;
change the north exit of the Bathroom to the Bedroom;
say "Living Room south is gone, Bedroom south is open."

Instead of pushing the green button:

change the south exit of the Living Room to the Kitchen;
change the north exit of the Kitchen to the Living Room;
change the south exit of the Bedroom to nowhere;
change the north exit of the Bathroom to nowhere;
say "Living Room south is open, Bedroom south is gone."

This neat little trick won't work with doors, unfortunately. Inform has rigid ideas about how doors work. It's possible to make a door seem to disappear during the game, even though it's still present. Doing this is awkward and error-prone, but the place to start would be with the Secret Doors extension, which is discussed earlier in this chapter. A better approach might be, as mentioned earlier, to create an ordinary thing that responds to the user's commands as if it were a door.

Regions

As explained on **p. 3.4** of *Writing with Inform* ("Regions and the index map"), using regions is a nice way to keep a larger map organized. After you've defined some regions, you'll also be able to use some of Inform's world-building features more easily. This is because you can test what region the player is in, and do something with the information. For instance, after creating a region called Forest, you could do this:

Every turn when in the Forest:

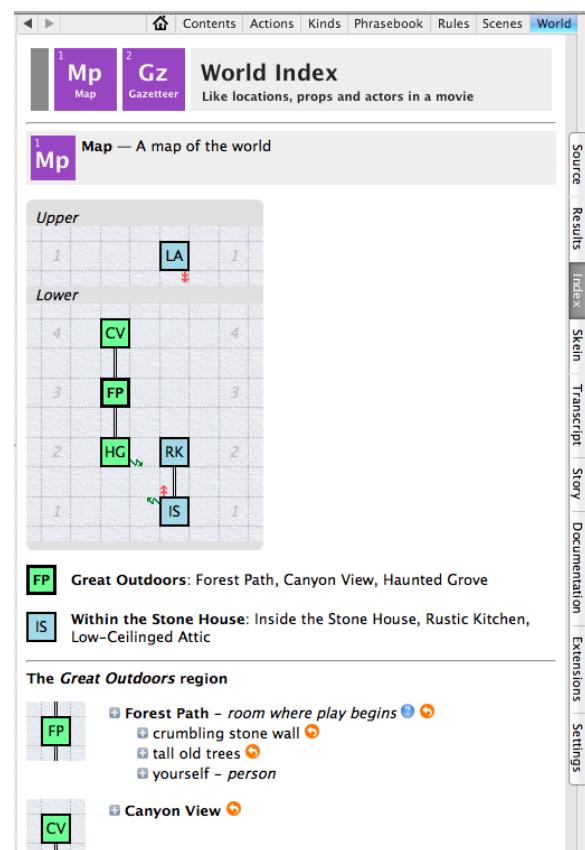
say "[one of]A bird chirps.[or]You hear a soft rustling in the bushes.[or]A butterfly flits past you.[at random]".

(The elements inserted in square brackets in a double-quoted text

give Inform instructions about how to print out the text. In the example above, the bracketed insertions allow Inform to produce a text output that changes. For more on this topic, see “Text Insertions” in Chapter 8 of the *Handbook*.) Creating a region and adding rooms to it is simple. You do it like this:

Forest is a region. Forest Path, Haunted Grove, and Canyon View are in Forest.

Once you’ve created a region, the Inform IDE will color the rooms of the region to match one another in the Index Map. This is one of several features in the IDE that will become more useful as your story gets larger. At right is a simple map based on some rooms we’ve used earlier in this chapter. There are two regions, one (the Great Outdoors) colored green and the other (Within the Stone House) colored blue. The room where the player character is located at the start of the story is Forest Path; it’s surrounded by a darker outline. The room called Low-Ceilinged Attic is shown in the upper level because it’s mapped upward from Inside the Stone House (abbreviated IS on the map).



I’ve found that it’s safer to define a region *after* creating the rooms

that will be in it — that is, the region definition should be placed below the rooms in the source code. This is because the room object is created the first time it's mentioned in the code. Inform understands that the only things that can be in regions are rooms, so it will add a new room when you first create the region, if it doesn't already know about that room. Some of the ways that you can write sentences that create rooms will confuse Inform if it already knows about a room that has that same name. Also, you need to be sure to use exactly the same room name in the region list that you use when creating the room. If there's a typo in the room name in the region list, Inform will cheerfully create a second, featureless room whose name has a typo in it. This can lead to hard-to-find bugs.

For consistency, and to make your code easier to read, I suggest always using the word “Area” in the names of your regions. So I would edit the code above to read like this:

Forest Area is a region. Forest Path, Haunted Grove, and Canyon View are in Forest Area.

You can create one region that's entirely within another region, but Inform won't let two regions overlap one another. When creating a region that's contained in a larger region, it's important to mention the rooms in only one region definition. The following won't work:

Room1 is a room. Room2 is a room. Room3 is a room. Room4 is a room. Room5 is a room.

The Big Area is a region. Room1, Room2, Room3, Room4, and Room5 are in the Big Area.

The Little Area is a region. Room1, Room2, and Room3 are in the Little Area. [Error!]

Here's how to get the desired result:

Room1 is a room. Room2 is a room. Room3 is a room. Room4 is

a room. Room5 is a room.

The Little Area is a region. Room1, Room2, and Room3 are in the Little Area.

The Big Area is a region. The Little Area, Room4, and Room5 are in the Big Area.

Notice that the Little Area is defined before the Big Area. This is so we can refer to the Little Area in the region definition for the Big Area. If we try to do it in the other order, Inform will think “Little Area” is a room — because anything in a region has to be a room. It will then get confused when we tell it that Little Area is a region. If you do it as shown directly above, it will work.

If you need to create regions (that is, groups of rooms) that overlap or that change during the course of the game, the workaround is fairly simple: Don’t use defined regions at all. Instead, use properties. For example:

A room can be cursed or uncursed. A room is usually uncursed.

Every turn when the player is in a cursed room:
say "Oooh, scary!"

At any point in the game, you can change a room from cursed to uncursed or vice-versa with a single line of code:

now the Dormitory is uncursed.

Backdrops

Rooms in Inform are not built out of anything — they’re just empty, featureless containers that you can move objects into and out of. In particular, you might expect that a room would have a ceiling, walls, and a floor. But if you try X CEILING, X FLOOR,

or X WALL in your game, you'll be told, "You can't see any such thing." Likewise, in an outdoor setting, X SKY and X GROUND won't work. Most players will probably understand this convention, and won't even think to try interacting with the walls, ceiling, and floor. But if you mention a wall, ceiling, floor, sky, or ground in the room description, creating it as scenery would be a polite thing to do, since players will usually try to examine (or pick up) anything that's mentioned.

Scenery is always in one specific room, but Inform also provides a special kind of scenery called a *backdrop*. A backdrop object is unusual because it can be in several places at once.

An easy way to add a little realism to your game is to use backdrops to create sky, ground, ceiling, floor, and so on only where they're needed:

The sky is a backdrop. "A clear and cloudless blue." The sky is in the Great Outdoors.

The ground is a backdrop. "It's rather dirty." Understand "dirt" as the ground. The ground is in the Great Outdoors.

Now if the player types X SKY in any room in the Great Outdoors, the game will reply, "A clear and cloudless blue." That's a definite improvement! (Note that "The description is" is not required for the descriptions of backdrops.) As we add indoor rooms, perhaps in a castle, they won't be in the Great Outdoors region, so a player who tries X SKY while in the castle will be told, very appropriately, "You can't see any such thing."

Backdrops are more versatile than you might expect. A backdrop could be used, for instance, to create a river that's present in several rooms. In one game I wanted a windowsill (a supporter — see p. 163) that could be reached from both inside and outside the room. At Emily Short's suggestion, I created the window as a backdrop, so that it could be in two rooms at once, and then made the windowsill a part of the window.

Removing a Backdrop

Getting rid of a backdrop entirely during play is easy. If we've created, for instance, some thick fog, when the player does something to cause the wind to blow, we can write:

`remove the fog from play;`

Removing a backdrop from certain rooms while leaving it in other rooms is slightly tricky, however. Inform has no command for this, but we can create a routine that will do it. What we need to do is give all of the rooms where the backdrop is to be found a property. Since we're going to create some fog, we'll allow rooms to be foggy or not foggy. We'll also give the player a giant bellows. Pumping the bellows will dispel the fog, but only from the current room.

A room can be foggy or not foggy. A room is usually not foggy.

The Desolate Moor is a room. "A gloomy treeless waste stretches out on all sides[if the fog is in the Moor], but you can't see very far, because the fog is closing in[otherwise]. You can see a path that extends north and south from here[end if]." The Desolate Moor is foggy.

The Haunted Grove is north of the Desolate Moor. "Thin, widely spaced trees of a mournful character surround you[if the fog is in the Grove]. It's difficult to see where you might go from here, because the fog presses close among the trees[otherwise]. A path leads south out of the grove[end if]." The Haunted Grove is foggy.

The Bog is south of the Desolate Moor. "The ground here is quite moist[if the fog is in the Bog], and the fog is thicker[otherwise]. A path extends out of the bog to the north[end if]." The Bog is foggy.

The thick gray fog is a backdrop. The description is "Tendrils of gray fog drift across the land."

When play begins:
move the fog backdrop to all foggy rooms.

The player carries some giant bellows. The indefinite article of the giant bellows is "a".

Pumping is an action applying to one thing. Understand "pump [something]" as pumping.

Check pumping:

say "[The noun] [are] not something you can pump."

Instead of pumping the giant bellows:

if the location is foggy:

say "As you pump the bellows with great vigor, the fog blows away!";

otherwise:

say "You've already dispelled the fog here.";

now the location is not foggy;

update backdrop positions.

The crucial thing in this example is the Instead rule. It makes the location not foggy, and then updates the backdrop positions (see **p. 8.8** in *Writing with Inform*, “Moving backdrops”).

Dark Rooms

The very first interactive fiction, a game called Adventure, was set in a cave. Like most caves, it was dark. As long as the player was carrying a lantern, the game could be played in what we now consider the normal way. But any room where there wasn't a light source would be pitch-dark.

In a dark room the player can't examine anything, won't be able to see things lying on the floor, won't be able to LOOK to read the room description, most likely can't read what's written in books and on pieces of paper, and may not be able to find an exit reliably so as to go back to a lighted room. You should still be able to take

an inventory of the objects you’re carrying while in a dark room, and (depending on how the game is written) you may be able to touch things in the room.



Today, the rooms in most games have light, so no lantern is needed. Rooms in Inform are always lighted unless you state otherwise.

objects (such as torches and flashlights) that are lit. It’s a convention of IF that dark rooms are completely dark, but Example 345, “Zorn of Zorna,” shows how to create a system in which the amount of light in a room can be dim.

A dark room to which you have to bring a light source is a standard type of puzzle, and most players will have no trouble figuring out what they need to do. You might consider some variation that makes it harder to bring a light source. Two obvious ideas are a flashlight for which you have to find batteries and a candle whose flame blows out due to gusts of wind. Both of these have been used in a lot of games, though. To create a really good dark room puzzle, you’ll need to come up with something more imaginative — perhaps a glass jar full of fireflies, a secret lever that opens a louvered skylight, or a friendly ghost who glows in the dark and can be persuaded to follow you.

To create an object in Inform that provides light, all you need to do is say that it does:

now the torch is lit;

In a real game, you might want the torch to burn out after a fixed number of moves, making a timed puzzle. Or finding the matches with which to light the torch might be a separate puzzle. If the

object is lit from the start of the game, you'd do it this way:

The ghost is a person. The ghost is lit.

But what if the player is in a dark room, and you want her to be able to find the switch so as to turn on the light? This situation can trip up the novice author, and here's why: Inform assumes that when things are in a dark room, the player can't sense or manipulate them. If the light switch is in the dark, the player will never be able to use it.

Here's a simple example that shows how to get around this problem. It involves using a special rule to add the light switch to scope. Also included are customized rules about how to announce darkness and — much more important for this example — how to print the description of a dark room. These methods are described in Chapter 17 of *Writing with Inform*, on [pages 18.19](#) (“Printing the announcement of darkness”) and [18.22](#) (“Printing the description of a dark room”). We need a special way to print the description of the room we’re calling the Library when it’s dark, because otherwise the player will have no idea that there’s a light switch in the room. “Guess what you can do in a dark room” is a very unfair type of puzzle.

The Library is a room. "Thousands of books line the shelves. An old-fashioned lamp with a green lampshade sits on the table. Mounted on the wall beside the door is a light switch." The Library is dark.

The oak table is a supporter in the Library. The old lamp is on the table.

The light-switch is a device in the Library. The light-switch is scenery. Understand "light" and "switch" as the light-switch.

Instead of switching on the light-switch:
now the lamp is lit;
say "By groping on the wall near the door, you find a light

switch. Click -- the lamp goes on."

Instead of switching off the light-switch:
now the lamp is not lit.

Rule for printing the announcement of darkness:
if the location is the Library:

say "Click -- the room is plunged into inky
darkness." instead;
otherwise:

say "It is now pitch dark in here!"

Instead of switching off the old lamp:
try switching off the light-switch.

After deciding the scope of the player when the location is the
Library:

place the light-switch in scope.

Library darkness count is a number that varies. Library darkness
count is 0.

Rule for printing the description of a dark room:

if the location is the Library and the library darkness count
is greater than 0:

say "You can't see a thing -- but as you grope
around in the darkness, your fingers touch a switch on the wall.";
otherwise:

increase the library darkness count by 1;

say "It is pitch dark, and you can't see a thing."

Test me with "look / switch switch".

If you look closely at the code above, you'll see a couple of other refinements as well. The game starts in the Library (since there's only one room), and we don't want the message about groping around and finding the light switch to appear at the very beginning of the game. So we create a counter (a variable) called "library darkness count." At the beginning of the game, this is 0 — but the

first time the description of a dark room is printed, the counter is increased to 1. Thereafter, when the player uses the LOOK command in the Library, she'll discover the light switch.

I also used an Instead rule so that if the player tries SWITCH OFF LAMP, the command will be redirected to SWITCH OFF LIGHT-SWITCH. This keeps all of the handling of the lamp's on/off condition in one place — in the switch. The switch is an Inform **device** (see p. 217), which as explained in Chapter 3 is one of the kinds of object that Inform allows you to create.

Backdrops in Dark Rooms

Inform assumes, by default, that a backdrop is something that a player will want to look at. For that reason, backdrops are not present in dark rooms, even when you've written code that states the backdrop is everywhere. If your game includes a backdrop that the player may want to smell, you'll need to do a little extra work. Here's how to create a backdrop that can be smelled even in a dark room:

The Forest is a room. "All around you stretches the Great Northern Forest. To the east is a cave."

The Cave is east of the Forest. The Cave is a dark room.

The air is a backdrop. It is everywhere. The description of the air is "You can't see the air!"

Instead of smelling the air:

if the player is in the Cave:
 say "Dank and foul.";
otherwise:
 say "Fresh."

After deciding the scope of the player when in darkness:
 place the air in scope.

The “After deciding the scope of the player” rule insures that the air will be present in the Cave.

Seemingly Identical Rooms

Once in a while, you might want to design an area of the map in which there are several rooms that have the same name and description (such as “You are in a maze of twisty little passages, all different.”). Internally, in your code, each of your rooms has to have a unique name of its own. But it’s easy enough to give several rooms the same printed name and description:

Land1 is a room. "The landscape stretches out to the horizon on all sides." The printed name of Land1 is "Landscape".

Land2 is south of Land1. "The landscape stretches out to the horizon on all sides." The printed name of Land2 is "Landscape".

Land3 is west of Land1. "The landscape stretches out to the horizon on all sides." The printed name of Land3 is "Landscape".

...and so on. To the player, all of these rooms will initially appear to be identical. But as in the original game of Adventure, from which the line about twisty little passages is borrowed, the player can easily drop a different object in each room and then draw a map based on the locations of the various objects and the routes between them. When I find myself (against my better judgment) designing a puzzle of this sort, I usually try to come up with a plausible reason why the player character wouldn’t want to drop anything, such as, “Better not. You might never be able to find it again.” This at least forces the player to come up with a fresh approach to mapping the region. It’s not a very original puzzle, but you might be tempted to try something of the sort, so it’s worth mentioning.

Floorless Rooms

As mentioned at the beginning of this chapter, when the player uses the DROP command to get rid of objects that are being carried, the convention of IF is that the objects end up on the floor. This is usually a sensible way for objects to behave — but what if the “room” is the top of a tree?

Creating a floorless room turns out to be very easy:

A floorless room is a kind of room. A floorless room has a room called the drop-location.

The Forest Path is a room. "Tall old trees surround you. That magnificent oak, for instance."

The old oak tree is scenery in Forest Path. "Plenty of low-hanging branches. You could probably climb it."

Instead of climbing the old oak tree:
try going up.

Top of the Oak Tree is up from the Forest Path. "The view from here is inspiring!" Top of the Oak Tree is a floorless room. The drop-location of Top of the Oak Tree is Forest Path.

After dropping something in a floorless room (called F):
move the noun to the drop-location of F;
say "[The noun] drop[s] out of sight."

The only thing you need to be careful of, with this code, is that every floorless room *must* have its drop-location defined. If you forget to do this, things that are dropped will end up (oddly enough) in the starting location of the game — the first room defined in your source.

When Is a Room “Visited”?

In Chapter 1 we introduced the idea of verbose and brief mode. When a game is in verbose mode, the text of each room’s description property is printed each time the player enters the room. In brief mode, however, the description is printed only the first time the player enters a room. Thereafter, the description is printed only if the player uses the LOOK command. (Note that other aspects of the room’s full description, namely a list of the non-scenery objects that are in the room, will always be printed when the player enters a visited room, even if the game is in brief mode.)

At the beginning of the game, only the room where the player character starts the game is marked as visited. All other rooms are unvisited. What’s interesting is that a room is marked as visited only *after* its description property is printed for the first time. This fact allows us to change the room description after the first time the player reads it:

The Throne Room is north of the Entry Hall. "This high-vaulted chamber is grandiose in the extreme. [if unvisited]Your first sight of its magnificence quite takes your breath away. [end if]Each of the dozens of richly woven tapestries lining the walls surely cost more than all of the shabby hovels and mangy livestock in the humble village where you were born."

Here, the sentence about the view taking your breath away will appear only the first time the Throne Room is seen.

If the game is in superbrief mode, the description property won’t print even on the player’s first visit. This mode is not used by most players, because room descriptions generally contain useful information! But it’s important to understand that you, the author, don’t get to control whether the player will see the wonderful room descriptions you’ve written.

Or rather ... there's a way to control it, though it would be rude. Let's suppose that something happens in a room in the course of the game that changes a room so drastically that you'd like to change both its description and its printed name. Perhaps there has been an explosion in the kitchen. The actual name of the room object won't change — it's still called Kitchen in the source code. But now we want it to be shown in the game's output as "Ruins of the Kitchen". This is easy. As part of the code that produces the explosion (whatever that might be), we write this:

now the printed name of the Kitchen is "Ruins of the Kitchen";
now the description of the Kitchen is "About five tons of icky cake
batter have splattered everywhere!"

The existence of the BRIEF and SUPERBRIEF commands, however, means that you can't be certain your players will ever read about the cake batter. As part of your explosion in the kitchen, then, you could include, "now the Kitchen is unvisited;". But if the player has cavalierly switched to superbrief mode, that won't work: They still won't see the new description. Arguably, this is their problem, not yours. But if you find it an insupportable intrusion on your authorial prerogatives, you can get rid of brief and superbrief modes entirely, forcing the player to see the complete room description each time a room is entered. Here's how to do it:

Use full-length room descriptions.

Understand the command "brief" as something new.

Understand the command "superbrief" as something new.

Mode-change-refusing is an action out of world, applying to nothing. Understand "brief" and "superbrief" as mode-change-refusing.

Carry out mode-change-refusing:

say "Sorry -- this game is always in verbose mode."

More About Room Descriptions

We've already seen (in the section on "Backdrops," earlier in this chapter) a few examples of rooms whose description can change. These changes were produced by using square brackets to insert bits of code in the room description itself. This can be done with an if-test, as shown above in the example of the Throne Room, or with a [one of] insertion. There are other possibilities as well. These techniques are discussed in more detail in the section on "Text Insertions" in Chapter 9 of the *Handbook*, "Phrasing & Punctuation," but here's an example of each technique to get you started:

The Bog is south of the Desolate Moor. "The ground here is quite moist[if the fog is in the Bog], and the fog is thicker[otherwise]. A path extends out of the bog to the north[end if]."

The Sunlit Clearing is east of the Bog. "Sunlight streams down into this charming and cheerful space. [one of]Butterflies flit about you[or]A chipmunk scampers past[or]Songbirds twitter in the trees[at random]."

There's more to room descriptions than this, however. Each time the player enters a new room or uses the LOOK action, Inform assembles a text to print out. The room's name is the first part of this text; it's followed by description you've written for the room. After printing out your room description, Inform will mention anything in the room that it considers interesting — mainly any visible objects that are not scenery.

The rules that are used for assembling the rest of the text are called the carry out looking rules. They're complex, and this *Handbook* is not the place to dissect them line by line. Instead, we'll mention a few of the things that you may want to do to customize the appearance of your game. You may often want to control how various objects are listed as part of the complete room description. A large chunk of Chapter 18 of *Writing with Inform*, "Activities,"

is devoted to this complex and useful topic, from 18.9, “Deciding the concealed possessions of something,” to 18.28, “Printing a locale paragraph about.” Close study of these pages and the Examples that go with them will give you plenty of ideas to experiment with.

Let’s look at a couple of ways to control the way objects are mentioned. We’ll start with this code:

Use the serial comma.

The Living Room is a room. "Your comfy living room."

The paper clip is in the Living Room.

Buffy the Labrador retriever is a female animal in the Living Room.

The sugar candy doll house is in the Living Room.

The output reads like this:

Living Room

Your comfy living room.

You can see a paper clip, Buffy the Labrador retriever, and a sugar candy doll house here.

Notice that the list of items that Inform has constructed is in a separate paragraph. Also, notice that the items are listed in exactly the order they were mentioned in the source code. (The statement, “Use the serial comma,” puts a comma after the next-to-last item in the list.)

Now we’ll add one sentence to the code for Buffy. This sentence will be an **initial appearance** (explained more fully in Chapter 3). This new sentence, beginning “Buffy the Labrador retriever is lounging...”, is not a description. Only when we’re creating rooms and scenery can we write a description that doesn’t start with the

phrase “The description is”. So Buffy has, as yet, no description; she only has an initial appearance:

Buffy the Labrador retriever is a female animal in the Living Room.
"Buffy the Labrador retriever is lounging here, shedding hair all over the place."

The initial description will remove Buffy from the list, and give her her own paragraph in the output. Now the output reads like this:

Living Room

Your comfy living room.

Buffy the Labrador retriever is lounging here,
shedding hair all over the place.

You can also see a paper clip and a sugar candy doll house here.

Notice the word “also” in the last sentence. Inform has noticed that there was a separate paragraph about Buffy before the basic list, so it added an “also”.

Next, we’ll add a scenery supporter to the Living Room.
(Containers and supporters are discussed in Chapter 3, “Things.”)
Since it’s scenery, it won’t be mentioned as part of the list of objects in the complete room description, so we’ll want to add a bit to the room description property itself:

The Living Room is a room. "Your comfy living room, complete with a falling-apart coffee table from Particle Board Heaven."

The coffee table is a scenery supporter in the Living Room. The description is "You really ought to replace it with something more upscale."

Adding the coffee table will have no effect on the way objects are

listed in the room. But if we make one more change, we'll see something new in the output. We're going to put the paper clip on the coffee table:

The paper clip is on the coffee table.

This changes the output significantly:

Living Room

Your comfy living room, complete with a falling-apart coffee table from Particle Board Heaven.

On the coffee table is a paper clip.

Buffy the Labrador retriever is lounging here, shedding hair all over the place.

You can also see a sugar candy doll house here.

This is Inform's normal handling: A scenery supporter will be mentioned in its own paragraph, *but only if something is on it*. However, this is not true of scenery containers. The contents of a container are presumed to be less immediately visible than what's on a supporter, so they won't be mentioned unless the player actually looks in (searches) the container.

Mentioning the paper clip as shown above is probably just fine — there's nothing very remarkable about a paper clip. But what if the object on the table is the priceless Etruscan figurine Mandy has been raving to you about throughout the first half of the game? In that case, this would be dull:

On the coffee table is an Etruscan figurine.

Eric Eve has suggested a simple way to get a more dramatic output, using the printing a locale paragraph about activity (see **p. 18.28** of *Writing with Inform*, “Printing a locale paragraph about”).

Rule for printing a locale paragraph about the coffee table when the Etruscan figurine is on the coffee table and the number of things on the coffee table is 1:

now the Etruscan figurine is mentioned;
say "On the coffee table you espy the priceless Etruscan figurine Mandy has been raving about!";
continue the activity.

Or perhaps you want that dramatic sentence to print only the first time the player enters the room rather than every time the figurine is still standing in solitary splendor on the coffee table. In that case, create a truth state (a true-false variable) that will shut off the special output after its first occurrence:

Figurine-mentioned is a truth state that varies. Figurine-mentioned is false.

Rule for printing a locale paragraph about the coffee table when the Etruscan figurine is on the coffee table and figurine-mentioned is false:

now the Etruscan figurine is mentioned;
now figurine-mentioned is true;
say "On the coffee table you espy the priceless Etruscan figurine Mandy has been raving about!";
continue the activity.

Chapter 3: Things



A lot of the fun of interactive fiction comes from being able to pick up and use objects in the model world. At the beginning of this chapter, you'll learn how to create things. Once you've started creating things, though, you'll find that leaving them lying around where players can just pick them up won't give players much of a challenge. We'll also look at ways to hide things in the model world, so that finding a useful object becomes a puzzle.

Most of the things you'll create in a game will have uses. Some kinds of things (such as keys) already have uses that Inform understands. But if you create a bicycle pump so that the player can blow up a flat tire, you'll also need to create an *action*, as described in Chapter 4 of the *Handbook*, so that the player can use the command INFLATE TIRE WITH PUMP. Creating actions so that things become useful is an important part of writing a good game.

Pretty much every object you create in your Inform game is a thing. Computer science majors would tell you that “thing” is a base class — a kind, in Inform’s terms — and that many other kinds, such as person and door, *inherit* from the thing kind. But we don’t need to worry about that jargon. In this *Handbook*, we’ll usually call an object in your game a thing only when it isn’t any other kind of thing, such as a door or container.

Creating Things

The most basic way to create a new thing is to tell Inform that it exists:

The paintbrush is a thing.

This is enough to create an object called the paintbrush. But as yet, the paintbrush is not anywhere in the model world. That is, it won’t appear anywhere when your players/readers encounter your game/story. Sometimes this is what you want: You may need to create objects that are offstage at the beginning of the game, so that your code can move them onstage later. More often, you’ll write an assertion that will cause the thing to appear in a certain place at the beginning of the game. You can do it this way:

**The Tool Shed is a room.
The paintbrush is in the Tool Shed.**

Another way to do exactly the same thing is this:

**The Tool Shed is a room.
The paintbrush is here.**

I suggest not using “is here,” however. If you need to move paragraphs or whole sections of your code around for any reason, or if you forget how you’ve defined the paintbrush and add more

code after the Tool Shed assertion and before the sentence that creates the paintbrush, bad things can happen. (That is, your code may acquire bugs.) It's safer always to tell Inform specifically where a thing is to be placed at the beginning of the game. This is a safe way to create things, however:

The player carries a bowling ball.
The duchess wears a diamond tiara.

Inform will understand that both the bowling ball and the diamond tiara are new things that need to be added to the model world. It will also understand that the diamond tiara is **wearable** — that it's something characters can put on and take off.

Containers and supporters will be discussed in detail later in this chapter. Briefly, a supporter is a thing that acts like a table, so objects can be placed on it. This would also work well:

The Tool Shed is a room.
The workbench is a supporter in the Tool Shed.
The screwdriver is on the workbench.

Now Inform knows that the screwdriver is a thing, and knows exactly where to put it at the start of the game.

The most important thing about things is that the player can pick them up and carry them around. This is not true of some other types of objects: The player won't be allowed to pick up a door or a person, for example.

Inform knows almost nothing else about newly created things, though. It doesn't know the difference between a screwdriver and a bowling ball. In order to have these two things behave in different ways in your game, you'll have to write some action-processing code. (To learn how to do this, see Chapter 4 of the *Handbook*.)

Things vs. Kinds

New Inform writers sometimes get into trouble by using the word “kind” when it’s not needed. This word has a special meaning in Inform. It refers to types of objects — what traditional computer programmers call “classes.” The usual reason to create kinds is so that you can write code that will apply to several different objects, like this:

A fruit is a kind of thing. The banana is a fruit. The orange is a fruit. The plum is a fruit. The apple is a fruit.

Before eating a fruit:

say "You're not hungry right now." instead.

The Before rule shown above will apply when the player types EAT ORANGE, or EAT PLUM, or EAT BANANA, or EAT APPLE. But if you should later happen to create a peach and forget to tell Inform that the peach is a fruit, the Before rule won’t be applied to EAT PEACH.

Here’s an example, adapted from a post on the newsgroup rec.arts.int-fiction, of how you can get in trouble using the word “kind” when you don’t need to:

A phaser is a kind of thing.

A phaser can be either set to stun or set to kill.

Instead of examining the phaser, say "Your shiny Mark Five phaser. Dual setting - stun and kill. [if the phaser is set to kill]It is currently set to kill.[Otherwise]It is currently set to stun."

A phaser is usually set to stun.

The player is carrying a phaser. Understand "Mark", "Five", and "shiny" as the phaser.

[Error: will not compile!]

Instead of setting the phaser to "kill":
now the phaser is set to kill;

say "You set your phaser to kill."

The problem is that the Instead rule is attempting to change the setting not of any individual phaser but of the entire *kind*. Inform won't let the author do that. There are a couple of ways to solve the problem. We can rewrite the Instead rule so that Inform knows which phaser to set:

Instead of setting a phaser (called P) to "kill":

now P is set to kill;
say "You set your phaser to kill."

Here's another way to do exactly the same thing without using the "called" phrase to create a temporary name for the object:

Instead of setting a phaser to "kill":

now the noun is set to kill;
say "You set your phaser to kill."

Noun & Second Noun

Notice the term "the noun" in the code above. The words "noun" and "second noun" have a special meaning in Inform. The noun is a temporary value (a variable) that refers to whatever object the player mentioned in the most recent command. For instance, if the player types EAT THE PIE," the pie object becomes (temporarily) "the noun."

Likewise, the second noun is the second object in a two-object command, such as STAB TROLL WITH SWORD. Here, the troll is the noun and the sword is the second noun. You should always use "noun" and "second noun" in code (though without quotation marks, of course) when you're not sure

what object the player will be referring to. For more on variables, see p. 405.

Both Instead rules for the phaser will work. Either way, Inform now understands that it's supposed to set one particular phaser to kill, and it's happy to do so. In general, though, creating a kind and then an object that has the same name as the kind is best avoided. Sometimes it's necessary; for instance, the door kind is built into Inform, and it would be silly to try to avoid calling a door a door. But if you can come up with a specific word for your new kinds, a word that is not used by any of the objects, you'll create fewer confusing bugs.

Unless you're planning to have several phasers in your game, there's no reason to make phaser a kind in the first place. Instead, make it a plain old thing. The first sentence in the code below does exactly that:

The player carries a phaser. The phaser can be set to kill or set to stun. The phaser is set to stun. The description is "Your shiny Mark Five phaser. Dual setting - stun and kill. [if the phaser is set to kill]It is currently set to kill.[Otherwise]It is currently set to stun." Understand "Mark", "Five", and "shiny" as the phaser.

Instead of setting the phaser to "kill":
now the phaser is set to kill;
say "You set your phaser to kill."

Now the Instead rule for setting the phaser works the way the original author of this code intended.

One reason for the confusion here, by the way, is that Inform quite often ignores “a” and “the” when compiling. There are a few situations where it notices “a” or “the”, such as when constructing lists, but in this particular case it pays no attention whatever to the difference that native English speakers would see between “a

phaser” and “the phaser”.

The Names of Things

When creating objects, it’s a good idea to add an adjective to the name. When possible, the adjective should be unique, not a word that can also be used with other objects. This is not required, but failing to do it can get you into trouble. Here’s a simple example that shows why:

The red potion vial is an open container on the table.
The red potion is in the red potion vial. [Error!]

This code won’t compile. The compiler complains, “You wrote ‘The red potion is in the red potion vial’: but this asks to put something inside itself, like saying ‘the bottle is in the bottle’.” The compiler gets confused because all of the words that can refer to the red potion can also apply to the vial. The solution is simple: Just give the vial and potion their own names:

The red vial is an open container on the table.
The healing potion is in the red vial.

In a real game, we’d need to write more code than this. For one thing, the way this has been written, the player could pick up the potion, which would be silly because the potion is probably be a liquid. Inform doesn’t know that a thing is a liquid unless you do some extra work. If you’re curious about liquid handling, you can consult page 10.2 of the *Recipe Book*. Liquids, ropes, and fire are among the more awkward concepts to implement in interactive fiction. For now, though, we’re just talking about giving things distinctive names.

Here’s a more complicated version of the same problem. Let’s suppose you’ve created three keys in your game — a rusty key, a

silver key, and a third object called simply the key. Inform will let you do this, as long as you define the plain old key (not an object called “the plain old key” but the key with no adjectives) first in your source code. During the course of the game, the player might be carrying all three of the keys, and might need to unlock a door using the one that you’ve called simply “key”. This will cause a bug to appear in your game. The output will look like this:

```
>unlock door with key  
Which key do you mean, the rusty key, the silver  
key, or the key?
```

```
>key  
Which key do you mean, the rusty key, the silver  
key, or the key?
```

The question above goes by the fancy term *disambiguation*. The parser is attempting to figure out what the player’s input means. It comes up with two or more possible meanings, and has no way to decide which is correct, because the input is ambiguous — the parser doesn’t know which key object the player is referring to. The command UNLOCK DOOR WITH KEY could mean several different things, so the parser needs to ask the player to provide more information. The parser tries to get rid of the ambiguity by asking the player to add some detail.

As long as the player wants to use the silver key or the rusty key, this is not a problem: The parser’s question can be answered SILVER or RUSTY and the game will proceed as planned. But if the player needs to use the plain key, the one for which there’s no adjective, the player is stuck: There’s no way to tell the parser that you mean the plain old key, other than by going into a different room, entering the commands DROP SILVER KEY and DROP RUSTY KEY, and then returning to the room with the locked door. To avoid giving your players headaches, be sure to give each key its own adjective when naming it.

Inform is very unusual among programming languages, by the way, in allowing you to name objects using spaces between words. Most programming languages would require that the various key objects above be named `silver_key` and `rusty_key` (using the underscore character), `silverKey` and `rustyKey`, or with some other combination of letters. The text name (what the player reads while playing the game) would be a separate piece of data. But in Inform, when you call something the silver key in your source code, you’re creating both a code name (`silver key`) and a name for output text purposes (“silver key”). There are times when the two types of names need to be separate, and in Chapter 9, “Phrasing and Punctuation,” you’ll learn how to set that up (see page 400).

Long Names

Normally, Inform looks only at the first nine letters in each word. The rest of the letters are ignored. This is true both for the names of things in your code and for the words in commands that the player types. Normally nine letters are plenty. (In the very first text-based games, only the first five or six letters in the player’s commands were read, and six letters weren’t really enough.) But as [p. 3.1](#) (“Descriptions”) of the Documentation points out, if you happen to put a superhero and a superheroine in the same room, the player will quite likely get the wrong result from the command `KISS SUPERHEROINE`.

In fact, the confusion can get deeper than that — unlikely, but possible. Let’s suppose that for some bizarre reason you’ve created the following four objects:

[The player carries a superheroism, a superheroine, a superheroich, and a superheroidiot.](#)

Here’s the result when the player tries to take inventory:

```
>i  
You are carrying:  
    four
```

Inform has created four indistinguishable objects, because it was only looking at the first nine letters.

There are two ways to get around this problem, if you ever need to. The easy way requires compiling to Glulx. If you're not already compiling your game to Glulx, go to the Settings page in the Inform IDE and click the Glulx button. Then add the following line near the top of your source:

[Use DICT_WORD_SIZE of 12.](#)

Now the player will be able to use both SUPERHERO and SUPERHEROINE in commands, and Inform will be able to tell the difference. You can use as large a number as you'd like, but if your game is written in English, it's hard to see how you would ever need more than the first 12 letters of each word.

If you need to compile to the Z-machine standard (possibly because you want your game to be playable on handheld devices), you won't be able to change the value of DICT_WORD_SIZE, so you'll need to resort to a little trickery. The next example is a stripped-down version of some code I used in my game "A Flustered Duck." Some leprechauns are having a picnic in a meadow, and there's also a single leprechaun (with whom the player can converse) wandering around playing a fiddle. The trick is, we're going to use words shorter than nine letters, but allow both the player's input and the game's output to use the longer words.

[After reading a command:](#)

let N be text;
let N be the player's command;
replace the regular expression "leprec" in N with "lpc";

change the text of the player's command to N.

The Grassy Knoll is a room. "Some leprechauns are having a picnic here. One leprechaun is sauntering around playing a sprightly tune on a fiddle."

Some lpchauns are scenery in the Grassy Knoll. The description is "They're enjoying their picnic." The printed name of the lpchauns is "leprechauns".

The lpchaun is a man in the Grassy Knoll. The description is "He's playing a fiddle." The printed name of the lpchaun is "leprechaun".

The first block of code strips a few letters out of the player's commands. If the player types X LEPRECHAUN, the game will see the command as X LPCHAUN. Then we use Inform's handy printed name property so that the object whose real name is lpchaun will be displayed as "leprechaun", and similarly for the lpchauns.

Initial Appearance

When you create a new object and put it in a room, it will be mentioned right after the room description, but in a very basic way. If we've created a banjo, for instance, the room description will end with a paragraph that reads, "You can see a banjo here."

Inform objects have a special property called **initial appearance**. If an object has an initial appearance, this will be used in the room description until the object has been picked up by the player.

If Inform sees a quoted sentence just after a new object has been created, it will know that this is the initial appearance of the object. We could create our banjo like this:

The Meadow is a room. "Wildflowers carpet the meadow."

The old banjo is in the Meadow. "A banjo lies forgotten among the wildflowers." The description is "It's a 1938 Selmer 5-string."

The sentence "A banjo lies forgotten among the wildflowers" is the initial appearance of the banjo. The term "initial appearance" is actually the name of a **property** that objects can have in Inform. Properties are a type of data that's attached to an object. The description of an object is another of its properties, and the printed name (shown earlier in the example that involved leprechauns) is yet another.

When we give the banjo an initial appearance, this is what will happen when the player enters the Meadow:

Meadow

Wildflowers carpet the meadow.

A banjo lies forgotten among the wildflowers.

Having the line about the banjo off in a paragraph by itself looks a little odd, but that's mainly because the room description of the meadow is so brief. If the room description were three lines long, having a new paragraph about the banjo would look perfectly natural.

An initial appearance will be used only until an object is picked up for the first time by the player character. There may be times when you'd like an object to be referred to in a non-default way in room descriptions on an ongoing basis, or possibly in several non-default ways depending on which room it's in. The following code does that:

Rule for writing a paragraph about the shovel: say "[if the shovel is in the Garage]Your shovel lies in the corner against the wall.
[otherwise if the shovel is in the Tool Shed]On a shelf is your handy shovel.[otherwise if the shovel is in the Work Site]Your shovel is stuck in the ground here.[otherwise]You seem to have

`left the shovel lying here.[end if].`

Adding Vocabulary Words with “Understand”

When you create an object, such as the paintbrush we created earlier in this chapter, Inform is smart enough to understand two things at once. First: you, the author, can refer to the object in your code as a paintbrush, and the compiler will know what you mean. Second: the player who is playing your game can also call it a paintbrush, and the parser will know what the player means.

When you first start learning Inform, these two facts may seem to be almost the same — the object is a paintbrush, and that’s what it’s called. What could be complicated about that? But in reality, the name of an object for internal purposes (that is, when you’re writing code) is not at all the same thing as the word(s) the player can use to refer to the object or the words that are printed out by Inform as the story unfolds for the player. They’re often the same, but they don’t have to be. In fact, Inform allows you to make them completely different if you need to. (See the section on “The Names of Things” in Chapter 8 of the *Handbook*.)

After creating an object, you’ll almost always want to add extra vocabulary words to it — words that the player can use to refer to it. With a paintbrush, for instance, the player will quite often want to call it a brush. But the parser won’t understand that word unless you tell it to:

`The paintbrush is in the Tool Shed. Understand "brush" as the paintbrush.`

Once you’ve added the second sentence, the player can use the word “brush” to refer to the paintbrush — but the author can’t. This is a key concept: The author can only refer to an object using the actual word or words that are used in the sentence that creates

the object.

When you write a description for a new object, you'll quite often find that you're adding extra adjectives. These should always be added as vocabulary:

The paintbrush is in the Tool Shed. The description is "The bristles of the paintbrush are stiff with dried paint." Understand "brush", "bristles", "stiff", "dried", and "paint" as the paintbrush.

If you also have a can of paint in your game (which wouldn't be surprising if you've created a paintbrush), the word "paint" will end up being ambiguous. It will be able to refer either to the brush or to the paint can (and possibly to the paint *in* the can as well), and also to the command PAINT. Handling all of the possibilities in a case like this can get a little tricky. We're not going to go through the whole troubleshooting process here, but it's certainly something to be aware of when you start creating objects whose names and vocabulary words overlap.

Inform will attempt to keep track of what you mean when writing the game, and the parser will try to figure out what the player means when entering the word PAINT. If the parser can't figure out what the player meant, it will ask questions. You can help the parser by writing "does the player mean" rules (see **p. 17.19** of *Writing with Inform*, "Does the player mean...").

Conditional Vocabulary

Most of the objects in a game will likely have the same vocabulary words from one end of the game to the other. But there are situations in which you may want to switch certain words on or off. For instance, if the vase gets broken during the game, the player should be able to refer to it as BROKEN VASE — but not otherwise.

The simplest way to do this is to refer to properties of the object

when listing the vocabulary words:

The porcelain vase is in the Museum Lobby. The vase can be broken or unbroken. Understand "broken" and "shattered" as the vase when the vase is broken.

Instead of attacking the vase:

now the vase is broken;
now the printed name of the vase is "broken porcelain
vase";
say "You shatter the vase."

Notice that the Instead rule both changes the broken/unbroken property of the vase and changes the vase's printed name.

For more complex story situations, you may want to create scenes (as described in Chapter 8 of the *Handbook*) and make the vocabulary words that the player is allowed to use depend on whether a scene is happening:

Daytime is a recurring scene. Daytime begins when the sun is part of the sky. Daytime ends when the sun is not part of the sky.

Understand "twittering" and "chirping" as the birds when daytime is happening.

For more on giving objects sets of words (like broken and unbroken) as properties, see the section on “Word Properties” later in this chapter.

Containers & Supporters

Every object in your model world (except backdrops and doors, which operate in a slightly different way) is either in a room, or it's off-stage. If an object is off-stage, it's nowhere, at least at the moment. But even when something is off-stage, it's still part of the game, and could be moved into play later on. (See the section

“Moving Things Around,” below, to learn how to do this.) The question of where things are located is rather interesting, as we’ll discover in the section “Testing Where a Thing Is.” Before we dig into that question, we need to introduce two new kinds: containers and supporters. These were introduced briefly at the end of Chapter 2, in the section “Room Descriptions.” Now it’s time to take a closer look.



A container is, as you can probably guess, an object that can contain other things. That is, the player can put things *in* a container. Most of the time, if you need a basket or a cupboard in your game, you’d make the basket or cupboard a container.

A supporter is like a table: it’s an object that you can put things *on*. Inform understands the difference between a supporter and a container. If the player tries to put something *in* a table, she’ll be told, “That can’t

contain things.” If she tries to put something *on* a container, such as a cupboard, she’ll be told, “Putting things on the cupboard would achieve nothing.”

By default, a supporter is assumed to be a piece of furniture: It’s not scenery (unless you make it scenery), but it’s fixed in place. If you want to create a portable supporter, such as a tea tray, you need to tell Inform that it is not fixed in place:

The tea tray is a supporter on the buffet. The tea tray is not fixed in place.

If the player happens to be carrying the tea tray at the beginning of

the game, Inform will guess correctly that even though it's a supporter, it's not fixed in place. But if it's not initially carried, you have to explicitly say that it's not fixed in place.

There are ways to create an object (such as a chest of drawers) that the player can put things either in or on; see the section “Objects that Have Parts,” later in this chapter. Such an object can behave like a supporter in response to some player commands, and behave like a container at other times. For the rest of the discussion in the section you’re reading now, though, we’re going to assume that containers and supporters are entirely different. The main thing they have in common is that the player can put movable things on or in them.

Containers have some special properties that are not available for supporters. A container can be **openable**. If you create a container but don’t tell Inform that it’s openable, Inform will assume that it’s permanently open — that it operates pretty much like a basket. On the other hand, if you tell Inform that your cupboard is openable, then the commands OPEN CUPBOARD and CLOSE CUPBOARD will work just the way the player would expect them to (though the cupboard won’t have an actual door — you can give it a door, but that’s a more complex coding challenge; for details, see “Objects that Have Parts,” later in this chapter).

Your game will automatically keep track of whether each container is opened or closed. If it’s closed, the player won’t be able to see or take anything that’s inside. On the other hand, if the container is not only openable but **transparent**, the player will be able to see what’s inside even when the container is closed, but won’t be able to take what’s inside. The transparent property is good for creating things like bird cages and glass-front sideboards.

A container that is openable can start the game either **open** or **closed**. Inform understands that “not open” means the same thing as “closed.” So we could create a basic cupboard like this:

The cupboard is a closed openable container in the Kitchen.

If a container is openable, it can also be lockable. If it's lockable, it can start the game either locked or unlocked. And as **p. 3.13** of *Writing with Inform* ("Locks and keys") explains, things that are lockable can be given keys.

In fact, Inform is a little pickier than this: By default, you can only say that something is lockable if it's a container or a door. If you want to create a small gold locket as a piece of jewelry, and give it a key, one easy way to do it would be to make it a container — after which you'll probably want to write an Instead rule to prevent the player from putting anything at all into it (unless putting a small photograph or a magic bean into the locket is the solution to a puzzle). This is not difficult to do:

The player carries a small gold locket. The locket is an openable container. The locket is lockable and locked. The tiny gold key unlocks the locket.

The player carries a bowling ball and the tiny gold key.

Instead of inserting something into the small gold locket:
if the locket is closed:

say "You'd need to open the locket to do that.";

otherwise if the player does not carry the noun:

say "You're not holding [the noun].";

otherwise:

say "There's not room for [the noun] in the locket."

Test me with "put ball in locket / unlock locket with key / open locket / put ball in locket".

Note the use of "inserting something into" in the code above. One of the common mistakes authors make is trying to write a rule for "putting something in" something else. Inform lets the player use the syntax PUT BOWLING BALL IN LOCKET, but the action that this produces is inserting it into, not putting it in.

But there's an easier way. By adding a little more code, we can make the locket lockable and openable even though it's not a container. The reasons why this type of code works the way it does are a bit technical. What you need to know is that before you make something openable or lockable (unless it's a container or a door), you have to tell Inform that it *can be* openable or lockable. Here's how:

The player carries a locket. The locket can be lockable. The locket is lockable. The locket can be openable. The locket is openable. The locket can be open. The locket can be locked. The locket is not open. The locket is locked.

The player carries the tiny gold key. The tiny gold key unlocks the locket.

If you do this, you'll find that the locket can be opened and closed, locked and unlocked — but it can't contain things, because it isn't a container. The code above doesn't include a description of the locket (which should probably change depending on whether it is open or closed). Nor does the code tell the player what will be discovered upon opening the locket, which would presumably be important information.

We were talking, a couple of pages back, about a kitchen cupboard. Let's make the cupboard a little fancier:

The glass-front cupboard is an openable transparent lockable container in the Kitchen. The cupboard is closed and locked. The brass key unlocks the cupboard.

In order to allow the player to UNLOCK THE CUPBOARD DOOR, we might want to give the cupboard an actual glass door. To do that, see "Objects that Have Parts" on page 210. Another way would be to make the word "door" a synonym for the cupboard.

Inform assumes that the cupboard is *permanently* openable, and that it can be opened or closed during the course of the game. But your code can change a container to not openable during the course of the game. This is something you will rarely need to do, but someday you might want to create an openable lockable container that is closed and locked, and that has *no* key. If the solution of the puzzle is HIT CUPBOARD WITH HAMMER, you might create a new action called attacking it with and then write some code along these lines:

Carry out attacking the cupboard with the hammer:
now the cupboard is open;
now the cupboard is not openable;
now the cupboard is unlocked;
now the cupboard is not lockable;
say "You smash the cupboard door with the hammer, and it springs open."

Once this cupboard has been smashed, it's no longer lockable and no longer openable.

Inform has a standard way of describing containers and supporters and their contents, but we can change this if we need to. To look at what usually happens (unless we write some new code), let's create a simple game that has three containers and a supporter. One of the containers (the cupboard) and the supporter (the table) are scenery. Another container, the suitcase, is closed and openable. The final container, a basket, is not scenery and not openable. That is, the basket is permanently open. Here's the code for the game:

The Living Room is a room. "Your standard American living room, equipped with a table and a cupboard."

The table is a scenery supporter in the Living Room.

The cupboard is a closed openable scenery container in the Living Room.

The basket is a container in the Living Room.

The suitcase is a closed openable container in the Living Room.

The pear is on the table. The apple is in the cupboard. The plum is in the basket. The carrot is in the suitcase. The player carries a banana.

Test me with "open suitcase / look / take carrot / look / open cupboard / look / take plum / look / take pear / look"

If you haven't used the TEST ME command, this would be a good time to try it out. Create a new, empty project, paste the code shown above into it, and click the Go! button. When the game appears in the right-hand page, enter the command TEST ME. Inform will run through all of the commands in the "Test me with" line, above. Here's the output:

Living Room

Your standard American living room, equipped with a table and a cupboard.

On the table is a pear.

You can also see a basket (in which is a plum) and a suitcase (closed) here.

```
>test me  
(Testing.)
```

```
>[1] open suitcase
```

You open the suitcase, revealing a carrot.

```
>[2] look
```

Living Room

Your standard American living room, equipped with a table and a cupboard.

On the table is a pear.

You can also see a basket (in which is a plum) and a suitcase (in which is a carrot) here.

>[3] **take carrot**

Taken.

>[4] **look**

Living Room

Your standard American living room, equipped with a table and a cupboard.

On the table is a pear.

You can also see a basket (in which is a plum) and a suitcase (empty) here.

>[5] **open cupboard**

You open the cupboard, revealing an apple.

>[6] **look**

Living Room

Your standard American living room, equipped with a table and a cupboard.

On the table is a pear.

You can also see a basket (in which is a plum) and a suitcase (empty) here.

>[7] **take plum**

Taken.

>[8] **look**

Living Room

Your standard American living room, equipped with a table and a cupboard.

On the table is a pear.

You can also see a basket (empty) and a suitcase (empty) here.

>[9] **take pear**

Taken.

>[10] **look**

Living Room

Your standard American living room, equipped with a table and a cupboard.

You can see a basket (empty) and a suitcase (empty) here.

This output shows several things about how Inform handles containers and supporters. Sometimes the game will add sentences of its own after the room description that you wrote; other times, it won't add anything. Here are the normal rules (which we can change if we need to):

- 1) If a container is scenery, it doesn't get its own paragraph of output after the room description — not even when it's open and something is visible inside. If the player wants to see what's in a scenery container, she has to LOOK IN it or SEARCH it. (These two commands lead to the same action.)
- 2) If a supporter is scenery (as the table is in this game), it gets a separate paragraph after the room description, but only if something is on it. When nothing is on it (after we TAKE PEAR in this game) the table no longer rates a paragraph of its own. Inform assumes that things sitting on supporters are more immediately visible than things in open containers. But if nothing is on the scenery supporter, Inform assumes that it has already been mentioned in the room description, and adds nothing.
- 3) If a container is not scenery, Inform will normally add a paragraph about it after the room description (assuming it's in the room — not if the player is holding it). If the

container is openable and closed, Inform will add “(closed)” after mentioning it. If it’s open and contains something, Inform will list the contents. If it’s open and empty, Inform will say “(empty)”.

Stealthy Containers

The logic shown above is fine as a basic way of designing a game, but you may run into situations in which it doesn’t work well. For instance, you might want it to be less than obvious that a closed openable container is actually a container at all. Getting rid of the “(closed)” text would solve that. Here’s how:

Rule for printing room description details of a closed container: stop.

Once the closed container is picked up by the player, however, the “(closed)” will reappear when the player takes inventory. To prevent that, we need another few lines:

Rule for printing the name of a closed container (called C) while taking inventory:

say “[printed name of C]”;
omit contents in listing.

The initial appearance property can also help get us get specific printouts for containers, as can the printing a paragraph about activity. Let’s look at a more complete example. We have a hollow log (an open container) in which is a gold key. We don’t want to make the log scenery, because the player needs to be able to pick it up and take it to the river in order to cross the river.

Our first thought might be to write it this way:

The Forest is a room. "Tall old trees stand on all sides."
The hollow log is in the Forest.
The gold key is in the hollow log.

If we tell Inform that the key is in the log, we don't even have to mention that the log is an open container; Inform will figure that out. (For that matter, if we say that Steve is wearing a hat, Inform will figure out that Steve is a person without our needing to say so, because only people can wear things; and also that the hat is wearable.) But when we compile this code, we'll find that the key is in plain sight, so the puzzle will fall flat. Here's the output:

Forest

Tall old trees stand on all sides.

You can see a hollow log (in which is a gold key) here.

One way to get rid of the mention of the key is to create an initial appearance for the hollow log, like this:

The Forest is a room. "Tall old trees stand on all sides."

The hollow log is in the Forest. "A hollow log lies fallen next to the path."

The gold key is in the hollow log.

The new sentence, "A hollow log lies fallen next to the path," is *not* the description of the log. (We haven't written a description yet.) It's the log's initial appearance. As explained earlier in this chapter, in the section "Initial Appearance," Inform will use the initial appearance we've given to the log instead of writing its own paragraph about the log. But it will only use the initial appearance until the log has been picked up. If the player picks up the log and drops it again, Inform will toss out the initial appearance and go back to its standard way of mentioning the log, thus revealing the gold key to the player.

A slightly better solution is to give Inform a new rule for writing a paragraph about the hollow log. Here's how to do it:

Rule for writing a paragraph about the hollow log:

say "[if the location is the Forest]A hollow log lies fallen next to the path[otherwise]A hollow log is lying here[end if]."

When we've written a "rule for writing a paragraph about", Inform will *always* use this rule when adding the log to a room description rather than construct its own sentence about the log, so the gold key will remain hidden until the player actually thinks to search the log. (Of course, the key might fall out when the player picks up the log. That's a more complex situation, which I'll leave you to work out for yourself. Hint: Try writing an After rule, and include the phrase "for the first time".)

The downside of writing a new "rule for writing a paragraph about" is that if we *do* want the contents of the hollow log to be mentioned at some point in the game, we'll have to write a more complex rule that will tell Inform when we do or don't want this extra output, and how the extra text should be put together.

We're not quite out of the woods yet, though (so to speak). Remember, we didn't make our hollow log scenery, because we want the player to be able to pick it up and move it to another location. While carrying it, the player might think to take inventory. Here's the result:

```
>i  
You are carrying:  
  a hollow log  
  a gold key
```

Oops — the gold key has been revealed again. This happens because the contents of open containers and supporters that the player is carrying are listed when an inventory list is constructed. To prevent this, we need to add another new rule. This is like the one mentioned a couple of pages back, but here we'll apply it specifically to the hollow log rather than to all closed containers (because, of course, the hollow log isn't closed; it's just behaving

in a mysterious way because it's a puzzle):

Rule for printing the name of the hollow log while taking inventory:
say "hollow log";
omit contents in listing.

Sometimes we may want an open container to list its contents. We just don't want Inform to print out an annoying reminder that the container is closed or empty every time it includes the container in a list. **Page 18.10** of *Writing with Inform*, “Printing the name of something,” shows how to handle this. Adapting the code there slightly, we'll create a pillbox. While we're at it, we'll restrict the pillbox so that it can only contain pills. This type of restriction is often useful with small containers. (Another way to prevent the player from putting a bowling ball into the pillbox would be to use the extension called Bulk Limiter by Eric Eve.)

A pill is a kind of thing. The blue pill is a pill. The red pill is a pill.
The yellow pill is a pill.

The player carries a paper clip and a pillbox. The pillbox is a closed openable container. The description is "The pillbox is small and white." Understand "box", "white", and "pill box" as the pillbox. The blue pill, the red pill, and the yellow pill are in the pillbox.

Rule for printing the name of the pillbox while not inserting or removing or opening:

if the pillbox is open:

if something is in the pillbox:

say "pillbox (containing [a list of things in the
pillbox])";

otherwise:

say "empty pillbox";

otherwise:

say "pillbox";

omit contents in listing.

Instead of inserting something into the pillbox:

if the pillbox is not open:

```
say "You can't put anything into the box until you
open it.";
otherwise if the noun is not a pill:
    say "That won't fit into the pillbox.";
otherwise:
    continue the action.
```

Notice the line above that says “(containing [a list of things in the pillbox])”. This is a handy bit of syntax; Inform can construct lists during the game if we include code that explains, in a general way, what should be included in the list. Incidentally, this is one of the situations where the compiler will notice the difference between “a” and “the”. If we say “[a list of things...]”, the list will be printed out in the game as “a blue pill, a red pill, and a yellow pill”. But if we say “[the list of things...]”, the list will appear as “the blue pill, the red pill, and the yellow pill”.

Earlier, when we were writing code for the hollow log, we were trying to prevent it from revealing its contents. But sometimes we have to help Inform go the other direction. The contents of open containers will be listed when the container is mentioned in a list that Inform prints out — but the contents won’t be mentioned when an open container is simply EXAMINED. If an open container is examined, the game won’t bother to list what’s inside. The player needs to LOOK IN or SEARCH the container to learn what’s in it. With an ordinary container like a suitcase, forcing the player to take that extra step is a bit silly. So here’s a suitcase that will list its contents (and its state) when examined:

```
The suitcase is in the Train Station. The suitcase is a closed
openable container. The description is "A vintage item of brown
leather luggage.[if open] In the suitcase you can see [a list of
things inside the suitcase].[otherwise] It's closed.[end if]".
```

That works pretty well, as long as there’s something in the suitcase. But if the suitcase is empty, we get the following output:

```
>x suitcase
```

A vintage item of brown leather luggage. In the suitcase you can see nothing.

That “you can see nothing” is a bit crude. I’d rather have the game say “The suitcase seems to be empty.” The difficulty is this: Inform won’t let us embed one if-test inside of another in a double-quoted string. We’re not allowed to do this:

The description is "A vintage item of brown leather luggage.[if there is something in the suitcase][if open] In the suitcase you can see [a list of things inside the suitcase].[otherwise] It's closed.[end if][otherwise] It seems to be empty.[end if]". [Error!]

The error report from the compiler is helpful. It says this: “a second '[if ...]' text substitution occurs inside an existing one, which makes this text too complicated. While a single text can contain more than one '[if ...]', this can only happen if the old if is finished with an '[end if]' or the new one is written '[otherwise if]'. If you need more complicated variety than this allows, the best approach is to define a new text substitution of your own ('To say fiddly details: ...') and then use it in this text by including the '[fiddly details]'.” This tells us exactly how to write code that will do what we want. Here’s one way to do it, using an [otherwise if] construction:

The description is "A vintage item of brown leather luggage.[if there is something in the suitcase and the suitcase is open] In the suitcase you can see [a list of things inside the suitcase]. [otherwise if open] It seems to be empty.[otherwise] It's closed. [end if]."

And here’s another way, using Inform’s handy To Say phrase:

The suitcase is a closed openable container. The description is "A vintage item of brown leather luggage. [suitcase-desc details]."

To say suitcase-desc details:
if the suitcase is open:

if the number of entries in the list of things inside the suitcase is at least 1:

say "In the suitcase you can see [a list of things inside the suitcase]";

otherwise:

say "It seems to be empty";

otherwise:

say "It's closed".

Pay close attention to the way the periods at the ends of the sentences are handled. We want the game to print out exactly one blank line after the description of the suitcase, so we put the period just before the closing quote in the *main* description, not in the sentences in the suitcase-desc details. Notice also the space before “[suitcase-desc details]”. This insures that there will be a space between sentences, no matter which details are printed out.

The same thing happens if the player examines a table — Inform won't bother to mention what's on the table unless we tell it we

want that information to be included in the description. With a table, though, printing the line “It seems to be empty” in response to an EXAMINE action would be a bit silly, so the code can be simpler:

The billiard table is a scenery supporter in

the Billiard Room. The description is "The table is big and green[if there is something on the table]. On the table you can see [a list of things on the table][end if]."

Here's another way to accomplish the same thing. This one moves the question of whether there's something on the table into a



different block of code.

The billiard table is a scenery supporter in the Billiard Room. The description is "The table is big and green[list-table-stuff]."

To say list-table-stuff:

```
let L be the list of things on the billiard table;  
if the number of entries in L > 0:  
    say ". On the table you can see [a list of things on  
the billiard table]".
```

Which of these forms you use is purely a matter of taste. I like the second one because it makes the logic easier to see at a glance.

Sneaky Supporters

There may be times when you'd like to force the player to examine a supporter before the game reveals what's on it. By default, Inform *will* list what's on a scenery supporter in a room description. If you don't like this effect, you can override it globally (that is, everywhere in your game) like this:

The describe what's on scenery supporters in room descriptions rule is not listed in any rulebook.

When you add this line, the player will have to examine scenery supporters in order to see what's on them — and you'll have to use the code given a few paragraphs back to insure that the things on all of your supporters will appear in response to an EXAMINE command. It's a bit rude to expect the player to understand that you've set up a little extra mystery, unless there's a purpose for the mystery. Usually, less drastic measures would be preferable.

If you want to force the player to examine the billiard table to notice the cue ball that's lying on it, but you want that effect to apply *only* to the billiard table, not to any other supporter in the game, the way to do it is, first, *not* to make the table scenery, and

second, to add a “rule for writing a paragraph about.” Here’s an example that does this. Notice that we’re not mentioning the billiard table in the room description of the Billiard Room, because the table is not scenery, so Inform will add a paragraph about it after the room description, using the new rule we’ve added:

The Billiard Room is a room. "Comfortable-looking leather chairs stand against the oak-paneled walls of this room. Overhead, a single hooded light fixture shines down."

The billiard table is a supporter in the Billiard Room. The description is "The billiard table is big and green."

The white ball and the cue chalk are on the table. The indefinite article of the cue chalk is "a piece of". Understand "piece" as the cue chalk.

Rule for writing a paragraph about the billiard table:

say "A handsomely appointed billiard table dominates the center of the room."

This produces the desired result: The player has to X TABLE to notice the ball and the chalk.

Looking Under & Looking Behind

Experienced IF players know that authors like to hide things under other things — under a bed, for example. When a player enters a room and sees a bed, he’s bound to try LOOK UNDER BED before very long. Inform’s default response is, “You find nothing of interest.” Creating a non-default response is easy:

Instead of looking under the bed:

say "Nothing but dust bunnies."

On p. 6.6 of the *Recipe Book* you’ll find several ideas about how to

hide things under other things. If we want to, we can have the player “find” something by moving it from off-stage into the room, or directly into the player’s inventory, like this:

The odd sock is a thing. The odd sock can be found. The odd sock is not found.

Instead of looking under the bed:

if the odd sock is found:
say "There's nothing else of interest under there,
just a few dust bunnies.";
otherwise:
now the odd sock is found;
now the player carries the odd sock;
say "Under the bed you find an odd sock, which you
retrieve."

This works nicely, up to a point. For your first game, it may be all you want or need. But there are at least two potential problems lurking here (leaving aside the possibility that the player will try to pick up the dust bunnies and learn that she can’t see any such thing). First, it won’t be possible to put anything (including the sock) under the bed:

```
>put sock under bed  
I didn't understand that sentence.
```

And second, if your game limits the number of items the player can carry at once, giving the sock to the player automatically (as shown above) may cause the player to be carrying more than the allowed number of things. I’ve found that this can trip up Inform’s process of automatically inserting excess items into the player’s holdall (a handy bag for carrying excess inventory).

This is a good reason for moving the sock into the room rather than adding it directly to the player’s inventory. But then the player has to TAKE SOCK as an extra command, which is a bit annoying. If the player finds the sock, shouldn’t picking it up happen at the

same time?

Another way to hide the odd sock under the bed is to include Underside by Eric Eve. This is a handy extension. Once this extension has been included in your game, hiding the sock under the bed is easier:

The double bed is a supporter in the Bedroom. The double bed is fixed in place. An underside called under#bed is part of the double bed.

The odd sock is in under#bed.

The name “under#bed” is not special; it’s just a good idea to use a name that the player is not likely to type.

When an object is in an underside, it won’t be mentioned in a room description, and it won’t be included in the object list if the player tries to TAKE ALL.

There is no extension for hiding things behind other things. Most often, if you want to do this, you’d be hiding something behind a picture on the wall, or behind a couch, and the way to let the player find it would be with the command TAKE PICTURE or MOVE COUCH. Inform does not include looking behind as an action, though. Here’s how to set that up:

Looking behind is an action applying to one thing and requiring light. Understand "look behind [something]" as looking behind.

Check looking behind:

say "You find nothing interesting behind [the noun]."

Instead of looking behind the couch:

say "It's jammed up against the wall. In order to see what's behind it, if anything, you'll need to pull it out from the wall."

Pulling something away from the wall would require another

action, as well as a way to test the position of the couch within the room. Is it against the wall, or has it been moved? Let's add that possibility:

The couch is in the Living Room. The couch can be moved or not moved. The couch is not moved. The description is "An overstuffed couch stands [if not moved]against the wall[otherwise]in the middle of the room[end if]."

Instead of pushing the couch:

try pulling the couch.

Instead of pulling the couch:

if the couch is moved:

say "It's already out in the middle of the room.:";

otherwise:

now the couch is moved;

move the odd sock to the Living Room;

say "As you wrestle the couch out into the middle of the room, you find an odd sock behind it."

Allowing the player to push the couch back against the wall would be a bit more complicated. For one thing, you'd have to make sure that the odd sock wouldn't keep popping back into the room each time the couch was moved.

A simpler solution might be to implement the LOOK BEHIND action and then simply drag the hidden object into the game from offstage when the player uses the command:

The Library is a room. "A beautiful tapestry hangs from the wall here."

A beautiful tapestry is scenery in the Library. "Sir Lancelot is depicted in vivid DayGlo stitchery. He seems to be riding on a sheep."

The rusty dagger is a thing. The description is "Though mottled with rust, it looks quite sharp." The dagger can be discovered or undiscovered. The dagger is undiscovered.

Looking behind is an action applying to one visible thing and requiring light. Understand "look behind [something]", "peek behind [something]", and "search behind [something]" as looking behind.

Check looking behind:

say "There's nothing of any interest behind [the noun]."

Instead of looking behind the tapestry:

if the dagger is undiscovered:

now the dagger is in the Library;

now the dagger is discovered;

say "As you disturb the tapestry, a rusty dagger falls out from behind it and lands on the floor.";

otherwise:

say "You find nothing else of interest behind the beautiful tapestry."

If you do it this way, you might want to add the following, as a courtesy to the player who tries MOVE TAPESTRY or SHAKE TAPESTRY:

Instead of pushing the tapestry:

try looking behind the tapestry.

Shaking is an action applying to one visible thing and requiring light. Understand "shake [something]" as shaking.

Check shaking:

say "Agitating [the noun] has no visible effect."

Instead of shaking the tapestry:

if the dagger is undiscovered:

try looking behind the tapestry;

otherwise:

say "A little dust billows out."

This is the first place in the *Handbook* where we've added new actions (looking behind and shaking). In Chapter 4 you'll learn

much more about how to do this.

Take All

Since the TAKE ALL command came up in the section on “Looking Under & Looking Behind,” we may as well take a quick look at how to deal with it. Experienced IF players have a tendency to type TAKE ALL whenever they enter a new room, just to see what’s lying around that isn’t nailed down. This is a useful command, and many players feel it’s their right to be able to use it. If you disable it entirely, some players may not be happy with your game. Earlier versions of Inform tried to let the player take even scenery objects (after which the player would learn that the scenery objects were not portable) and people (leading to a report that the person wouldn’t care for that). This was all rather silly. In the current version of Inform (and most likely in the future as well), TAKE ALL does not include people or scenery. This is described on **p. 18.36** (“Deciding whether all includes”) of *Writing with Inform*.

We might decide to let “all” include a particular scenery item, perhaps because the player’s attempt to take it will reveal something interesting. Unfortunately, page **18.36** fails to provide a correct explanation of how to re-include something in ALL. Here’s the correct way to do it:

The billiard table is scenery in the Recreation Room.

Instead of taking the billiard table:

say "It's much too heavy for you to pick up, but when you try to lift it, it rocks slightly, as if the floor beneath it is uneven."

Rule for deciding whether all includes the billiard table while taking or taking off or removing: it does.

We have to include the list of actions (taking or taking off or removing) because the Inform compiler assembles its lists of the

rules in your game in a particular way (as discussed in the next chapter). More specific rules are listed before rules that are more general (less specific). The library's rule for TAKE ALL lists those actions, so if we fail to mention them in our rule, our rule will be placed *after* the standard “rule for deciding whether all includes scenery”. If our customized rule is placed after the standard rule rule, our rule will never be used.

Enterable Containers & Supporters

Some containers and supporters might be big enough that the player could reasonably enter them — a chair or bed, for instance. Here is a simple example that includes both:

The Bedroom is a room. "Your basic bedroom. It's equipped with a bed and a chair."

The bed is an enterable scenery supporter in the Bedroom. The chair is an open enterable scenery container in the Bedroom.

The player will get able to GET IN BED or SIT ON BED, but not LIE IN BED or LIE DOWN IN BED, because the action “lie in” has not been defined. If you aren’t sure how to make a new action, turn to Chapter 4 of the *Handbook*, “Actions.” The standard command used by the player to get out of an enterable container is STAND (or STAND UP, or EXIT). Annoyingly, GET OUT OF BED is not recognized by the parser. In order to handle this command, we need to write a little extra code:

Getting out of is an action applying to one thing. Understand "get out of [something]" as getting out of.

Carry out getting out of something:
try exiting instead.

When an openable container is enterable, the player will be

allowed to close it from the inside. Inform understands that the inside of a closed container is dark, so if the player enters the container and then closes it, the player will be in darkness — unless carrying a light source, of course.

The refrigerator is an openable enterable container in the Kitchen.
The description is "An old white General Electric fridge."
Understand "fridge" as the refrigerator. The refrigerator is open.

By default, the player will be allowed to pick up things that are in the room (that is, on the floor) even when in or on an enterable container or supporter. This is not too realistic, so you might want to prevent it. I'm a little nervous about the syntax of the next bit of code, because at any given moment either C or S will be nothing ... but it seems to work:

Before taking something:

if the player is enclosed by an enterable container (called C) or the player is enclosed by an enterable supporter (called S):
 if the noun is not enclosed by C and the noun is not enclosed by S:
 say "You can't reach [the noun] from here."
instead.

The syntax shown above, in which we use the phrases “(called C)” and “(called S)” to create temporary local values for things so that we can test them, is one that you’ll use a lot in writing if-tests in Inform.

If the player is on an enterable supporter or in an enterable container, trying to go somewhere will cause the parser to print out the message “You would have to get off [the supporter] first.” This is realistic, but a bit annoying, since the player knew what she wanted to do. Here’s an easy way to fix it, suggested by Michael Callaghan:

Instead of going when the player is on a supporter (called S):
say "(First getting off the [printed name of S])[command

clarification break]";

surreptitiously move the player to the holder of S;
continue the action.

Instead of going when the player is in a container (called C):

say "(First getting out of the [printed name of C])[command
clarification break]";

surreptitiously move the player to the holder of C;
continue the action.

Moving Things Around

You can expect that during the game, the player will pick things up, carry them around, and drop them. But sometimes you need to move them yourself, in your own code. For instance, if the player rubs the magic lamp, you would probably want to move the genie into the room. The keyword for doing this is "now":

Instead of rubbing the lamp:

if the genie is off-stage:

now the genie is in the location;

say "Shazam! A genie appears!"

otherwise:

say "You make a small squeaking noise by rubbing
the lamp."

In this case, "the location" refers to the room where the player is. If you need to move an object to a container or supporter, it's usually easiest to refer to the container or supporter by name:

now the knockwurst is on the plate;

But sometimes you may not know exactly where the object should show up. That can happen, for instance, if you're transforming an old shoe into a jewelled crown. In this case the shoe could be almost anywhere, so you need to figure out where it is, store that data, and then use the data to move the jewelled crown onstage:

```
Instead of the player rubbing the lamp:  
    if the holder of the old shoe is not nothing:  
        let H be the holder of the old shoe;  
        move the jewelled crown to H;  
        remove the old shoe from play;  
        say "You rub the old lamp. Squeak, squeak[if the  
player is in the location of the jewelled crown]. The old shoe turns  
into a jewelled crown![else].";  
    else:  
        say "You rub the old lamp. Squeak, squeak."
```

As the code above shows, you can't move something off-stage by saying "now the X is off-stage". The way to do it is to say "remove the X from play". This code also does a little testing to make sure that the old shoe hasn't already been moved off-stage. If we didn't test that, then rubbing the lamp a second time would produce a run-time error, because the game would have tried to move the jewelled crown to nothing. As the Inform 6 *Designer's Manual* emphasizes, nothing is not a thing. That's why we have to use a special phrase ("remove the old shoe from play") to put the shoe nowhere.

This code also suggests a way of getting the proper vertical spacing in the output. Notice the way the punctuation and conditional clauses ("[if the player]") are organized. Doing it a different way will produce an ugly, non-standard output.

For an example of how to move a bunch of indistinguishable objects at once using a loop, see p. 411.

I once had a beginning student try to add an item to the player's inventory (for a discussion of inventory, see below) by saying exactly that:

add the sword to the player's inventory. [Error!]

You might think that would work, but it won't, first because there

is no container in the model world called “inventory” and second because “add” refers to an arithmetic operation, not to moving an object around in the world. The way to give the sword to the player as an item being carried is this:

now the player carries the sword.

Inventory

When the player types INVENTORY, INV, or simply I, Inform will print out a list of what the player is carrying or wearing. This list can be formatted in various ways — as a column, as a sentence, and so on. For details on how to do this, see **p. 6.7** of the *Recipe Book*, especially Example 177, “Equipment List.”

If you’re writing a game that tries to be realistic, allowing the player to carry 20 or 30 things at once is a bit silly (unless the player character is an alien with 20 or 30 hands). Some game authors prefer to limit the number of items the player can carry at once. As explained on **p. 3.19** of *Writing with Inform* (“Carrying capacity”), we can easily set this up by saying:

The carrying capacity of the player is 5.

Players don’t like having a limited carrying capacity, because it’s a huge hassle to have the game keep telling them, “You’re carrying too many things already” when they try to pick up something new. The solution is to put a **holdall** container somewhere in the game — preferably in a place where the player will find it early in the game. The holdall could be a shopping bag, a backpack, a burlap sack, or whatever fits with your story. Creating a holdall is easy:

The backpack is an open container in the Barn. The backpack is a player’s holdall.

When this container is added, here's what happens as the player tries to load down with more objects than the carrying capacity. In this example, the carrying capacity of the player is 5. The player is already holding the backpack and the flaming torch.

You can see a banana, a peach, a kumquat, a pear, an apple, an orange and a bowling ball here.

```
>take all
banana: Taken.
peach: Taken.
kumquat: Taken.
pear: (putting the banana into the backpack to
make room)
Taken.
apple: (putting the peach into the backpack to
make room)
Taken.
orange: (putting the kumquat into the backpack to
make room)
Taken.
bowling ball: (putting the pear into the backpack
to make room)
Taken.

>i
You are carrying:
  a bowling ball
  an orange
  an apple
  a flaming torch (providing light)
  a backpack (open)
    a pear
    a kumquat
    a peach
    a banana
```

If the player is carrying the holdall, when the player tries to pick up too many things at once, Inform will shuffle the excess items into the holdall automatically, like this:

Considerate Holdall by Jon Ingold is an extension that improves on Inform's basic concept of a holdall. At present (February 2015) it's not compatible with 6L38, but editing it turns out to be not a huge problem. (See Appendix B.) One useful thing that this extension adds is the idea that the author can insist that certain things ought not to be shuffled into the holdall at any time. If the player is carrying, say, a small rodent or a plate of cookies, stashing them in the holdall would probably be a bad idea. Even without this extension, Inform will understand that something providing light (such as a flaming torch) shouldn't be deposited in the holdall — but it will have no hesitation about tossing the rodent in with the plate of cookies.

If you want to make your game more realistic, you may want to think not just about the sheer number of items the player may want to pick up, but about their bulk. The extension called Bulk Limiter by Eric Eve allows you to assign a bulk to any object and a bulk capacity to any container. This extension is handy for a couple of reasons. With a little care, you can prevent silly things like having the player put a chair in his pocket. And if there are numerous bulky objects around (say, a chair, a string bass, and a shipping trunk), you can easily set the game up so that the player will only be able to carry one of them at a time. Your code might look something like this:

The bulk capacity of the player is 65.

The bulk of the chair is 45.

The bulk of the string bass is 50.

The bulk of the shipping trunk is 40.

Bulk Limiter is not a perfect solution to all problems of this sort. It doesn't give us any tools with which to handle long, thin objects that might not fit into a container. Also, if the player is prevented from picking up something bulky while carrying several things that are small, Bulk Limiter will just refuse the action; it won't shuffle the small things into a holdall automatically.

Things to Think About

In the simplest interactive fiction games, every portable thing in the game is useful for solving one puzzle. After the player has figured out that he can use the bent hairpin to unlock the jewel box, he can safely discard the hairpin, because it won't be needed again. Your game will be more interesting for players if you add variety to this scheme.

- Two or three of the things you create might have multiple uses.
- Two or three of your puzzles might have two solutions using different things.
- One or two objects might be *red herrings*. They might not be good for anything at all.
- One object or obstacle that appears to be a puzzle might also be a red herring. It have no solution at all.

Testing Where a Thing Is

In writing a game, it's often very useful to be able to test where something is. If the time bomb is in the suitcase, for instance, and the player is carrying the suitcase or just in the room with the suitcase, we might want to print out "You hear a faint ticking noise" once every few turns.

Inform has several words for describing and testing where things are. It's important to use the right word, because if you use the

wrong one, your test may fail, causing a bug in your game. These words are ways of describing **relations**. Relations (see **p. 13.3** of *Writing with Inform*, “What are relations?”, or p. 454 of the *Handbook*) are an important and versatile concept in advanced Inform programming. The relations that relate to where things are located are the containment, support, incorporation, carrying, wearing, and possession relations.

Internally, your game has a *containment hierarchy*. This is a fancy way of saying that Inform knows when object A is inside of or on object B, while object B is inside of or on object C, while object C is ... and so on. The relationships between objects in the hierarchy will be one or another of these relations. For instance, if object A is inside object B, they are related by the containment relation.

A room is always at the top of the hierarchy: it’s not possible for one room to be inside another room — though we can fake this easily by creating a new room that’s inside from another room. In this case, Inform understands that “inside” is just another direction, like north or down. This fact is mentioned on **p. 3.2** of *Writing with Inform*, “Rooms and the map.”

If the aspirin tablet is in the pill box, the pill box is in the suitcase, the leather suitcase on the table, and the old oak table in the Dining Room, the containment hierarchy would look like this:

```
Dining Room
  old oak table
    leather suitcase
      pill box
        aspirin tablet
```

The words “in” and “on” mean just what you think they should — and they refer only to things that are *directly* in a container (or room) or on a supporter. In the hierarchy shown above, the table is in the Dining Room, but the leather suitcase is *not* in the Dining Room. Likewise, the suitcase is on the table, but the pill box is *not*

on the table. Because Inform distinguishes “in” from “on,” the table is not “on” the Dining Room, and the suitcase is not “in” the table.

We can test whether the player (or another character) carries an item. Like on and in, “carries” only refers to things that the player carries directly. If the player carries the pill box, and the aspirin tablet is in the pill box, the result of the test “if the player carries the aspirin tablet” will be false.

Inform’s most general term for testing where a thing is is “enclosed by”. In the example above, the aspirin tablet is enclosed by *everything* above it in the containment hierarchy — the pill box, the leather suitcase, the old oak table, and the Dining room.

We can reverse these terms if we like. We can say, “if the Dining Room encloses the pill box”. This will be true if “if the pill box is enclosed by the Dining Room” is true.

The **location** of a thing is always the room, as **p. 3.25** of *Writing with Inform* (“The location of something”) points out. In the diagram above, the location of every object (except the Dining Room itself) is the Dining Room.

We can test whether two objects are sitting next to one another — in the same container, on the same supporter, carried by the same person, or in the same room — using the general-purpose term “holder”:

if the holder of the pear is the holder of the banana:

This condition will be true if they’re both carried by the player, or both in the same basket, or both on the floor of the room. But if the player is holding the basket and the pear, while the banana is in the basket, it will be false.

Things Can Have Properties

Often, an object can stay the same from the beginning of the game to the end. If the player finds a rock, for instance, that can be used to hammer a nail, probably not too much will happen to the rock during the course of the game. But it sometimes happens that we want to create an object whose state can change during the course of the game because of the player's action. To keep track of what state the object is in, we need to give it a *property*. "Property" is simply computer programming jargon for an attribute or characteristic. To put it another way, the properties of an object are variables that are stored within the object — variables that may change depending on what the player does with or to the object.

Properties can be of two types. Some of them are numbers, while others are words or groups of words. They're similar in some ways, but let's look at them one at a time.

Number Properties

Attaching a named number to an object (making it a property of the object) is very simple. To show how it works, we'll create a lamp that will run out of fuel after a certain number of turns:

The player carries a lamp. The lamp is lit. The lamp has a number called fuel-remaining. The fuel-remaining of the lamp is 50.

Every turn:

```
if the fuel-remaining of the lamp is greater than 0:  
    decrease the fuel-remaining of the lamp by 1;  
    if the fuel-remaining of the lamp is 0:  
        now the lamp is not lit;  
        if the lamp is enclosed by the location:  
            say "The lamp flickers and then goes  
out."
```

Number properties always have names — in this case, "fuel-

remaining." We can manipulate them however we like. If this is an oil lamp, for instance, the player might be able to refill it from an oil can. Here's a somewhat oversimplified way to do exactly that:

The oil can is here. The oil can can be full or empty. The oil can is full.

Refilling is an action applying to one thing. Understand "fill [something]" and "refill [something]" as refilling.

Check refilling:

say "[The noun] can't be refilled." instead.

Instead of refilling the lamp:

if the oil can is enclosed by the location:

if the oil can is full:

now the oil can is empty;

50;

increase the fuel-remaining of the lamp by

paragraph on];

if the lamp is not lit:

now the lamp is lit;

say ", and quite magically the lamp's mantle begins glowing brightly again[run paragraph on]";

say ".;"

otherwise:

say "The oil can appears to be empty.";

otherwise:

say "You have nothing to fill the lamp with."

This code is oversimplified in several ways. For one thing, I've ignored the fact that the player would need a lighted match in order to re-light an oil lamp after it had burned out. Also, we would expect that the player would have to be holding the oil can in order to refill the lamp. The main thing this example is designed to show is the properties fuel-remaining (of the lamp) and full or empty (of the oil can).

Word Properties

The easiest way to add word properties to an object is by simply listing the words. In this case, what we have is an anonymous (nameless) property. For instance:

The player carries a potato. The potato can be cold, warm, or hot.

Presumably the player will be able to do something during the game that will change the temperature of the potato. It's good practice always to tell Inform what condition you want the object to be in at the start of the game. This removes any possible ambiguity, and makes your code easier to read:

The player carries a potato. The potato can be cold, warm, or hot.
The potato is cold.

If you don't tell Inform which of the conditions you want the object to start out in, Inform will make an assumption — but its assumption may not be what you intended. Just to make our lives more interesting, if you give the potato's anonymous property only two possible values (perhaps cold and hot) and fail to tell Inform what state the potato starts out in, the compiler will put the potato in the *second* of the two states. But if you give a list of three possible states, Inform will initialize the potato object in the *first* of the possible states.

The method you use to change the state of an object will, of course, depend on the nature of the object and also on the type of puzzle you're implementing. Here's a simple example:

The blazing fireplace is an open scenery container in the Library.

After inserting the potato into the blazing fireplace:
now the potato is hot;
say "You drop the potato into the blazing fireplace, and in a few moments the potato is glowing cherry red and smoldering

cheerfully.";
rule succeeds.

Instead of taking the potato when the potato is hot:
say "You'd burn your fingers."

But letting the player do something that will make the potato hot is only the first step in implementing the puzzle. If the player should happen to refer to the object as a hot potato, the parser will report, "You can't see any such thing." So we need to instruct the parser about the vocabulary. Let's omit, for now, the option of a warm potato, and create one that can be either cold or hot:

The potato can be cold or hot. The potato is cold. Understand "hot" as the potato when the potato is hot. The description of the potato is "It's brown and a bit lumpy[if hot]. It's also glowing with heat[end if]."

If there are several things in the game that might end up being too hot to pick up because they've been put in the fireplace, we might want to write a more general rule, along these lines:

Instead of taking something when the noun is hot:
say "You'd burn your fingers." [Error!]

Unfortunately, this doesn't work as expected. For some reason, Inform will assume that every object has the second value of the anonymous two-state property. Because we said "The potato can be cold or hot," the parser will assume that *everything* is hot. We could get around this by saying, "The potato can be hot or cold," but here's a safer way to do it:

A thing can be hot or cold. A thing is usually cold.

Now all of the objects in your game will be explicitly cold, so the general-purpose Instead rule above will work with the potato, the poker, the gold doubloon, or anything else that you let the player put in the blazing fireplace.

But let's suppose that you want some things to have a variable temperature, while other things don't need this property. So you decide to be clever. You create temperature as a kind of value, like this:

Temperature is a kind of value. The temperatures are cold, warm, and hot.

The Library is a room. A toad is in the Library. The blazing fireplace is an open scenery container in the Library.

The player carries a potato. The potato has a temperature. Understand "hot" as the potato when the potato is hot. The description of the potato is "It's brown and a bit lumpy[if hot]. It's also glowing with heat[end if]."

After inserting the potato into the blazing fireplace:
now the potato is hot;
say "You drop the potato into the blazing fireplace, and in a few moments the potato is glowing cherry red and smoldering cheerfully.";
rule succeeds.

Instead of taking something when the noun is hot:
say "You'd burn your fingers." [Error!]

If you try this miniature game, it will compile, but when you test it with the command TAKE TOAD, you'll get a run-time error:

```
>take toad  
[** Programming error: tried to read (something)  
**]  
Taken.
```

What has happened, in this case, is that the toad doesn't have a temperature property, so trying to test whether it's hot (using the Instead rule) can't possibly work. You might think to try dodging

the problem like this:

Instead of taking something:

if the noun provides the temperature property:

if the noun is hot:

say "You'd burn your fingers. ";

otherwise:

continue the action;

otherwise:

continue the action.

This looks perfectly sensible — but it won't compile. Why? If you look back at the code given a little earlier, you'll see that temperature isn't a property. It's a kind of value. To you and me, the difference between the two ideas may appear trivial, but Inform is fussy about these sorts of things. Fortunately, there's a solution, which was suggested by Victor Gijsbers. We need to give the potato's temperature a distinct name, so that it isn't an anonymous property. Once the property has a name, we can test whether any object possesses that property. The final version is a bit more wordy, but it works as needed:

Temperature is a kind of value. The temperatures are cold, warm, and hot.

The Library is a room. A toad is in the Library. The blazing fireplace is an open scenery container in the Library.

The player carries a potato. The potato has a temperature called the heat. Understand "hot" as the potato when the heat of the potato is hot. The description of the potato is "It's brown and a bit lumpy[if the heat of the potato is hot]. It's also glowing with heat[end if]."

Instead of taking something:

if the noun provides the property heat:

if the heat of the noun is hot:

say "You'd burn your fingers. ";

otherwise:

continue the action;
otherwise:
 continue the action.

Because we've named the property "heat", we can test whether any object that the player might refer to during the game possesses the property (called) heat.

Giving properties to objects is an extremely useful way of controlling how the objects will function in a game. Number properties are also useful; for more on this topic, you can consult [page 4.12](#), "Values that vary," in *Writing with Inform*. In this section of the *Handbook* we've concentrated on properties that are lists of adjectives. We've seen how to create such a list within a single object, how to apply it to all objects, and how to create it as a separate kind of value that may or may not be applied to any given object. We've also looked at how to change the description of an object based on the current value of a property and how to let the parser know that a word can be used to describe the object only when the object's property has a certain value. Finally, we've shown how to give a property a name of its own, so as to be able to test whether the object has that sort of property.

Plurals & Collective Objects

As mentioned earlier (in Chapter 2), some objects need to be plural — for example, the tall old trees standing beside the forest path, or the cows grazing in a nearby field. It's usually not necessary to make every tree a separate object. Instead, we make a single scenery object, and give it the property plural-named. We can do this ourselves, by writing "The tall old trees are plural-named", or we can let Inform figure it out, by using the word "some". Let's create a plural-named object that isn't scenery:

Some scissors are on the sewing table. The description is "The scissors look quite sharp." Understand "sharp", "blades", and

"shears" as the scissors.

Because we said "Some scissors", Inform will make the scissors plural-named. So if it needs to mention the scissors — in an inventory list, for instance — it will say "You are carrying some scissors" rather than "You are carrying a scissors."

If we need to create a collective object, such as sand or water, we can't use "some" in this way. Here's the wrong way to do it:

Some brackish water is in the pond. [Error!] The water is fixed in place.

If the player tries TAKE WATER, the game will respond, "Those are hardly portable." Instead, we need to do it like this:

The brackish water is in the pond. The indefinite article of the brackish water is "some". The water is fixed in place.

When we do it this way, by telling Inform what the indefinite article is, Inform understands that the water is not plural-named, but that it should nevertheless say "some water", not "a water".

Quite often, we need to write text that will produce outputs for various objects. In this case, we use "[the noun]" or "[a noun]" and let Inform substitute whatever noun is currently being talked about. (The substitutions "[the second noun]" and "[a second noun]" work the same way.) But when we do this, we have to be careful about how we construct the sentence. This looks correct, but it's a bug:

say "[The noun] is too heavy for you to carry." [Error!]

If the noun being referred to at the moment happens to be plural-named, the output will be wrong:

```
>take boulders
```

The boulders is too heavy for you to carry.

The old-school solution is to fix this by hand:

`say "[The noun] [if the noun is plural-named]are[otherwise]is[end if] too heavy for you to carry."`

Inserting an if-test within text in this way is sometimes an ideal solution to a tricky problem. But when writing messages that may need to refer to things that are plural-named it's almost always more convenient do this:

`say "[The noun] [are] too heavy for you to carry."`

This type of syntax used to require an extension called Plurality by Emily Short, but it now works fine even without that extension, because the concepts in Plurality have been built into Inform.

Page 4.14 of *Writing with Inform*, “Duplicates,” shows how to create collections of indistinguishable items. This is occasionally useful. For example, you might be implementing an old-fashioned money system in which the player can have a purse containing copper pennies, silver dollars, and gold eagles. The coins within each group are identical, so it really doesn’t matter which object the player picks up when using the command PICK UP PENNY.

But precisely because they’re identical, writing code that will move one of them somewhere is slightly tricky. The way to do this is to refer to “a random” object of that kind, in the location where you’re sure one is to be found. Even if there’s only one object of the kind available, you still have to refer to “a random” object of that kind.

Here’s a simple example:

`The Poultry Shop is a room.`

A coin is a kind of thing. Understand "coin" as a coin.

A copper penny is a kind of coin.

A silver dollar is a kind of coin.

A gold eagle is a kind of coin.

The player carries three copper pennies, five silver dollars, and two gold eagles.

The shopkeeper is a man in the Poultry Shop. The shopkeeper carries a duck.

Instead of buying the duck:

if the shopkeeper carries the duck:

 let P be a random copper penny carried by the
player;

 if P is not nothing:

 now the shopkeeper carries P;

 now the player carries the duck;

 say "You buy the duck from the shopkeeper
for a penny.;"

 otherwise:

 say "'I'll need a penny for this handsome
duck,' the shopkeeper says.;"

 otherwise:

 say "You've already bought the duck."

One thing that's worth noting about this code is that you have to refer to objects of a kind using the *entire* term you used when creating the kind. If you write “let P be a random penny” after creating a kind called “copper penny”, Inform won’t know what you’re talking about.

You may want to spend a moment studying how this Instead rule is written. We can safely assume that the player is in a room where the duck is visible, because if there’s no duck, the parser will never need this Instead rule; it will simply reply, “You can’t see any such thing.” So the first question to be asked is, does the shopkeeper still have the duck? Could be yes, could be no. (We will ignore the possibility that the shopkeeper may have hidden the duck under the

counter; we'll assume that the only way he's going to give it up is if you buy it.) The second question is, does the player still have a penny to spend? Could be yes, could be no.

Trapping all of the logical possibilities is a big part of IF programming.

To return to the main topic of this section, once you've created some indistinguishable objects, you'll quickly discover that the game's output looks a bit clumsy:

```
>drop dollars
silver dollar: Dropped.
```

There's nothing really wrong with this except that it looks like a leftover from the 1980s. It doesn't read well. The extension Consolidated Multiple Actions by John Clemens addressed this issue for earlier versions of Inform. It was not initially compatible with 6L38, but Emily Short has updated it. Hopefully it will be available on the Public Library by the time you read this. Including this extension in your game has no effect on the internal logic of the game (although it does require that the game be compiled to Glulx, so it can't be used in .z8 games), but it changes the way the action is reported to the player:

```
>drop dollars
You put down the five silver dollars.
```

More about Collections & Kinds

Inform lets you make either unique objects or kinds of objects. One reason to make several objects of a given kind is because they're

indistinguishable from one another, like the pennies in the section “Plurals & Collective Objects,” above. But sometimes we want to make several objects of a single kind that are similar, yet different — for example, the various kinds of fruit in the section “Things vs. Kinds,” which starts on p. 152. When we do this, the player may very reasonably want to perform an action on all of the members of the kind at once (or at least, on all of the members that are available at that point in the game). Persuading Inform to report the action in a graceful way is not guaranteed to be simple.

The extension Consolidated Multiple Actions, as mentioned earlier, can handle some of these situations, but not all of them. If you want this extension to be used with any new actions you define in your game, you’ll need to write a bit of extra code. This rather gross example shows how to do it:

[Include Consolidated Multiple Actions](#) by John Clemens.

The Test Lab is a room.

Moe is a man in the Lab.

A glop is a kind of thing. The indefinite article of a glop is "some". Understand "glop" as a glop. Understand "glop" as the plural of glop.

The jelly is a glop. The glue is a glop. The taco sauce is a glop. The player carries the jelly, the glue, and the taco sauce.

Smearing it on is an action applying to two things and requiring light. Understand "smear [things] on [something]" as smearing it on.

Report smearing it on:

say "You smear [the noun] on [the second noun]."

Last for reporting consolidated actions rule when smearing on:

say "You smear [consolidated objects] on [the second noun]."

The output looks like this:

```
>smear glop on moe  
You smear the jelly, the glue and the taco sauce  
on Moe.
```

Consolidated Multiple Actions produces the output line — but in order for it to do its work, you have to do two things. First, your new action (in this example, the new action is called smearing it on) has to be defined using the “[things]” token, so that it can be used with multiple objects. Second, the action needs a “for reporting consolidated actions rule”. Oddly enough, this rule has to be written for the action “smearing on” rather than the action “smearing it on” — don’t ask me why.

The third aspect of this example, creating a kind called glop, is only a nice extra. Even if we hadn’t done this, Consolidated Multiple Actions could handle a list of objects, like this:

```
>smear jelly and glue on moe  
You smear the jelly and the glue on Moe.
```

There are also times when we would like the player to be able to examine a group of related objects (such as several objects of the same kind) and read a single result. The examining action can’t normally be used by the player to look at more than one object at a time, so the default response if you try to examine several things is, “You can’t use multiple objects with that verb.” The method described in the old edition of the *Handbook* for examining multiple objects no longer works, because of improvements in the Inform parser. However, a new and better way to get the same output is described in Example 295, “The Left Hand of Autumn.” This example shows how to set up a multiply-examining action that can handle several different lists of items, so let’s see if we can simplify it a bit. The tricky part (if you’re new to the rather twisty business of how Inform handles commands, which we’ll get into in

Chapter 4) is making sure the command processing sequence does what we want it to, and then stops. This is the purpose of the truth state called group-description-complete in the following code.

The Guardhouse is a room.

A guard is a kind of person. Understand "guard" and "man" as a guard. Understand "men" as the plural of a guard. The description of a guard is usually "He's wearing armor and a tarnished tin nametag that says '[the noun]'."

Moe is a guard in the Guardhouse. Larry is a guard in the Guardhouse. Curly is a guard in the Guardhouse.

Guard list is a list of objects which varies. Guard list is { Curly, Larry, Moe }.

When play begins:
sort guard list.

Understand "examine [things]" or "look at [things]" as multiply-examining. Multiply-examining is an action applying to one thing.

Understand "examine [things inside] in/on [something]" or "look at [things inside] in/on [something]" as multiply-examining it from. Multiply-examining it from is an action applying to two things.

Group-description-complete is a truth state that varies.

Carry out multiply-examining it from:
try multiply-examining the noun instead.

Check multiply-examining when group-description-complete is true:

stop the action.

Carry out multiply-examining:
let L be the list of matched things;
if the number of entries in L is 0, try examining the noun instead;

if the number of entries in L is 1, try examining entry 1 of L instead;

 describe L;

 say line break;

 now group-description-complete is true.

Before reading a command:

 now group-description-complete is false.

The silently announce items from multiple object lists rule is listed instead of the announce items from multiple object lists rule in the action-processing rules.

This is the silently announce items from multiple object lists rule:
 unless multiply-examining or multiply-examining something
from something:

 if the current item from the multiple object list is not
nothing, say "[current item from the multiple object list]: [run
paragraph on]".

Definition: a thing is matched if it is listed in the multiple object list.

To describe (L - a list of objects):

 sort L;

 if L is guard list:

 say "They're wearing armor and nametags, which
identify them as Moe, Larry, and Curly.";

 otherwise:

 say "You see [L with indefinite articles]."

For a simple example that shows how to consolidate the output messages when a collection of objects can get into different states, see “Broken Eggs” Appendix C.

Objects That Have Parts

In real life, most objects are made up of various parts. For instance, an electric stove has heating elements (burners), perhaps an oven

built into it, and knobs for turning the burners on and off. Inform lets us model a complex object like a stove by defining the other objects that are its parts.

With simple objects such as a knife or a cup, there's usually no need to create separate objects to model the parts. We can just make the names of the parts refer back to the main object, like this:

The player carries a knife. The description is "It's a shiny Bowie knife with a sharp three-inch blade and a black leather hilt."
Understand "shiny", "Bowie", "sharp", "blade", "black", "leather", and "hilt" as the knife.

If the player types X BLADE or X HILT, the game will simply print out the description of the knife. That may be all that we need. But with a more complex object, adding parts is a good way of designing it. The basics of how to do this are well explained on [p. 3.23](#) of *Writing With Inform* ("Parts of things"). Example 36 ("Brown"), on that same page, shows how to make parts that can be detached and reattached. Unless our code detaches a part of an object, it will always be part of the object. If the larger object is picked up or dropped by the player, all of its parts will travel along with it automatically.

One of the advantages of using parts is that in Inform, any single object can be either a container or a supporter, but not both. If our model world includes an object like a chest of drawers, we need to make the chest itself a supporter (because the player may want to put things on top of it), and make its drawers openable containers. Making the drawers parts of the chest is a wise precaution: If you should later change the design of the game to allow the chest of drawers to be moved from place to place, the drawers will come along with it automatically.

[Page 8.4](#) of the *Recipe Book* has some examples showing how to make furniture. Example 83, "Yolk of Gold," has a complete implementation of a three-drawer dresser, with the added feature

that the player will always find what he's looking for in the last drawer he opens, no matter which drawer it is.

There are two ways to make something part of something else. We can say:

The blade is part of the knife.

...or we can say:

The knife incorporates the blade.

Parts are detachable and attachable objects. This fact can be extremely handy. Let's suppose, for instance, that in your game you want the player to be able to put a stamp on a postcard:

The player carries a postcard and a stamp. Understand "card" and "post card" as the postcard. Understand "postage" as the stamp. The description of the postcard is "A plain white postcard[if the stamp is part of the postcard] with a stamp on it[end if]."

Instead of tying the stamp to the postcard:

if the stamp is part of the postcard:

 say "You already did that.";

otherwise:

 now the stamp is part of the postcard;

 say "You lick the stamp and affix it to the postcard."

Test me with "x card / fasten stamp to card / x card / take stamp".

You may notice that the action provided by Inform is called tying it to. The player is unlikely to try TIE STAMP TO POSTCARD, but the command would work. The words ATTACH and FASTEN are used by Inform's parser as synonyms for TIE. If we want the player to be able to use the command PUT STAMP ON CARD, however, we'll have to do just a little more work:

Instead of putting the stamp on the postcard:

try tying the stamp to the postcard.

The main point of the code above is that after the stamp has been attached to the postcard, the player will get this output:

```
>take stamp  
That seems to be a part of the postcard.
```

In addition, when the player picks up the postcard and carries it around, the stamp will now be brought along for the ride. To learn how to detach parts of objects, see “Mr Potato Head” in Appendix C, p. 480.

Reading Matter

Inform’s standard rules assume that READ means the same thing as EXAMINE. This is not a bad assumption for a simple game. In the case of a roadside

sign, the description of the sign would probably include the text printed on the sign, so there’s no need to have a special reading action. But in the case of a book or even a note on a piece of paper, we may want to make reading a separate action. Here’s how to do it:

A thing has some text called the reading-material. The reading-material of a thing is usually "".

The book is in the Library. The description is "A first edition of [italic type]In Praise of Folly[roman type], by Erasmus." Understand "praise", "in praise of", "folly", and "erasmus" as the book. The reading-material of the book is "A fascinating discussion



of the idiocies to which the human mind is susceptible. After reading it, you feel quite humble, and even more foolish than before".

Understand the command "read" as something new.

Reading is an action applying to one thing and requiring light.
Understand "read [something]" as reading.

Check reading:

if the reading-material of the noun is "":
say "Nothing is printed on [the noun]." instead.

Carry out reading:

say "[reading-material of the noun]."

If your game also includes things like roadside signs, for which you want READ to give the same result as EXAMINE, you could change the Check rule like this:

Check reading:

if the reading-material of the noun is "":
try examining the noun instead.

Another way to do it would be to leave the Check rule saying "Nothing is printed on [the noun]" and add this for any signs:

Instead of reading the roadside sign:

try examining the roadside sign.

My first idea, in designing this example, was to start by saying, "A thing can be legible or illegible. A thing is usually illegible." But after thinking about it for a minute, I realized I could simplify the code. All the Check Reading rule needs to do is find out whether the reading-material of the noun is "" (that is, whether it's empty). Anything that has text in its reading-material can now be read. Note also that the reading-material of the book ends without a period. This is because the period is at the end of the quoted bit in

the Carry Out Reading rule.

Another thing we might want to do in a game is create a book (or even a computer) in which the player can look things up. The best way to do this is by creating an action that uses the topics we want the player to look up — see “Actions with Topics” in Chapter 4 (p. 269).

Writing on Things

A few years back, when I was teaching an IF programming class to some younger students, One of them asked how to create a notepad that the player could write things on. A real software notepad, in which you could select words and sentences with the mouse, would be almost impossible to create in an Inform game. But creating an in-game object, such as a piece of paper or an old-fashioned slate, that the player can write on is not terribly difficult.

An object like this might even be part of a puzzle: You could use it to let the player leave a message for another character. After writing this section of the *Handbook*, I expanded its ideas into an extension called Notepad, which you can download from the Public Library [????] in your Inform IDE. The extension includes an example showing how to let a character respond to written commands. The example below is more basic than the extension; it simply creates a slate that the player can write on or erase. First we'll create a new kind of thing called a notepad. Then we'll change the command READ (which normally triggers the examining action) and add two new actions — writing it on and erasing.

A notepad is a kind of thing. A notepad has a text called memo. The memo of a notepad is usually "".

Understand the command "read" as something new.

Reading is an action applying to one thing and requiring light.

Understand "read [something]" as reading.

Check reading:

if the noun is not a notepad:

say "Nothing is written on [the noun]." instead;

otherwise if the memo of the noun is "":

say "At the moment, [the noun] is blank." instead.

Carry out reading:

if the memo of the noun is not "":

say "On [the noun] you find the words '[memo of the noun]'";

otherwise:

say "Nothing is written on [the noun]."

Writing it on is an action applying to one topic and one thing and requiring light. Understand "write [text] on [something]" as writing it on.

Check writing it on:

if the second noun is not a notepad:

say "You can't write anything on [the second noun]!" instead.

Check writing it on when the second noun is the slate:

if the player does not carry the chalk:

say "You'd need some chalk to do that." instead.

Carry out writing it on:

let T be text;

let T be the topic understood;

now the memo of the second noun is T;

say "Writing '[T]' on [the second noun]."

Erasing is an action applying to one thing and requiring light.

Understand "erase [something]" as erasing.

Check erasing:

if the noun is not a notepad:

say "There's nothing on [the noun] to erase."

instead;

otherwise if the memo of the noun is "":

say "At the moment, nothing is written on [the noun]."

Carry out erasing:

now the memo of the noun is "":

say "You erase what was written on [the noun]."

The Lab is a room. A piece of chalk is in the Lab.

The player carries a fish. The description of the fish is "Scaly."

The player carries a slate. The slate is a notepad. The description of the slate is "Black."

Test me with "read fish / read slate / write E=mc2 on fish / write E=mc2 on slate / take chalk / write E=mc2 on slate / read slate / erase fish / erase slate / read slate".

Most of this example could be copied straight across into your own game. One detail that's specific to the example is checking whether the player is carrying the chalk before letting her write on the slate. If your game uses a piece of paper as the notepad object, simply change the piece of chalk to a pencil.

Mechanical Marvels

Inform provides a kind of thing called a device. The idea is, if you want to create something that can be switched on or off, you can call it a device. Inform will then understand that the commands SWITCH ON and SWITCH OFF can be applied to it (along with a few synonyms, such as TURN ON and TURN OFF). A device keeps track of whether it's switched on or switched off, so this property can be tested in your code:

if the electric razor is switched on:

now the player is clean-shaven;

[...and so on...]

The only other thing a device does, by default, is this: If the player examines it, the game will report whether it's currently switched on or switched off. That's okay if the device is something like an electric fan, which has a large black plastic on/off switch with the words ON and OFF printed on its mounting. It's less desirable if the device has no visible switch and doesn't look any different when it's switched on. In that case, we might prefer to prevent Inform's automatic mention of the device's on/off state. This can be done by removing the rule that causes the state to print out, like this:

The examine devices rule is not listed in any rulebook.

If you do this, it's up to you to write a description for each device that will alert the player to the device's state:

The description of the electric razor is "It's a Remington cordless[if switched on]. At the moment it's humming faintly[end if]."

If you want the on/off state to not be mentioned with respect to only one device, unlisting the examine devices rule is like unscrewing a screw with a shovel. Instead, do this:

The examine devices rule does nothing when the noun is the electric razor.

(Note: This procedure only works from 6L02 onward; if you're using an older version of Inform, you're on your own.) Another odd thing about Inform's default implementation of devices — well, let's stick with the electric razor for a minute. The command SWITCH RAZOR means the same thing as SWITCH RAZOR ON. I personally prefer to have the command SWITCH RAZOR operate as a toggle: Giving the command when the razor is off should turn it on, and giving the command when the razor is on should turn it off. I managed to figure out one way to do this, and

then Emily Short suggested a better way. In the interest of providing a more complete tutorial, let's look at them both.

My method requires a side trip to **p. 17.3** of *Writing With Inform* (“Overriding existing commands”), where you’ll learn how to detach the word “switch” from the switching on action.

Understand the command "switch" as something new.

The tricky thing is, when we do this, SWITCH ON and SWITCH OFF won’t work either, because we’ve detached the word “switch” from *all* commands. So in addition to creating a new action (which we’ll call toggling), we also have to replace the grammar for SWITCH that we want to work the way it did before.

Here’s the final version of my code:

Understand the command "switch" as something new.

Understand "switch [something] on" and "switch on [something]" as switching on.

Understand "switch [something] off" and "switch off [something]" as switching off.

Toggling is an action applying to one thing and requiring light.

Understand "toggle [something]" and "switch [something]" as toggling.

Check toggling:

if the noun is not a device:

say "[The noun] can't be toggled on and off."

Carry out toggling:

if the noun is switched on:

try switching off the noun instead;

otherwise:

try switching on the noun instead.

Now the command SWITCH RAZOR will alternately switch the

razor on and off.

Emily's method is much simpler, and illustrates a cool feature of Inform programming:

[Understand "switch \[a switched on thing\]" as switching off.](#)

That's it — that's the whole answer. Emily explains it this way: “Because ‘a switched on thing’ is more specific than ‘a thing’, this understand line will be sorted early in the parse list and will be matched first if it applies [to the player’s input]. Switched off things will continue to be caught by the existing understand line. The clever use of adjectives in understand tokens is a useful technique to have in one’s Inform programming repertoire. It’s possible to tuck some complicated logic into the parser without having to write a separate action for each possible variation.”

The default response when a device is switched on or off is this:

```
>switch on razor  
You switch the electric razor on.
```

This is functional, but with some devices, we might want something more descriptive. If you simply write a “Report switching on” rule for your device, it will run — and then the standard report switching on rule in the library will run, resulting in a double output:

```
>switch on razor  
The razor begins humming faintly.  
  
You switch the electric razor on.
```

This is obviously undesirable. Here’s how to get rid of it for a specific device:

[Report an actor switching on \(this is the new report switching on rule\):](#)

```
if the action is not silent:  
    if the noun is the razor:  
        say "The razor begins humming faintly.";  
    otherwise:  
        say "[The actor] [switch] [the noun] on." (A).
```

The new report switching on rule is listed instead of the standard report switching on rule in the report switching on rulebook.

With this code in place, your own report for the action of switching on the razor will be the only output displayed in response to the action.

Creating buttons that can be pushed and levers that can be pulled is almost too simple to be worth mentioning:

The silver lever is a part of the shiny blinking plastic box.

Instead of pulling the silver lever:
 say "Clunk! You pull the lever, and a silver dollar drops into the hopper.";
 let SD be a random silver dollar in the money bin;
 now SD is in the hopper.

Example 298 in the Documentation, “Safety,” shows how to make a spinning dial on a safe, but the example is hardly complete. For one thing, the dial doesn’t exist as a separate object that can be examined. And because it can’t be examined, there’s no way to find out what number it’s currently set to. A question on the newsgroup rec.arts.int-fiction (back when it was still used as a forum for IF discussion, before infiction.org became the central hub) included some code for a dial that could be set to any number from 1 to 8. I modified the posted code slightly and came up with this dial:

The rotary dial is part of the safe. The dial has a number called current setting. The current setting of the dial is 1. The dial has a number called max setting. The max setting of the dial is 8. The

description of the dial is "The rotary dial has eight numbers, 1 through [max setting]. At the moment it's set to [current setting]."

Instead of turning the dial:

increase the current setting of the dial by 1;
if the current setting of the dial > max setting of the dial:
now the current setting of the dial is 1;
say "You turn the dial to [current setting of the dial]."

Understand "set [something] to [number]" as setting the state of it to. Setting the state of it to is an action applying to one thing and one number. Understand "turn [something] to [number]" or "turn [something] to setting [number]" or "turn [something] to position [number]" or "adjust [something] to [number]" or "adjust [something] to position [number]" or "adjust [something] to setting [number]" as setting the state of it to.

Check setting the state of it to:

if the noun is not the rotary dial:
say "You can't set [the noun] to a number." instead;
if the number understood < 1, say "The lowest setting is 1."
instead;
if the number understood > max setting of the dial, say
"Sorry, the dial can only be set from 1 to [max setting of the dial]."

Carry out setting the state of it to:

now the current setting of the noun is the number
understood;
say "You turn the dial to [number understood]."

Combining this code with Example 298 would require a little more work. In a real game, you might want to create three dials of this type, and mount them side by side on the door of the safe. This would force the player to figure out what three-digit number to dial. You might also want to write some code that would interpret DIAL 123 as a command to set the first dial to 1, the second dial to 2, and so on. I'll leave this as an exercise for you to try on your own. The main things to notice about the code given above are:

- 1) A new action, setting the state of it to, can be used to SET DIAL TO 3 (or any other number between 1 and the max setting of the dial).
- 2) The command TURN DIAL will increment (add 1 to) the setting of the dial.
- 3) If the dial is already at its max setting, TURN DIAL will rotate it around to 1 again.

Many other kinds of mechanical contrivances might be useful in your game. If you want to create a tricycle that the player can ride, for instance, you'll want to look at the extension called Rideable Vehicles by Graham Nelson, which is now built into Inform. In Appendix C of this *Handbook*, you'll find an example of a device (the "Omega Machine") that will respond to commands.

Smelling & Listening

Inform includes the commands "smell [something]" and "listen to [something]", but they don't do anything. The output is "You smell nothing unexpected" or "You hear nothing unexpected."

An important part of writing good fiction (of any kind, not just interactive fiction) is letting your readers use all of their senses. Adding an odor or sound to a single object with an Instead rule is easy:

**Instead of smelling the garbage:
say "It smells awful!"**

This will work if the player types SMELL GARBAGE. But the player might just type SMELL. As explained on p. 7.7 of *Writing with Inform*, "The other four senses," this command is redirected to smelling the location (the room) — and again, by default, the game replies, "You smell nothing unexpected." If the garbage is in the

location, this response is just plain wrong. If the garbage is fixed in place, we can give the room an Instead rule so that it will respond to the SMELL command:

**Instead of smelling the Alley:
say "It smells of garbage."**

But we'll have to do that for every room where there's an odor, and if some of the things that have odors are getting moved around during the game, keeping track of them in order to list the odors will get messy.

Fortunately, it's not hard to improve Inform's handling of smelling and listening. The *Recipe Book* provides several good examples of ways to add sounds to a game, so in the *Handbook* we'll concentrate on odors. In the code below, we're going to give every thing in the game a scent (which is a text in quotes). By default, this text will be empty. But now we can add a scent as a property of a thing, rather than needing to write a whole new Instead rule. A single Instead rule (Instead of smelling something) will handle any object the player tries to SMELL.

The other feature we'll add is this: We'll define a thing as smelly if its scent is not "" (that is, when the scent property is not empty). When there is something smelly in the room, typing SMELL will list the smelly things in the room.

A thing has some text called the scent.

Definition: A thing (called the odor-bearer) is smelly if the scent of the odor-bearer is not "".

Instead of smelling something:

if the noun is smelly:

say "[scent of the noun][paragraph break]";

otherwise if the noun is the player:

say "You don't smell too sweaty today.>";

otherwise:

say "It smells like an ordinary [noun]."

Instead of smelling a room:

let L be the list of smelly things enclosed by the location;

if L is empty:

say "You smell nothing unexpected.";

otherwise:

say "You smell [a list of smelly things enclosed by the location]."

The Kitchen is a room.

The banana is in the Kitchen. The scent of the banana is "It smells sweet and ripe."

The loaf of bread is in the Kitchen. The scent of the bread is "Ah -- fresh-baked bread."

Here's the output when the player is in the Kitchen:

```
>smell
```

```
You smell a banana and a loaf of bread.
```

There are other ways to implement smelling. This is normal in writing interactive fiction — the author can usually solve the same problem by using several different techniques. Below is a simple example game that I've adapted from an example uploaded to the ifwiki (www.ifwiki.org). It differs from the code shown above in a number of ways.

First, it implements the smelling action in a more complete way. Because it uses Carry Out and Report rules rather than Instead rules, it has to start by removing the block smelling rule from the Standard Rules. Second, it gives distinct odors to rooms rather than just listing any smelly objects that are in the room. Third, it has the beginnings of a puzzle, in the form of a spacesuit that will block smelling. Fourth, the odor of the sewage is so powerful that it will prevent you from smelling the flower.

[First we'll create the property for all things and rooms.]

A thing has a text called odor.
A room has a text called odor.

Report an actor smelling (this is the new report smelling rule):
 if the actor is the player:
 if the action is not silent:
 if the odor of the noun is not empty:
 say "[the odor of the noun][paragraph
break]";
 otherwise:
 say "[We] [smell] nothing
unexpected." (A);
 otherwise:
 say "[The actor] [sniff]." (B).

The new report smelling rule is listed instead of the report smelling rule in the report smelling rulebook.

[The player might try 'smell the odor', so we'll allow that by creating a backdrop:]
The ambient-odor is a backdrop. It is everywhere. The description is "The odor is impalpable." Understand "odor", "odour", "stench", "stink", "fragrance", "reek", and "smell" as the ambient-odor.

Instead of doing anything other than smelling or examining with the ambient-odor:
 try examining the ambient-odor.

Instead of smelling the ambient-odor:
 try smelling the location.

Street is a room. "You are in a street. The sewer is below you."
The odor is "You pick up a faint odor from below."
A flower is here. The description is "It's just a nice flower. You don't know what type." The odor is "It smells wonderful."
A spacesuit is here. It is wearable. Understand "space suit" and "suit" as the spacesuit. The description is "Spacesuits are wonderful things, but they make EVERYONE look fat."

Sewer is below Street. "You are in a sewer. The street is above

you."

Some sewage is here. It is fixed in place. The description is "Horrible smelly sewage is everywhere in the sewer." The odor is "It reeks."

[Finally we'll add some rules to restrict smelling.]

Instead of smelling when the spacesuit is worn and the noun is not yourself and the noun is not the spacesuit:

say "You can't smell anything outside the spacesuit while wearing the spacesuit."

Instead of smelling in the presence of the sewage when the spacesuit is not worn and the noun is not the sewage:

say "The disgusting reek of the sewage overwhelms your nose. You can't smell anything else."

In passing, you might want to take note of the lists of conditions in those last two Instead rules. This syntax is not used much in the *Handbook*, but it's good to know about it.

Transforming One Thing into Another

In a game that includes magic, you might want to turn an object into another object. (Maybe this would happen when you cast a spell on the object using my Spellcasting extension.) The easy way to do this in Inform is to create both objects but leave one of them offstage at the beginning of the game. When it's time to transform the object, simply whisk it offstage and replace it with the other object. Here's the classic story situation, more or less:

The Creekside is a room. "A burbling creek runs through the forest here."

The toad is an animal in the Creekside. "An ugly, warty toad squats on a rock near the creek." The description is "He's ugly and green." Understand "ugly" and "green" as the toad.

The princess is a woman. "A beautiful princess stands before

you!" The description is "She's the most beautiful woman you've ever seen." Understand "beautiful" and "woman" as the princess.

Instead of kissing the toad:

now the princess is in the location of the toad;
now the toad is nowhere;
say "As your lips touch the ugly toad, it shimmers and sparkles and turns into a beautiful princess. 'My goodness,' the princess declares. 'Thank you!'"

Instead of kissing the princess:

say "The princess smiles modestly and pushes you away. 'Maybe later,' she suggests. 'After we get to know one another better.'"

Initially the princess is nowhere. The Instead rule does three things. First, it makes a note about where the toad is. This is a good idea, because in a real game the toad might be moving around, and it would be a bug if you kiss the toad in the throne room and have the princess pop up back at the creekside. Then the rule gets rid of the toad and moves the princess to the room where the toad was.

If we're transforming one inanimate object into another, we'll want to do it just a bit differently, because an inanimate object might be on a supporter or in a container. If you're transforming a gold crown into an old shoe, for instance, and if the crown is on a table, you don't want the shoe to appear on the floor of the room — you want it to show up on the table. To take care of this, we need to refer to "the holder" of the crown. The holder will always be the crown's immediate location:

Instead of casting shazam at the crown:

now the old shoe is in the holder of the crown;
remove the crown from play;
say "The crown emits an unhappy crinkling, shriveling sort of noise, and turns into an old shoe."

New Ways to Use Things

Inform's model of how things exist (and can be used) in the world is very simple. Sometimes you'll want the player to be able to do something new or unexpected with a thing. In this section we'll borrow some ideas from Chapter 4, "Actions," and show you how to allow new kinds of actions with the objects in your game. For details on how Check, Carry Out, Report, and Instead rules work, consult Chapter 4. The main purpose of the section you're now reading is to show how to do interesting things with the new objects you've created.

This section was inspired by an old post on `rec.arts.int-fiction`, which I spotted while poking around in the ifwiki (www.ifwiki.org). The list of new actions suggested by Jan Thorsby in that post was short but suggestive: holding an object close to or against another object, holding an object up in the air, threatening an NPC with an object, or tipping a bookshelf forward so that the thing on the top shelf will fall down. I'll leave you to explore the process of threatening an NPC for yourself. The other three actions are illustrated below.

The number of new things you might want players to be able to do is probably infinite. Some of them will turn out to be easy to set up; others may be surprisingly tricky for you to implement. The key, in each case, is to think logically and try to handle all of the things a player might do. You'll also need to consider all of the states that your objects might get themselves into. For example, you may know that you only want your new tipping action to apply to one object in the game — but once players know that the TIP command works, they'll surely try it on anything and everything. So you need to write a check rule for your new action that will handle any and all of players' attempts with a sensible-sounding refusal message. You may also want to write an in-game clue to suggest that tipping something might be a good action to try. For instance, in a description of an object: "It looks as if it might tip

over in a strong breeze.”

Holding Something Up in the Air

The player might very reasonably want to hold an object up in the air so as to make it visible to an NPC who is far away. (If the NPC is in the same room, a standard command of the form SHOW JEWEL TO PRINCESS should do the job.) You might want to hold up a white sheet, for instance, if you’re marooned on an island and trying to attract the attention of a passing ship. Below is a simple example game that implements this action. Notice the long list of input grammar that is allowed. You’d probably want to add even more grammar lines to this list if you’re using this action in a game.

The key point in this example is that the sheet has to be held aloft for three consecutive turns on the beach in order to signal the passing ship. If the player drops the sheet or walks west into the jungle, the sheet is no longer aloft, and the count drops back to zero. Taking care of details like these will add realism to your game.

The details are taken care of by the after dropping something and after going rules, and by the new property called aloft. Every object in the game can be aloft or not — but most of them won’t be, so this new property will only be useful in a few cases.

Why make aloft a general property of all things, when you’re only going to be using it for one object? Because it reduces the chance of bugs, and makes your code easier to maintain and expand. If you should later be writing a different section and decide that the player needs to hold a torch aloft, you don’t have to go back and revise anything, because the torch already has that property.

A thing can be aloft. A thing is usually not aloft. A thing has a number called the aloft-count. The aloft-count of a thing is usually 0.

The Beach is a room. The player carries a white sheet.

Elevating is an action applying to one thing. Understand "hold [something preferably held] up", "hold up [something preferably held]", "wave [something preferably held]", "elevate [something preferably held]", "hold [something preferably held] aloft", "hold [something preferably held] in the air", "hold [something preferably held] in air", and "hold [something preferably held] up in the air" as elevating.

Check elevating:

if the noun is not held:

say "You'll need to pick up [the noun] first.";
rule fails.

Carry out elevating:

now the noun is aloft;

say "You hold [the noun] high in the air."

After dropping something:

now the noun is not aloft;

now the aloft-count of the noun is 0;

continue the action.

After going:

repeat with item running through things carried by the player:

now item is not aloft;

now the aloft-count of item is 0;

continue the action.

The Jungle is west of the Beach.

Every turn:

if the white sheet is aloft and the location is the Beach:

increase the aloft-count of the white sheet by 1;

if aloft-count of the white sheet is 4:

end the story saying "A passing ship spots your signal, and steers in toward shore. You're saved!"

Tipping Something

Placing an object out of reach — on a high shelf or down at the bottom of a well, for instance — is a standard puzzle in IF (see Chapter 6, “Puzzles”). Some high shelves are fixed to the wall, but some might be the top shelf in a heavy bookcase that can’t be moved, but can be rocked or tipped. In the example below, note that the pushing action (which is part of Inform’s standard library) has been remapped to the new rocking action.

The Living Room is a room. "The only furniture here is a tall bookshelf."

The bookshelf is a scenery supporter in the Living Room. "It's so tall you can't possibly reach the top shelf -- and oddly enough, there's only one shelf, the top one." Understand "top", "shelf", and "bookcase" as the bookshelf.

The Ming vase is on the bookshelf. The description is "A priceless vase!"

Instead of putting anything on the bookshelf:
say "You can't reach the top shelf."

Instead of doing something other than examining when the noun is not nothing and the noun is on the bookshelf:
say "You can't reach [the noun], as the shelf is too high."

Rocking is an action applying to one thing and requiring light.
Understand "tip [something]", "rock [something]", "shake
[something]", "tip [something] forward", and "rock [something]
forward" as rocking.

Check rocking:
say "There's no need to agitate [the noun]."

Instead of rocking the bookshelf:
if the Ming vase is on the bookshelf:

now the player carries the Ming vase;
say "You give the shelf a good shake ... and the
vase teeters forward, reaches the edge, and plummets!
Fortunately, you're able to catch it just before it hits the floor.";
otherwise:
 say "There's nothing else up there."

Instead of pushing the bookshelf:
 try rocking the bookshelf.

Holding Something Against Something Else

This example creates a new action, holding it against. This action has two Report rules. The thing you need to know is that when your game is being compiled, Inform assembles all of the rules, including those in the standard library, those in any extensions you have included, and any you have written yourself, into rulebooks. *Both* of our new rules will end up in the report holding it against rulebook — but Inform has some very specific criteria (let's not call them rules, as that would be confusing) about how to do this. It puts more specific rules near the top of the rulebook, and more general rules later in the rulebook.

As a result, the Report holding the stethoscope against the wall rule will be earlier in the “report holding it against” rulebook. When this rulebook is being consulted (after the player has used the command HOLD STETHOSCOPE AGAINST WALL, for instance), Inform will consult the rulebook *until one of the rules makes a decision*. Then it will stop. For this reason, we’ll end the specific rule with the line “rule succeeds.” This will prevent the more general rule from being applied.

The Cell is a room. "A dank, rat-infested cell. Faint murmurings can be heard from the other side of the wall."

A stethoscope is here. The stethoscope is wearable. Understand "scope" as the stethoscope.

Report wearing the stethoscope:
say "You insert the ear-pieces into your ears.";
rule succeeds.

The wall is scenery in the Cell. The description is "Solid cement blocks."

Holding it against is an action applying to two things. Understand "hold [something] against [something]", "press [something] against [something]", and "apply [something] to [something]" as holding it against.

Check holding it against:
if the player does not enclose the noun:
say "You'll need to be holding [the noun] in order to do that.";
rule fails.

Report holding it against:
say "You press [the noun] against [the second noun] for a moment, but nothing seems to have been accomplished by this."

Report holding the stethoscope against the wall:
if the player wears the stethoscope:
say "You press the stethoscope against the wall.
[one of]After a moment you hear a man's voice as distinctly as if he were in the cell with you: 'Good thing he doesn't know I hid the key in the light fixture!'
[or]In the next room, two men are discussing horse racing. Since you already know where the key is hidden, there's probably no need to keep listening.[stopping]";
rule succeeds.

Notice the non-default message that's printed out when the player wears the stethoscope. Also notice the use of "[one of] ... [or] ... [stopping]" to insure that the conversation about the hidden key is printed out only once.

Chapter 4: Actions



An action is what happens within the game when the player types a command. Inform provides a bunch of built-in actions, but before long you'll probably want to modify the built-in actions, or create some new ones. [Page 12.7](#) in *Writing with Inform*, “New actions,” begins this way: “It is not often that we need to create new actions....” In my own experience writing games, this is simply not true. Inform’s built-in actions handle many of the basic types of commands that the player may want to use, but many equally common actions are not included. Soon after I add a few objects to a new game, I begin to realize that the player may want to try all sorts of odd commands with the objects. Even if I only want to give the player an interesting “you can’t do that” message, I still need to create a new action.

As a general rule, you should try to anticipate *all* of the command words that your players may think to try, and write code to handle them. Your beta-testers will be a great source of feedback on this point: If you read the game transcripts they send you, you’ll

probably spot a dozen or more synonyms for actions that you have implemented, plus an assortment of plausible actions that you may want to add. Some of these might even suggest alternate solutions to your puzzles. Adding a few alternate solutions is not just a courtesy to players: It also deepens and enriches the model world of your game.

Built-In Actions

From the moment you start writing your first interactive story, you'll be able to use a handy set of actions that are built into Inform. To see the list of built-in actions, open up your game (or create a new game and add as little as a single room) and click the Go button. After the game compiles successfully, go to the Index tab and click on the Actions header. You'll find a list of about 50 actions (see next page).

With no extra effort on your part, the player will be able to move from place to place, examine objects, pick them up, take inventory, drop objects that are being carried, put objects on top of supporters or in containers, open and close doors, wear and remove clothing, unlock or lock things that are locked, and so on.

Source Results Index | Skein Transcript Story Documentation Extensions Settings

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Actions Index
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A1 **Grouped** — With similar actions grouped together
About actions ⓘ; New actions ⓘ; Out of world actions (in red) ⓘ

Standard actions concerning the actor's possessions

Taking inventory ⓘ, Taking ⓘ, Removing it from ⓘ, Dropping ⓘ, Putting it on ⓘ, Inserting it into ⓘ,
 Eating ⓘ

Standard actions which move the actor

Going ⓘ, Entering ⓘ, Exiting ⓘ, Getting off ⓘ

Standard actions concerning the actor's vision

Looking ⓘ, Examining ⓘ, Looking under ⓘ, Searching ⓘ, Consulting it about ⓘ

Standard actions which change the state of things

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 , Taking off ⓘ

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 , Waving hands ⓘ, Buying ⓘ, Climbing ⓘ, Sleeping ⓘ

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 unabbreviated room descriptions ⓘ, Preferring sometimes abbreviated room descriptions ⓘ, Switching
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A2 **Alphabetic** — Listed in alphabetical order
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action
 answering it that ⓘ
 asking it about ⓘ
 asking it for ⓘ
 attacking ⓘ
 burning ⓘ
 buying ⓘ
 climbing ⓘ
 closing ⓘ

noun	second noun
<i>touchable object</i>	<i>topic</i>
<i>touchable object</i>	<i>topic</i>
<i>touchable object</i>	<i>touchable object</i>
<i>touchable object</i>	—

If you click on the gray magnifying-glass button next to an action in the Actions Index, a page will open up in which you'll learn more about that action. On the page describing an action, you'll see a list of typed commands that can cause the action to happen and a list of rules that can affect the outcome after the action starts. This page may not list all of the exact synonyms. But there are several ways to figure out what actions are being generated by a given command word.

First, the SHOWVERB debugging command can be used in the game to display a list of the Inform 6 grammar lines that cause the action to happen. (For more on the relationship between Inform 6 and Inform 7, see p. 462.) Here, for instance, is the output for the drop action:

```
>showverb drop
Verb 'discard' 'drop' 'throw'
    * multiheld -> Drop
    * held 'at' / 'against' / 'on' / 'onto' noun
-> ThrowAt
    * multiexcept 'in' / 'into' / 'down' noun ->
Insert
    * multiexcept 'on' / 'onto' noun -> PutOn
```

Don't worry too much about the picky details of that output. (Inform 6 programmers will understand it at a glance.) The main point is that 'discard', 'drop', and 'throw' are all synonyms for an action — and all three words can lead to any of four different actions (Drop, ThrowAt, Insert, or PutOn). These action names are I6 code, not I7 — an important distinction. The I6 Insert action is invoked in I7 code using the phrase “inserting [it] into.”

Second, if you scroll down on the Actions page or click the red Cm button, you'll find an alphabetical list of commands that are available to the player. If you're trying to find out what action(s) can be generated by a command word, such as DISCARD, you can look it up in this list. You'll find that it says, “same as drop.” And

the four listings for DROP are exactly what's shown above in the Inform 6 code: dropping, throwing it at, inserting it into, and putting it on.

Another useful feature of Inform is the ACTIONS debugging command. In debug mode only (that's the mode you're using as you work on your game), giving the ACTIONS command in the game turns on some special output that reveals more about what's going on behind the scenes in the software. Here's an example of how the ACTIONS debugging command works:

You can see an apple here.

```
>actions  
Actions listing on.
```

```
>pick up apple  
[taking the apple]  
Taken.  
[taking the apple - succeeded]
```

Here we find a listing for the action (the action of *taking* with the apple as the noun), and also an indication that the action's rules succeeded. Next, we'll look at a slightly more interesting example. Here's the action listing in the game for an absurd action, one that isn't going to work:

```
>wear book  
[wearing the book]  
(first taking the book)  
[(1) taking the book - silently]  
[(1) taking the book - silently - succeeded]
```

```
You can't wear that!  
[wearing the book - failed the can't wear what's  
not clothing rule]
```

The action listing reveals two things. First, the command WEAR

triggers the *implicit* action of taking. This is because Inform assumes that the player will need to be holding an object in order to put it on. Second, while the action of taking the book implicitly succeeded, the action of wearing the book failed. Inform tells us not only that it failed, but what specific rule caused it to fail. This information could be important if we want to replace that rule. Replacing the rules in the Standard Library is an advanced topic, however. It's touched on only briefly in this *Handbook*, in Chapter 10.

One of the common sources of frustration for newcomers to Inform is not knowing how to refer to the built-in actions in their code. One of the most frequent problems comes from the inserting it into action. Newcomers tend to try to refer to this action in what seems to be a natural way, like this:

Instead of putting the apple in the basket: say "The basket scoots away from you!" [Error!]

But that doesn't work, because there is no action called "putting it in." Here's the correct way to refer to this action:

Instead of inserting the apple into the basket: say "The basket scoots away from you!"

By using the ACTIONS command and then using a command such as PUT APPLE IN BASKET in your game, you can see which action or actions are being triggered.

Using “Instead”

The easiest way to start customizing how Inform handles actions is to write a few Instead rules. We're going to create a bubbling beaker of magic potion and then use a couple of Instead rules on it. Inform already has actions for drinking and taking. The command

DRINK POTION, however, produces the output, “There’s nothing suitable to drink here,” which is not what we want in this particular case. TAKE POTION will allow the player to pick up the potion, and that might not be what we want either, if the potion is a liquid in a container. Here’s how to customize Inform’s default behavior using Instead rules:

The bubbling potion is on the stone table. The description is "The bubbling beaker is full of noxious-looking yellow potion."
Understand "beaker", "yellow", and "noxious" as the bubbling potion.

Instead of drinking the bubbling potion:

say "You take a tiny sip, but it smells awful, so you put it down again."

Instead of taking the bubbling potion:

say "If you try to carry it around, you'll only spill it and stain your clothes."

The response above to TAKE POTION will prevent the player from picking up the potion, because the Instead rule will stop the taking action in its tracks. We could do the same thing by saying, “The bubbling potion is fixed in place”, but that produces a boring message when the player tries TAKE POTION. The code above will give a more interesting message.

Likewise, if the player tries DRINK POTION, a new message will be printed out by the Instead rule in place of the default message. Nothing will actually happen in the model world as a result of this command — but if we wanted something to happen, we could just add it to the Instead rule. In an extreme case, we might want to do something like this:

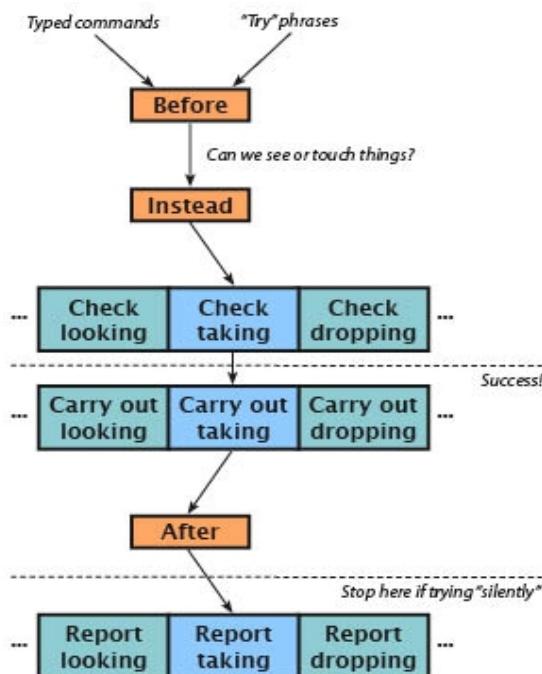
Instead of drinking the bubbling potion:

say "Your first tiny sip of the bubbling potion causes your whole body to be wracked by horrible spasms!";
end the story saying "How inconvenient. You have died!"

Almost anything we might want to happen in the model world can be tucked into an Instead rule like this. To understand how Instead rules work, we need to delve deeper into Inform's action processing.

Action Processing

Page 12.2 of *Writing with Inform*, “How actions are processed,” has a diagram (a flowchart) that shows — as you might expect — how actions are processed. The first time I looked at this diagram, it baffled me, but it really does make sense. (See page 272 for a detailed run-through of this diagram).



When the player types a command, the game goes through a number of steps. First it makes sure it knows what the input words are, and that the command makes grammatical sense. (This step isn't in the diagram.) If there's a typo in the input — or even if the parser knows all of the individual words but doesn't understand how they're strung together — the parser will reject the input before anything happens. Assuming the parser can figure out what the words are, and that they're in a grammatical form that the parser knows, Inform starts processing the action.

The first step shown in the diagram is Inform looking to see if there is a Before rule that might affect the action. But in fact there's a step before this, which is also not shown in the diagram. If the action includes a noun, as most actions do — PICK UP THE APPLE, for instance — the game first checks to make sure that there's an object in the room that can be referred to as "apple." If the apple is in a different room, it's not in scope. Scope checking, which is explained briefly on p. 79 of this *Handbook*, is one of the most important things the parser does, and it happens *before* the Before rules are considered.

There's an exception to this, as we'll see in the section below on "[Any Thing]". Inform also provides a way to add distant objects to scope. This can be useful, for example, when a large open area is defined in your code as several separate rooms. The player will expect to be able to see the beach ball after dropping it at the north end of the field, even when the player has moved off to the south end of the field. ("Indoors & Outdoors" in Appendix C shows one way to do this.)

It's easy to write your own Before rules for existing actions — but it's also easy to create odd bugs with Before rules. While first learning to use Inform, you should probably stick with Instead rules when you need to alter the processing of a built-in action. As the diagram in 12.2 shows, *after* the Before rules are considered, Inform pauses to figure out whether the objects being referred to are actually available for action processing — whether they can be

touched. This is a narrower question than the question of whether an object is in scope. If an object is in a transparent container in the room, for instance, and if the container is closed and locked, the player can see what's in the container, so objects in the container are in scope, and can be examined. (The action of examining is considered to be visually based, so you should avoid mentioning how objects feel or smell when writing their descriptions.) But the objects in the closed transparent container can't actually be touched or taken.

Here's the essential point: While the Before rules are being considered, Inform doesn't yet know that the glass container is closed and locked! Here's an example of a Before rule that may look sensible at first glance, but that will get you in trouble:

The glass case is an openable lockable transparent container in the Lab. The glass case is closed and locked.

An apple is in the glass case. A wicker basket is an open container in the Lab.

Before taking the apple:

if the player does not carry the apple:
 if the player carries the basket:
 if the apple is not in the basket:
 now the apple is in the basket;
 say "You pick up the apple and put it
in the basket.";
 rule succeeds.

The author of this code might be trying to save the player a little work, by putting the apple into the basket automatically in response to the command TAKE APPLE. But can you see what's going to happen? The Before rule tests several things, but it doesn't test to make sure the apple is actually available for taking. And Inform doesn't yet know that either, because the test for availability won't be run until *after* the Before rule is considered. The result is a bug — a player who is carrying the basket can get

the apple out of the glass case without unlocking or opening the case!

```
>take apple  
The glass case isn't open.
```

```
>take basket  
Taken.
```

```
>take apple  
You pick up the apple and put it in the basket.
```

```
>i  
You are carrying:  
  a wicker basket  
  an apple
```

This illustrates why Before rules can be a little treacherous. Instead rules are safer. But sometimes a Before rule will give you better results. Consider this code:

The jeweled crown is on the table. It is wearable.

Instead of wearing the jeweled crown:
say "The king has warned you not to touch his crown."

If you use an Instead rule here, Inform will perform an implicit taking action, as shown earlier in this chapter. The implicit taking action will cause the player to pick up the crown before refusing to allow it to be worn. This happens because Inform assumes that things can only be donned while they're being held. (In the original version of the *Handbook*, this example referred to the eating action, but I7 has been revised so that things can more easily be eaten without first being picked up. The details are a bit convoluted, but now the implicit taking of a portable edible thing happens in a Check rule, not in a Before rule.)

```
>wear crown  
(first taking the jeweled crown)
```

The king has warned you not to touch his crown.

```
>i  
You are carrying:  
    a jeweled crown
```

A Before rule will run before the implicit take action happens, so the player won't automatically pick up the cake before changing her mind about eating it:

Before wearing the jeweled crown:
 say "The king has warned you not to touch his crown."
instead.

Note the use of the word “instead” at the end of the Before rule above. This may look odd, since we’re writing a Before rule, not an Instead rule, but it’s a convenient syntax. In this case, what “instead” does is cause the Before rule to succeed (see “Rulebooks & ‘Stop the Action,’” below), thus shutting off any further processing of the player’s command. If you forget to add “instead”, a Before rule *doesn’t* shut off the action processing. The action will continue.

If that doesn’t make sense yet, keep reading. It will start to make sense — and it’s important.

For technical reasons, there’s only one Before rulebook and one Instead rulebook. As an action is being processed, Inform will run through these rulebooks looking for rules that might apply. Any rule that applies might end with a “rule succeeds” line, which will shut off any further processing. If none of the Before rules that Inform thinks might apply ends with a “rule succeeds” or “rule fails” (which in this case is pretty much the same thing) or an “instead” (which is equivalent to “rule succeeds”), Inform proceeds to the Instead rulebook, and then to the Check rulebook for the specific action. Each action has its own Check, Carry Out, and Report rules. Before the Report rules for the action are considered, though, Inform dips into the After rulebook (again,

there's only one, though it might contain dozens of rules applying to different actions). This is what the diagram on [p. 12.2](#) is illustrating. If no After rule shuts off the action processing, the Report rules for the current action will be considered.

Efficiency Tip

If you're writing a game that may be played on an interpreter that runs in a Web browser or on a handheld device (which pretty much means, if you're writing an Inform game at all), you should avoid using Instead, Before, and After rules when possible. Use Check, Carry Out, and Report instead. As Inform guru Ron Newcomb has pointed out, an Inform game consults *all* of the Before rules you've written as it processes *every* command from the player. If a Before rule doesn't stop the action processing, all of the Instead rules must then be considered. Depending on how many of these rules you've written, the game may become sluggish when played on a slow interpreter. For more on this topic, see "Code Optimization" in Chapter 10 of the *Handbook*, page 434.

This cycle — Check, Carry Out, Report — is the nuts and bolts of how Inform processes actions. They're what happens with built-in actions that are defined in the standard library. Before, Instead, and After are mostly for the author to use, though Inform has some built-in Before rules. You can also write your own Check, Carry Out, and Report rules, as we'll see later in this chapter.

In a Check rule, Inform checks whether the action makes sense. The eating action (built-in) gives a good example of the use of a Check rule. If you haven't told Inform that an object is edible, when the player tries to EAT it, the "can't eat unless edible rule,"

which is a Check rule for the eating action, will print out the message “That’s plainly inedible.” This rule will then fail (it ends with the line “rule fails”), which will stop Inform from going on to the Carry Out rulebook for the eating action.

If no Check rule gets in the way, the Carry Out rules will run next. The purpose of a Carry Out rule is to change the model world in whatever way is needed. In the case of the eating action, for instance, the Carry Out rule removes the edible object from play — because, obviously, it has just been eaten. Finally (unless an After rule has gotten in the way), the Report rule for the action will tell the player what has happened.

If we use the RULES debugging command to turn on reporting of rules, and then EAT something that we’ve declared as edible, we’ll see exactly which rules are running:

```
>eat apple
[Rule "declare everything initially unmentioned
rule" applies.]
[Rule "announce items from multiple object lists
rule" applies.]
[Rule "set pronouns from items from multiple
object lists rule" applies.]
[Rule "before stage rule" applies.]
[Rule "instead stage rule" applies.]
[Rule "investigate player's awareness before
action rule" applies.]
[Rule "player aware of his own actions rule"
applies.]
[Rule "check stage rule" applies.]
[Rule "can't eat unless edible rule" applies.]
[Rule "can't eat clothing without removing it
first rule" applies.]
[Rule "can't eat other people's food rule"
applies.]
[Rule "can't eat portable food without carrying
it rule" applies.]
[Rule "carry out stage rule" applies.]
```

```
[Rule "standard eating rule" applies.]  
[Rule "after stage rule" applies.]  
[Rule "investigate player's awareness after  
action rule" applies.]  
[Rule "report stage rule" applies.]  
[Rule "standard report eating rule" applies.]  
You eat the apple. Not bad.  
[Rule "last specific action-processing rule"  
applies.]  
  
[Rule "A first turn sequence rule" applies.]  
[Rule "every turn stage rule" applies.]  
[Rule "A last turn sequence rule" applies.]  
[Rule "notify score changes rule" applies.]
```

This rather intimidating list of rules is quite a bit longer than it was in earlier versions of Inform, because Inform is more careful than it used to be in its attempts to produce a realistic world model. On scanning the output above, you may think it's odd at first that the "can't eat clothing without removing it first rule" applies, since the apple is not clothing — but in this situation, "applies" doesn't mean that the rule did anything. (The fact that Inform understands the concept of edible clothing is a little bizarre, but we won't worry about that.) All that's happening during the processing of this command is that Inform is *consulting* those rules and then rejecting them. The result of the "standard eating rule" (a Carry Out rule) is that the apple is removed from the model world. It's gone, because the player has eaten it. The "standard report eating rule," a Report rule, then tells the player what has happened.

There are several ways for the author to get in and alter Inform's action processing. You've already seen a couple of examples. For more, see the section on "Altered Actions," below. Before we get to that, let's take a closer look at how action processing rulebooks work.

Rulebooks & “Stop the Action”

When a game is running, Inform processes actions using **rulebooks**. A rulebook is, as you might guess, a collection of rules. You can create your own rulebooks for any purpose at all if you want to, but that’s an advanced programming concept, and it isn’t covered in this *Handbook*. For many games, you won’t need to. The rulebooks built into Inform can handle most types of action.

When your game is compiled, all of the Before rules — in your own code, in Inform’s built-in library, and in any extensions that you’re using — are packed into the Before rulebook. Likewise, all of the Instead rules are packed into an Instead rulebook. (For now, we’re not going to get into the question of how Inform decides what order to put the rules in. If you want to know more about this, you can read [Chapter 19](#) of *Writing with Inform*, “Rulebooks.”) And all of the After rules are in a single After rulebook. But each action (for example, taking, looking, and going) has its own Check, Carry Out, and Report rulebooks.

Every rule in every rulebook ends in one of three ways: success, failure, or no decision. As an action is being processed, Inform runs through the rulebooks — Before, Instead, Check, Carry Out, After, and Report — consulting all of the rules in the order that they’re listed in the rulebook. It goes through the rules *until one of the rules ends in success or failure*. At that point, Inform knows that the action has been handled, and it stops.

Every rulebook has a *default outcome* for the rules that are in the rulebook. This is one of the key concepts in Inform authorship. If you write a new Instead, Before, After, Check, Carry Out, or Report rule and don’t tell Inform what outcome your specific new rule will have, it will use the default outcome for that rulebook. This is important, because it affects how you write new rules.

The default for the Before, Check, and Carry Out rulebooks is to

make no decision. So if you write a Before rule and don't tell Inform that the rule has succeeded or failed, Inform will look at your rule, do whatever it says to do, and then go right on processing the action. The After rulebook, however, has a default of success, and the Instead rulebook has a default of failure. So when you write a new Instead or After rule, if you don't say otherwise, your rule will cause action processing to stop.

The phrase "continue the action" is one of the first phrases I learned when I started writing new rules. It means exactly the same thing as "make no decision". You can use either of these two phrases. Here's a simple example:

Instead of taking the live wire:

if the player does not wear the insulated gloves:
 end the story saying "You have been electrocuted!";
otherwise:
 continue the action.

If the player is not wearing the insulated gloves, the outcome of the Instead rule will be failure (though in this case it hardly matters, as the game-ending rules will take over). If the player *is* wearing the gloves, this Instead rule will make no decision, and action processing will continue — most likely with the rules in the Check Taking rulebook. (Since the live wire is probably attached to something at its other end, and thus can't be carried around, this example doesn't actually make a lot of sense, but we'll ignore that.)

The opposite of "continue the action" is "stop the action". I've been in the habit of using this — but I'm going to have to get out of the habit. Most of the time, it works just fine, but once in a while it can get you in trouble. Let's look at why.

Here's a simple game, for testing, that shows what can happen. I like putting a red button in the room in a test game so that I can test anything I like using the command PUSH BUTTON. In a real

game, the rule shown below for taking the sponge would be more complex; there's no need to ever do it as shown here. But the result (when the game is being played) might be similar to what you're seeing if you have a mysterious bug in your code.

The Lounge is a room.

A sponge is in the Lounge. A red button is in the Lounge.

Before taking the sponge:

now the player carries the sponge;
say "You grab the sponge.";
rule succeeds.
[stop the action.]

Instead of pushing the red button:

if we have taken the sponge:
say "Yep -- you took the sponge.";
otherwise:
say "Nope -- you never took the sponge."

test me with "take sponge / i / press red button"

For technical reasons, it's necessary to test using the odd phrase "we have taken the sponge". Testing "if the player has taken the sponge" won't compile. But the point is this: If the Before rule ("Before taking the sponge") ends with "rule succeeds", as shown above, running the test by typing TEST ME will reveal that we have indeed taken the sponge. On the other hand, if you comment out "rule succeeds." (by putting square brackets around it) and uncomment "stop the action." (by removing the brackets), when you run TEST ME you'll see that apparently the player has *not* taken the sponge, even though it's now in the player's inventory.

That, in a nutshell, is why using "stop the action" is a bad idea. When you use "rule succeeds" or "rule fails" Inform does a little housekeeping behind the scenes. In this case, the housekeeping includes making note of the fact that the sponge has been taken. If

you use “stop the action” the housekeeping never happens, so Inform’s record-keeping will include a mistake.

Still not convinced? Here’s another quick example.

The Meadow is a room.

The unicorn is an animal in the Meadow. The unicorn can be angry. The unicorn is not angry. The description of the unicorn is "The unicorn is [if angry]stamping his hooves and brandishing his wickedly sharp horn at Steve[else]peacefully cropping daisies[end if]."

Steve is a man in the Meadow.

A pitchfork is in the Meadow. Understand "fork" as the pitchfork.

Persuasion rule for asking Steve to try taking the pitchfork:
persuasion succeeds.

Instead of Steve taking the pitchfork:
now Steve carries the pitchfork;
now the unicorn is angry;
say "Steve scoops up the pitchfork. This evidently makes
the unicorn very uneasy."

If all we want is for Steve to pick up the pitchfork, we don’t need an Instead rule. The Persuasion rule will cause him to carry out the action. In this example I’ve added a line about an imaginary unicorn, because it’s a quick example of why you might want to use an Instead rule rather than letting the standard library handle Steve’s action. The code seems very straightforward, but there’s a problem. Inform thinks that the action of Steve taking the sponge *failed*, because failure is the default outcome of the Instead rulebook. Here’s the output in the game:

```
>steve, take the pitchfork
Steve scoops up the pitchfork. This evidently
makes the unicorn very uneasy.
```

Steve is unable to do that.

Steve is now carrying the pitchfork, but the game has printed out an extra message giving the player bad information. To avoid this, we need to make sure the Instead rule succeeds:

Instead of Steve taking the pitchfork:
now Steve carries the pitchfork;
now the unicorn is angry;
say "Steve scoops up the pitchfork. This evidently makes
the unicorn very uneasy.";
rule succeeds.

When we add “rule succeeds”, Inform knows that the action succeeded, so no default message about the action’s failure will be printed out. These examples show that the action processing rulebooks have default outcomes, and that it’s important to know what the default outcomes are.

Three Types of Actions

We can separate actions into three main categories, depending on how many nouns (objects) the action applies to. Some actions take no nouns, some take one noun, and some take two. Another type of action take **topics** (that is, simple text) instead of a noun. (See “Actions with Topics” on p. 269.)

Commands like SLEEP and WAIT stand by themselves. It would make no sense at all to say SLEEP THE APPLE. Sleeping *on* or *in* something, such as a bed, would make sense, but the command SLEEP IN BED would trigger a different action (not the sleeping action but the sleeping in action), and you’d have to create that action yourself, because Inform doesn’t include it by default.

As this little digression should show, the same verb (in this case,

“sleep”) can trigger two or even three different actions, depending on how the player’s input is phrased, and in particular depending on how many nouns are used in the command.

Commands like PICK UP THE APPLE and BOUNCE THE BALL take one noun. Commands like PUT APPLE IN BASKET and HIT BALL WITH STICK take two nouns. Two nouns are the upper limit; there’s no easy way in Inform to create a command that uses three nouns. Nor is there much reason to want to do so. The best advice I’ve read on this subject is, “If you think you actually need to create an action that requires three nouns … think about it some more.”

A possible edge case arises in the handling of objects that can’t be touched. For instance, you might want your game to allow a command such as PUT RED-HOT METAL IN WATER BUCKET USING TONGS. But such a situation can be adequately handled by implementing PICK UP METAL WITH TONGS followed by PUT METAL IN BUCKET, using suitable new rules to make sure that the action of inserting the red-hot metal object in the water bucket can only happen if the metal is already in the tongs.

While processing the player’s command, Inform refers to the first noun in the input simply as the noun. The second noun is referred to as — you guessed it — the second noun. In writing our own code, we can test the values of noun and second noun if we need to, like this:

```
Instead of inserting the apple into something:  
if the second noun is the basket:  
    say "The basket scoots away from you!";  
otherwise:  
    continue the action.
```

In this case, we might be better off writing an Instead rule that simply refers to “inserting the apple into the basket”. But you’ll sometimes find it useful to write tests such as, “if the second noun

is the basket”.

The second and third categories above use objects — what Inform calls *things*. But you can’t refer to “the thing” or “the second thing” in processing an action. The word “noun” is the tool for the job.

Creating New Actions

To create a new action, we need to do three things:

- 1) We give the action itself a name, so that we’ll be able to refer to it in our code.
- 2) We tell Inform exactly what forms of input will cause the action to happen, using Understand rules.
- 3) We write some code that tells Inform exactly what to do when the action happens. (This would include both things that happen if the action succeeds, and messages that will print out if the action fails for some reason.)

Chapter 6 of the *Recipe Book*, “Commands,” has a lot of good information on how to create your own actions. If you haven’t read this yet, give it a look.

To illustrate the various possibilities for creating actions, we’re going to create an action that will happen when the player uses the verb PAINT. Painting is not an action that’s built into Inform, but painting something might be a way of solving a puzzle in your game.

The most basic form of this action is one that takes no nouns at all — the bare command PAINT. We can create it this way:

The Test Lab is a room. "Many devious tests are conducted here. You can see a wooden fence."

A wooden fence is scenery in the Lab.

Painting is an action applying to nothing. Understand "paint" as painting.

Check painting:

say "You don't have any paint." instead.

If you compile this game and test it, you'll see the following output:

```
>paint
```

```
You don't have any paint.
```

```
>paint the fence
```

```
I only understood you as far as wanting to paint.
```

The painting action as we've defined it does nothing at all: The check rule has no exceptions. We could, however, make an exception if we wanted to, using an Instead rule. For instance, we might do this:

Check painting when the location is the Paint Store:

say "You find it impossible to choose from among the hundreds of tempting colors." instead.

Most often, we'd expect the player to want to paint some particular thing, so the example above is included mainly to illustrate the simplest way to create a new action, one that has no noun. We've defined the action ("Painting is an action applying to nothing.") We've told Inform what inputs will trigger the action ("Understand "paint" as painting.") And we've written a Check rule that will run when the painting action is being processed. Because we haven't defined any grammar that would match the command PAINT THE FENCE, the parser reports that it has failed: "I only understood you as far as wanting to paint."

It's important to remember that by default, a Check rule does *not*

stop the processing of the action. After the Check rule runs, the Carry Out, After, and Report rules for the action will all run — unless one of them stops the process. To prevent this, if you want action processing to stop after your check rule, tack the word “instead” on at the end of the say phrase you’re printing out in the Check rule. As you might guess, this causes the Check rule to operate more like an Instead rule, and Instead rules fail by default, so after your Check rule has run, action processing will halt.

Next, let’s look at how to paint something. This example is going to get complicated, because in order to actually do any painting we’ll need, at the very least, a paintbrush, and quite likely a can of paint as well. But we can start by creating the action we’ll need. Remember, we’ve already created an action called painting (which applies to nothing), so we can’t call our new action painting. Let’s call it paint-applying:

Paint-applying is an action applying to one thing and requiring light. Understand "paint [something]", "put paint on [something]", and "apply paint to [something]" as paint-applying.

Check paint-applying:

say "[The noun] [look] fine the way [they] [are]."

The odd-looking stuff with square brackets in the Check rule’s say line cleverly formats the output text as singular (“The wooden fence looks fine the way it is.”) if the noun is singular, and as plural (“The galoshes look fine the way they are.”) if the noun is plural.

As before, this action does nothing except print out an error message. But now PAINT THE FENCE will produce a sensible output.

The essential thing to notice is the use of the grammar token “[something]” in the action’s Understand sentence. The token “[something]” will match any object that is in scope — that is, any

object that is visible to the player character. This is the heart of creating new actions in Inform.

The phrase “and requiring light” in the definition of the action is useful mainly if your game includes any dark rooms. Painting is obviously an action that requires light, so if the player is in a dark room we want to make sure she can’t paint anything, even if she does have all of the necessary painting implements.

The next thing we need to do, of course, is to add a painting implement, specifically a paintbrush, so that the player can type PAINT FENCE WITH PAINTBRUSH. For this tutorial, I’m not going to bother adding a paint can that the brush needs to be dipped into. This brush comes fully loaded with paint, which is not very realistic, but it will simplify the code in the examples.

When creating an action that requires two nouns, it’s a very good idea to give the action a name that includes “it with”, “it on”, “it under”, or some similar phrase. In this case, we’re going to create an action called “painting it with”. Giving the action this type of name — “xxxxing it with” — is not required, but if you forget to do it, your code will be hard to read, and you’ll probably have more bugs to fix. In some cases, you might need to use a different preposition. For instance, you might need to create an action called “unfastening it from” or “placing it near”.

Here is a fairly complete bunch of code that includes all three of our new painting actions. As you’ll see, the Check rule has a fairly deep and tangled set of indentations. If you’re trying out this game, you’ll need to copy these with care. Even better would be to develop an understanding of how indentation works in Inform. For information on this, turn to p. 421.

The Test Lab is a room. "Many devious tests are conducted here. You can see a [wooden fence]."

A wooden fence is scenery in the Lab. The description is "It's a [if

the fence is painted]freshly painted[otherwise]plain[end if] wooden fence." The wooden fence can be painted or unpainted. The wooden fence is unpainted. Understand "freshly" and "painted" as the wooden fence when the wooden fence is painted. The printed name of the wooden fence is "[if the fence is painted]freshly painted [end if]wooden fence".

A paintbrush is in the Lab. Understand "brush" as the paintbrush.

Painting is an action applying to nothing. Understand "paint" as painting.

Check painting:

if the player carries the paintbrush:

say "You'll need to be more specific about what you want to paint.";

otherwise:

say "You don't have any paint."

Paint-applying is an action applying to one thing and requiring light. Understand "paint [something]", "put paint on [something]", and "apply paint to [something]" as paint-applying.

Check paint-applying:

if the noun is the fence:

if the fence is painted:

say "You already did that.";

otherwise if the player carries the paintbrush:

try painting the fence with the paintbrush

instead;

otherwise:

say "You'll need to find a paintbrush

somewhere if you want to do that.";

otherwise:

say say "[The noun] [look] fine the way [they] [are]."

Painting it with is an action applying to two things and requiring light. Understand "paint [something] with [something]" as painting it with.

Check painting it with:

if the second noun is not the paintbrush:
say "[The second noun] can't be used for painting
things." instead;
otherwise if the player does not carry the paintbrush:
say "You'd need to find a paintbrush somewhere if
you want to do that." instead;
otherwise if the noun is not the fence:
say "[The noun] [look] fine the way [they] [are]."
instead;
otherwise if the fence is painted:
say "You already did that." instead.

Carry out painting it with:
now the fence is painted.

Report painting it with:
say "You apply a fresh coat of paint to the fence."

This code is written in a way that assumes the player will never need to paint anything except the wooden fence. If several objects in the game can be painted, it would have to be changed. In that case, we might want to use Instead rules for each paintable object rather than Carry Out and Report rules. The code could be expanded in other ways. For instance, we might want to change the color of the fence after it's painted. But this example should give you a better idea how to create a new action.

You might notice a couple of other things too. We've allowed the fence to be either painted or unpainted. This is a new property we've created, which exists only for the fence object. This is so we can give the player an error message if he tries to paint the fence more than once. We've added some vocabulary words to the wooden fence object ("freshly" and "painted") that can only be used by the player after the fence is painted.

We've also told Inform that the printed name of the fence (the name printed out when the game runs) depends on whether it has been painted. Finally, the room description refers to "[wooden

fence]”, so the room description will change after the fence is painted.

You may want to study the logic of the Check rule for painting it with. It’s important to get the if-tests in a sensible order. The first question is, is the second noun something other than the paintbrush? If so, print an error message and stop (using the “instead” to stop the action processing). If the second noun *is* the paintbrush, we then ask, has the player neglected to pick up the paintbrush? (It might be locked up in the glass case, or just lying on the ground.) Next, we check whether the noun is something other than the fence. If not — if the player is indeed trying to paint the fence — then the fourth question to ask is, is the fence painted already? Only if the answers to all four of those questions are “No” will the action processing move on to the Carry Out rule.

If these four questions are in some other order, the output might not be so sensible. If we put the question of whether the fence is painted first, for instance, this output could happen:

```
>paint the bucket with the apple  
You already did that.
```

Trust me, players will sometimes try absurd commands like that, just to see what will happen. If they’re beta-testing your game, that’s what you *want* them to do. When creating a new action, it’s a good idea to think about all of the silly things a player might try. What happens if she tries to perform the action on herself? On another character? On something she’s wearing?

I tested the code above at least a dozen times while writing it. I tried all of the absurd inputs as I could think of, such as PAINT FENCE WITH APPLE, just to see what would happen. When writing a new action, you’ll want to go through quite a bit of testing yourself before letting your trusted team of testers try torturing the game.

[Any Thing]

Earlier in this chapter, I explained that the first step in processing an action is to make sure the object or objects that the player is talking about are in scope — that is, that they’re visible in the room. This happens because the grammar for actions (the Understand rule) normally uses the token “[something]”. The code for the new action called paint-applying, a page or two back, gives a good example.

If we want to bypass scope checking, we can change this to the token “[any thing]”. The token “[any thing]” puts every object in the game in scope, no matter what room it’s in (or, for that matter, if it’s nowhere). Please don’t bypass scope checking for casual reasons, because it will make a mess of the realistic effects that Inform tries to create. Once in a while, though, it may be useful. For instance, you could give your players more or less the same power as the debugging PURLOIN command, like this:

Acquiring is an action applying to one visible thing. Understand "acquire [any thing]" as acquiring.

Check acquiring:

if the player encloses the noun:
say "You already have [the noun]." instead.

Carry out acquiring:

now the player carries the noun.

Report acquiring:

say "You are now carrying [the noun]."

Note the use of “one visible thing” in the definition of the acquiring action. When writing an action that can apply to “[any thing]”, you need to do this. Oddly enough, “one visible thing” is a more *general* term than “one thing.” In effect, “one thing” means “one thing that the player can both see and touch,” while “one

visible thing” means “one thing that is visible (but we don’t care whether the player can touch it or not)”. If you fail to specify “one visible thing”, your magic grab-anything command will fail: The parser will complain that the player is unable to reach into a distant room. In other words, the desired object will fail the touchability test.

The acquiring action might make a reasonable magic spell if your player character is a powerful wizard, able to summon distant objects, but you’ll want to be careful how you write the Check rule for it. Several things can go wrong if you let the player use this type of spell indiscriminately. As mentioned in Chapter 5, “Characters” (see p. 299), the “[any thing]” token is also useful for creating topics of conversation — abstract objects that are never anywhere in the model world. But if you’re doing this, and *also* using “[any thing]” to magically manipulate objects that do appear in the model world, you need to make sure the Check rule handles all of the possibilities. If you’ve created a SHAZAM spell that can acquire distant objects and “India” exists not as a real physical object in the model world but simply as an object that can be talked about, you don’t want the naughty player to be able to do this:

```
> shazam india  
With a swirl of sparkling light, India appears in  
your hands!
```

What’s worse, SHAZAM ME will produce a run-time error.

For an example that might be more useful, let’s suppose we want the player to be able to dig a hole. We’ll give the player a shovel, and we’ll assume the setting is outdoors. (If you have both indoor and outdoor rooms, you’ll need to do some extra checking before you let the player dig a hole!) The problem we have to solve is that the hole isn’t in scope until after the action takes place. There isn’t any hole in the room until the player digs it, so how can we arrange matters so that the player can use the command DIG HOLE?

The way to solve this little problem is to use “[any thing]”. We’ll create the hole offstage and then move it into the room when the player gives the command. Here’s a simple game that shows how to do this:

The Forest Path is a room. "Tall trees surround you."

The player carries a shovel.

The hole is an open container. The hole is fixed in place. [The hole starts out nowhere.]

Rule for writing a paragraph about the hole:
say "You've dug a hole here."

Digging is an action applying to one visible thing. Understand "dig [any thing]" as digging.

Check digging:

if the noun is not the hole:
say "[The noun] can't be excavated." instead;
otherwise if the holder of the hole is a room:
say "You've already dug a hole." instead;
otherwise if the player does not carry the shovel:
say "You scrabble around with your hands, but the dirt is pretty hard. You need a shovel." instead.

Carry out digging:

try digging the hole with the shovel instead.

Digging it with is an action applying to one visible thing and one thing. Understand "dig [any thing] with [something]" as digging it with.

Check digging it with:

if the noun is not the hole:
say "[The noun] can't be excavated." instead;
if the second noun is not the shovel:

say "[The second noun] can't be used for excavating." instead;
otherwise if the holder of the hole is a room:
 say "You've already dug a hole." instead;
otherwise if the player does not carry the shovel:
 say "You can't do that unless you're actually holding the shovel." instead.

Carry out digging it with:
 move the hole to the location.

Report digging it with:
 say "You pitch in with the shovel and dig a nice deep hole."

Same Action, New Results

Some puzzles are designed to force the player to take a given action several times. For instance, the player might be required to knock on a door three times before someone will open the door. To do this in Inform, you would most likely use Instead rules and the phrases “for the first time,” “for the second time,” “for the third time,” and so on. It’s important also to write a default rule for handling the action if it’s attempted more often than you’ve explicitly allowed for. In the example below, the Report rule for our new knocking on action takes care of this.

The chapel door is west of the Grand Entry Hall and east of the Chapel. The chapel door is a door. The chapel door is scenery and locked.

Knocking on is an action applying to one thing and requiring light. Understand "knock on [something]" and "tap on [something]" as knocking on.

Check knocking on:
 if the noun is the player:
 say "Your head makes a hollow sound." instead;

otherwise if the noun is a person:
say "That wouldn't be polite." instead.

Report knocking on:
say "You tap gently on [the noun], but nothing happens."

Instead of knocking on the chapel door for the first time:
say "The sound of your knuckles generates booming echoes within the chapel. For a moment you think you hear someone moving around inside, but the door remains closed."

Instead of knocking on the chapel door for the second time:
say "Within the chapel, a faint and uncertain voice cries, 'I'm coming, I'm coming.' You wait patiently for a minute, but the door doesn't open."

Instead of knocking on the chapel door for the third time:
now the chapel door is open;
say "After a few more interminable minutes of waiting, the door swings ponderously open. A man in a clerical collar, who looks to be at least a hundred years old, peers out at you through rheumy eyes. 'I'm sorry,' he says. 'We're no longer admitting worshippers. God is dead, you see.'"

If you write a puzzle like this, it's important to give the player a clue that the action should be repeated. If the first response to KNOCK ON DOOR is a bare "Nothing happens" or some similar phrase, the player is unlikely to try the action again.

Redirecting an Action

Situations can arise in which a game needs to respond to a particular command by turning it into a different command. The tool for this is, as you might guess, the Instead rule. When the player tries one command, an Instead rule intercepts it and turns it into a different command.

Here's a simple example. (For a slightly more complex example, see "Mr Potato Head" in Appendix C, p. 480.) The player is in a room called At the Foot of a Tree. Perched in the Tree is a separate room above it. The tree itself is scenery in the first room, and we want the player to be able to climb the tree. The command CLIMB TREE will result in the same action as the command GO UP:

At the Foot of a Tree is a room. "You're standing at the foot of a tall tree. Sturdy low-hanging branches suggest that it may be easy to climb."

The tall tree is scenery in At the Foot of a Tree. Understand "sturdy" and "branches" as the tall tree.

Perched in the Tree is up from At the Foot of a Tree. "The view from up here is spectacular (though admittedly rather leafy)."

Instead of climbing the tall tree:
try going up.

It may seem that we could just as easily have said, "Instead of climbing the tall tree: now the player is in Perched in the Tree." And indeed, in the example above, that would produce pretty much the same result (although there would be a missing empty line in the output between the player's command and the room name). But redirecting the CLIMB TREE action to the GO UP action allows us to handle more complex game situations in a graceful way.

Let's suppose, for instance, that the player may be carrying something so heavy that it would make climbing the tree difficult or impossible. If we've redirected CLIMB TREE to GO UP, we only need to test this condition once. If CLIMB TREE and GO UP remain separate actions that send the player to the same destination, then we'll have to test what the player is carrying in two different pieces of code, which makes the code harder to write and harder to debug.

Because the Instead rule shown above redirects the climbing action

to the going up action, turning the tree-climbing action into a puzzle (absurdly easy, but a puzzle for all that) requires very little effort. After the code above, we add the following:

The player carries a heavy iron anvil. The description is "The iron anvil must weigh at least a hundred pounds."

Instead of going up in At the Foot of a Tree:
if the player encloses the anvil:
 say "You'll never be able to climb the tree while
 carrying something so heavy.;"
otherwise:
 continue the action.

Now the player will see the same "You'll never be able to climb" message, whether he typed CLIMB TREE or UP.

Inform allows you to test what action the player is attempting, but the syntax is a little tricky. For an example that shows how to do it, see "Restraints" in Appendix C on p. 492.

ACTIONS WITH TOPICS

Inform provides an action called consulting it about. By default, this does nothing except print out a message that says, "You discover nothing of interest in [the noun]." The results, if the player tries LOOK UP EXPLOSIVES IN MRS SMITH, are rather comical, because Inform seems to be implying that there is actually a way of looking things up in Mrs. Smith. We'll want to fix that. Nonetheless, we can use this action to create an encyclopedia — or for that matter, a computer terminal — in which the player can look up whatever topics we like. Here's an encyclopedia:

The encyclopedia is in the Library. The description is "A massive 27-volume set of the Encyclopedia Frobuzzica. You could probably look up almost anything in it!" Understand "volume" and

"book" as the encyclopedia.

Instead of consulting the encyclopedia about something:

say "Flipping through the encyclopedia, you learn that [run paragraph on]";

if the topic understood is a topic listed in the Table of Encyclopedia Entries:

say "[article entry][paragraph break]";

otherwise:

say "there's nothing in the encyclopedia on that topic."

Table of Encyclopedia Entries

topic	article
"Monty Python" or "Python" or "Monty Python's Flying Circus" or "Flying Circus"	"Monty Python's Flying Circus was a very strange British comedy show popular in the 1970s."
"crayons" or "crayolas" or "crayon"	"crayons are made of wax. They come in bright colors, and are used to create works of art on paper."
"weapons" or "weaponry" or "swords" or "sword"	"a sword was the weapon preferred by knights in the Middle Ages. Swords are often used for hacking, slashing, and stabbing."

Instead of consulting someone about something:

say "Does [the noun] look like an encyclopedia?"

Instead of consulting something about something:

say "[The noun] [are] not a likely-looking source of information."

The main part of this code uses a *table*. Tables are Inform's way of keeping large amounts of data organized; for more on tables, see p. 438. The main thing you need to know about tables, at the moment, is that they contain rows and columns, and that the items in each row are separated by Tab characters. There is a single return character at the end of each row.

Note: Tab characters are *not* kept by a copy-paste action if you

select the code above in Adobe Reader (Windows) or Preview (Mac) and copy it into Inform. If you do that, you'll need to replace the Tabs yourself, in order to get the game to compile. In addition, extra return characters may be *added* when you copy and paste text from the *Handbook*. These returns will have to be stripped out after you copy the example into Inform's IDE.

Inform's IDE doesn't display Tab-separated tables any better than the word processor I'm using to write this book. As a result, a table that has long entries, like the one above, can be difficult to understand or debug just by looking at it. It's a mess. Here's what the table above would look like if we could use a real word processor table (which we can't do, because Inform wouldn't understand it):

topic	article
"Monty Python" or "Python" or "Monty Python's Flying Circus" or "Flying Circus"	"Monty Python's Flying Circus was a very strange British comedy show popular in the 1970s."
"crayons" or "crayolas" or "crayon"	"crayons are made of wax. They come in bright colors, and are used to create works of art on paper."
"weapons" or "weaponry" or "swords" or "sword"	"a sword was the weapon preferred by knights in the Middle Ages. Swords are often used for hacking, slashing, and stabbing."

With the code shown above, the player can CONSULT ENCYCLOPEDIA ABOUT SWORDS or LOOK UP WEAPONRY IN ENCYCLOPEDIA. Both commands lead to the consulting it about action, and from there to the entry in the article column in the table. If you look at the entries in the topic column for the table, you'll find that each entry has several texts separated

by the word *or*. It's important to spell out all of the variations you think your player might try to use. The last row in the table, for instance, has no entry under topic for “weapon”, because I forgot to add one. If the player tries to LOOK UP WEAPON IN ENCYCLOPEDIA, the default response (“...there's nothing in the encyclopedia on that topic”) will be printed out. In this case, that would be a misleading response.

The last two Instead rules in this example provide better responses for when the player tries to look up a topic in something other than the encyclopedia.

Action Processing — Summary

The table below (which was suggested by Michael Callaghan) shows all of the stages Inform goes through when processing a player's command — or rather, all of the stages Inform normally goes through. The action processing can be stopped at every stage. If it's stopped at a given stage, none of the later stages will be reached.

Stage	Comment	Outcome	How to change
Parsing	The player's input is checked to make sure it makes sense — that all of the words are spelled correctly and so on.	If the input makes sense, Inform 7 next goes on to check Scope . If the input doesn't make sense, an error message is displayed.	It's possible to modify how the parser understands the player's input, but this is an advanced topic not covered in the <i>Handbook</i> . For details on how to use the “After reading a command” feature, see p. 20.6 in <i>Writing with</i>

			<i>Inform</i> , especially Example 412.
Scope	Where the action involves one or more things, <i>Inform 7</i> checks that the things referred to are in scope. With some exceptions, things that are in scope are in the same room as the player.	If the things are in scope, <i>Inform 7</i> checks the Before rules . If the things are not in scope, an error message is displayed.	There are two ways in which scope can be changed. The first, discussed in this chapter, is where the action affects “[any thing].” The second is to write some special code that will place something in scope when it would otherwise not be. This is an advanced topic not covered in the <i>Handbook</i> . For examples, you can search the Documentation for “scope,” noting especially Examples 209 and 226.
Before rules	All Before rules are contained in a single rulebook that <i>Inform</i> consults to see if any of them applies to the action that is now being processed. Before rules are useful where you want to carry out	The default outcome after consulting the Before rules is to make no decision, so that <i>Inform 7</i> proceeds to consider touchability . If any of the Before rules	To indicate that a Before rule has succeeded (in doing something) and stop processing the action, use “rule succeeds”. To indicate that a Before rule has failed and stop processing the action, you can use

	<p>an action before Inform 7 goes on to the next two stages</p> <p>(touchability and implicit actions).</p>	<p>being considered by Inform specifies that the action has succeeded or failed, Inform stops processing the action.</p>	<p>“rule fails” or “instead”.</p>
Accessibility	<p>Inform checks that even if something affected by the action is in scope (see above), it needs to be visible and touchable if the action involves touching it. If an object is in a closed glass container, for instance, the player will be able to EXAMINE it but not TAKE it.</p>	<p>If the thing cannot be touched, if it's hidden, or if the room is dark, an error message is displayed.</p> <p>If the thing can be touched, Inform then goes on to consider any implicit actions that may be called for.</p>	<p>The easiest way to bypass the accessibility test is to intervene using a Before rule.</p>
Implicit actions	<p>Certain verbs trigger an implicit action. For example, the EAT command causes an implicit taking action if the item to be eaten is portable and is not being held by the player.</p>	<p>If the implicit action fails, an error message is displayed.</p> <p>If the implicit action succeeds, Inform goes on to consider any Instead rules</p>	<p>If you don't want the implicit actions to be triggered, the easiest way to do this is to intervene using a Before rule.</p>

		that may apply.	
Instead	<p>All Instead rules are contained in a single rulebook that Inform consults to see if any of them applies to the action being carried out.</p> <p>Instead rules are the most useful rules for changing the results of actions (both those in the standard rules and those you've created in your own source code).</p>	<p>The default outcome for the Instead rulebook is failure. If any Instead rule applies, the action processing stops with the outcome "rule failed" unless you add "continue the action" or "make no decision" at the end of the Instead rule.</p> <p>If no Instead rules apply, Inform next considers the Check rules.</p>	<p>If we want an Instead rule to stop the action with the result that the action succeeded, we can use the words "rule succeeds".</p> <p>If we want action processing to continue, we can use the words "continue the action".</p>
Check rules	Every action has its own Check rulebook. If you are creating new actions, this is where you will set out any preconditions that apply to the action being carried out.	<p>The default outcome from the Check rules is to make no decision and proceed to consider the Carry out rules.</p>	<p>To specify that a Check rule has succeeded and stop processing the action, you can use "rule succeeds".</p> <p>To specify that a Check rule has failed and stop processing the action, you can use</p>

	For simple actions, it is possible to include all of the actions rules in one Check rule.		“rule fails” or “instead”.
Carry Out rules	Every action has its own Carry Out rulebook. If you’re creating new actions, you’ll usually want to write a Carry Out rule that handles what’s supposed to happen.	The default outcome from the Carry Out rules is to make no decision and proceed to consider the After rules.	Normally, you should not need to change the default outcome from the Carry Out rules. To specify that a Carry Out rule has succeeded and stop processing the action, you can use “rule succeeds”. Once the Carry Out rules have been reached, the action is considered by Inform to have succeeded, so it makes no sense to use “rule fails” or “instead” within a carry-out rule.
After rules	All After rules are contained in a single rulebook that Inform consults to see if any of them applies to the action being carried out.	The default outcome for the After rules is success. If an After rule applies, Inform stops processing the action.	You won’t often need to change the default outcome of an After rule. But if you want Inform to go on to the Report rule, end your After rule with “continue the action”.

	After rules are useful where you want to make other changes to the world after the action has succeeded.	If none of the After rules applies to the action, Inform proceeds to the final stage of action processing and considers the Report rules.	
Report rules	Every action has its own Report rulebook. When you create new actions, write a Report rule to print out the messages that will be displayed to the player if no preceding rule has succeeded or failed.	The default outcome for the Report rules is success.	<p>As this is the last stage of processing the action, it is not appropriate to use “rule fails”, “rule succeeds” or “instead”.</p> <p>In rare cases, you may have two Report rules that both apply to one action. You can use “continue the action” in the first of the rules so that the second Report rule will run.</p>

Chapter 5: Creating Characters



Stories are about people. Because interactive fiction is a form of storytelling, it's almost inevitable that you'll want to include a few people in your game. A story with no people in it probably won't be very interesting or fun — at least not for very long. If your players can't do anything but wander around picking up treasures and fighting off monsters, before too long they'll start to get bored. Besides, even a monster is a person, loosely speaking.

Using Inform, you can add people (or talking animals, or whatever sort of odd characters you'd like) to the games you write. Creating lifelike characters is an important skill to learn, and it may be the most complicated part of writing IF. In this chapter we'll cover the basics of creating characters and also look at a few advanced

techniques that you'll probably want to use as your story develops.

Programming a non-player character (the abbreviation “NPC” is used throughout the interactive fiction community to refer to a non-player character) is complicated because people are complicated. Think about the differences between interacting with your Uncle Fred and interacting with a bowling ball. Uncle Fred does things on his own — that is, he initiates activities. A bowling ball doesn't. Uncle Fred may observe you and comment on something you're doing. A bowling ball won't. Uncle Fred may respond to you differently depending on whether he's happy or sad, or on whether he's upset with you. A bowling ball will respond exactly the same whether it's red or black or zebra-striped. (If it's lopsided, all bets are off.)

The ways that people interact with one another are also complicated: Uncle Fred might respond differently if you shout or whisper, but a bowling ball won't. To make matters worse, shouting and whispering are not modeled in most IF conversation systems.

Whoever plays your game will naturally hope (or worse, expect) that the player character will be able to interact with other characters the same way the player herself would interact with a real person. Sadly, that degree of realism is just about impossible to achieve using today's interactive fiction programming tools. The parser is designed to accept inputs in the form <VERB> <NOUN> <PREPOSITION> <NOUN>. Anything more complicated is not likely to work well. The only wrinkle that is usually added to this system is that the player may be able to give commands to an NPC. The syntax for this begins with the name (or other identifier, such as “dragon” or “frog”) of the NPC, then a comma, then the usual syntax. For instance, BOB, PUT THE BOMB ON THE TABLE.

Why not design a parser that will accept more complex interactions with NPCs? This turns out to be a difficult problem in computer science. Various people have tried it, but so far, the results have not

been inspiring. Technically, it's possible to write a game that will respond to whatever complicated player inputs you'd like. If you want your game to respond to ASK EMILY WHETHER EMILE'S DOG IS STILL TOO SICK TO HUNT FOR THE SQUIRREL, you can do it using the "after reading a command" activity, as explained on p. 18.33 of *Writing with Inform*, "Reading a command." But there are several problems with this type of trick, including the problem of letting the player know that such a complex input is possible. I don't recommend that authors go down that road in their first or second game.

Believable Characters

Characters will seem more believable if the player's interaction with them is limited. This could be because the NPC plays a limited role in the story, or does not know the PC (player character): It's a lot easier to make a guard believable than a girlfriend! You can also limit the interaction with a character by moving the character onstage and offstage again quickly. Characters who have a single-minded obsession with one thing (for instance, a king who only cares about whether you're a spy) are easier to create than characters who are just hanging out. But the latter sort (Emily Short's Galatea, from the game of the same name) can be vivid and memorable.

Even while sticking within the limitations of "normal" IF programming, we can employ various tricks to make our characters seem more real. The characters may be just the software equivalent of cardboard, but players will enjoy meeting and talking with them.

Before we start talking about specific programming techniques, we need to talk about how you might want to use characters in your

interactive story. What roles or functions might they take on?

Overview

To begin with, your players will probably want to be able to talk to the other characters. There are several ways to set up a conversation system. Each method has advantages, and also weaknesses, as we'll see.

One common reason to want to have a conversation with a character is to try to learn something useful. If you're writing a game about criminals, for instance, ASK POLICEMAN ABOUT BURGLAR might be an important command for the player to try. Another reason to have a conversation is because you hope to cause the character to do something. If the player types TELL POLICEMAN ABOUT BURGLAR, the policeman might rush off to arrest the burglar — a real change in the world of the story that won't take place unless the player gives that command.

The player character may need help doing something, and may want to ask another character for help. For instance, a player character who has only normal strength might want to enlist the aid of a weight-lifter to move a boulder. So the player may need a way to give instructions to other characters. ASK REGINALD TO LIFT THE BOULDER could be an important part of the game.

Characters may have possessions that the player needs. One common type of instruction is to ask for an object. If you ASK MARY FOR DIAMOND NECKLACE, she might refuse to part with it, or she might give it to you, depending on how the game is written.

Some characters are stationary — they're always in one room. Other characters may wander around the map. They may follow the PC, or run away when the PC approaches.

Characters will sometimes carry out simple tasks on their own, such as stealing things from the player or even killing the player.

When a character is in the same room as the player, the character may seem more lifelike if it's carrying out some sort of "stage business," engaging in a minor activity every turn, or once every few turns, just to remind the player that there's someone else in the room. If the character is doing this type of stage business, nothing is likely to change in the room (although it could — the butler might be polishing the silverware for 20 turns, and at the end of that time the description of the silverware might change to say that it's spotless and shining). All that usually happens is that the game prints out a brief message describing a nonexistent action.

If your story takes place in a world where there's lots of fighting (swordfights or laser guns, your choice!), you may want the player to engage in hand-to-hand combat with other characters.

Groups of characters require special handling. If your player character is facing a crowd of angry villagers armed with torches and pitchforks, you probably don't want to create a hundred different villager characters. For one thing, it's a lot of work, and you won't gain much in terms of realism or a more dramatic story. A better method will usually be to create a single "crowd" object (which might not be a person at all, as far as Inform is concerned) and then create a single "spokesperson" man or woman, an actual Inform NPC object, who will engage in any conversation or other activities. On the other hand, if you're writing an Agatha Christie type of murder mystery, you may want to have as many as six or seven individual characters (the suspects) all sitting around in the drawing room at the same time. Inform provides some fascinating tools with which to allow these characters to relate to one another. (See the discussion of relations in Chapter 9 of this *Handbook*, on p. 454.) [Check reference.]

The Player Character

Pleasantly little needs to be said about creating the player character (PC). Your PC can have any identity you might like, from a mile-high evil robot to a small, cuddly bunny rabbit. Or the PC could be a sort of blank — a shadow character that the actual player can project his or her own personality into.

To start creating a PC, all you need to do is write a description:

The description of the player is "In the absence of a mirror, you're not quite sure what you look like today."

In games that are puzzle-oriented rather than people-oriented, that may be all you need to do. Depending on the character you've chosen, though, you may want to write non-standard messages for situations in which the PC either does something, or doesn't. For instance, your PC might be very timid. In that case, the PC would naturally hesitate to do certain things that another PC might have no trouble doing:

Instead of taking the spider, say "You can't bring yourself even to get near it."

At the other extreme, the PC might be rambunctious, ill-mannered, or just plain evil. He might enjoy breaking things, for instance. This fact could lead you to write code like this:

Some dishes are in the Lab. The dishes can be broken or unbroken. The dishes are unbroken. The printed name of the dishes is "[if broken]broken [end if]dishes". Understand "broken" as the dishes when the dishes are broken.

Instead of attacking the dishes:

if the dishes are broken:

say "You already took care of that little chore.";

otherwise:

```
now the dishes are broken;  
say "You smash the dishes with gusto!"
```

The point of this code is to respond to the command BREAK THE DISHES with the line, “You smash the dishes with gusto!” Customizing Inform’s standard outputs is a simple way of giving a specific character to the PC.

In the early days of interactive fiction, a number of games were released in which the PC changed identity during the course of the game — essentially, switching from one body to another. This isn’t done too often anymore, but if you want to do it, it isn’t difficult. All you need is a couple of lines of code. In the silly little example below, we’ll use pressing a button to cause the PC to swap bodies with an NPC. In a real game, you might use a magical device of some sort, or have the PC wake up from a dream and discover that she’s really someone else.

The Test Lab is a room. "Many devious tests are conducted here."

Bingo is an animal in the Lab. The description is "[if the player is Bingo]You are[otherwise]Bingo is[end if] a peppy-looking cocker spaniel."

Bob is a man in the Lab. The description is "[if the player is Bob]You are[otherwise]Bob is[end if] a heavyset, muscular man."

The player is Bob.

Linda is a woman in the Lab. The description is "[if the player is Linda]You are[otherwise]Linda is[end if] a sultry and curvaceous beauty."

The red button is in the Lab.

Instead of pushing the red button:

if the player is Bob:

```
now the player is Linda;  
say "A strange tingly feeling overtakes you. You feel
```

much more feminine than before.";
otherwise if the player is Linda:
 now the player is Bingo;
 say "Your head spins. When you recover, things
seem to have changed. The world is larger, and you're covered
with fur.";
otherwise:
 now the player is Bob;
 say "You feel odd for a moment Yes, you're human
again, and muscular, and male."

In a real game, many other messages and rules would have to test whether the player is Bob, Linda, or Bingo, and change the results of the player's commands based on the PC's identity.

Creating an NPC

Creating a new non-player character is easy. Assuming we've created a room called the Billiard Room, we can then write:

Troy is a man in the Billiard Room. The description is "Troy looks devilishly handsome in his tuxedo, but you're not sure you trust him." Troy is wearing a tuxedo.

The assertion, "Troy is wearing a tuxedo" both creates an object (the tuxedo) and lets Inform know that the tuxedo is wearable. (If you actually want the player to wear the tuxedo at some point in the story, you'll have to write some code for getting it away from Troy. By default, characters won't let go of things they're wearing or carrying.)

In fact, the sentence "Troy is wearing a tuxedo" lets Inform know that Troy is a person, because only people and animals can wear things. By default, an object that you say is wearing something will be male and a person, not an animal. So we can delete the words "a man" in the code above and get exactly the same result. I suggest

always saying that an NPC is a man or a woman, however, because if you should later change your mind about having the NPC wear something and delete the sentence about the tuxedo, the NPC will no longer be a man, just a thing.

If you use this code in a game, you'll find that when the player enters the billiard room, the game reports, "You can see Troy here." As you'll recall from Chapter 3, we can improve the output by giving the Troy object an initial appearance. The initial appearance is formatted exactly like a room description — it appears immediately after we create Troy, and is written as a double-quoted sentence that stands by itself. The sentence below that begins, "Troy is leaning nonchalantly" is an initial appearance.

Troy is a man in the Billiard Room. "Troy is leaning nonchalantly against a corner of the billiard table, pretending not to notice you." The description is "Troy looks devilishly handsome in his tuxedo, but you're not sure you trust him." Troy is wearing a tuxedo.

Now, when the player enters the billiard room, the room description will include, instead of the boring line "You can see Troy here," the much more colorful line, "Troy is leaning nonchalantly against a corner of the billiard table, pretending not to notice you." I'd recommend always giving an NPC an initial appearance.

At present, Troy doesn't do much. But even at this stage, Inform understands that a person is different from most other types of objects. Here's a transcript of what can happen in the billiard room with no more code for Troy than what we've written above:

```
>kiss troy  
Troy might not like that.
```

```
>kiss tuxedo  
You can only do that to something animate.
```

```
>take troy
```

I don't suppose Troy would care for that.

```
>take tuxedo  
That seems to belong to Troy.
```

As you can see, Inform automatically understands that kissing is something that the player character can do to people (or to animals), but not to inanimate objects. If we try to take a person, the default error message prevents it — and if we try to take something that a person is wearing or carrying, we get a different error message.

Incidentally, if you need the player to be able to kiss an inanimate object — perhaps you've created the Pope as a character, and the player is expected to kiss the Pope's ring — you'll find that a simple Instead rule won't do the job. A Before rule won't work either. This is because the Inform library defines the kissing action more or less like this:

[Understand “kiss \[someone\]” as kissing.](#)

The grammar token “[someone]” won't match an inanimate object; it will only match a person. So an Instead or Before rule will never have a chance to get into the act: the command KISS RING will be rejected by the game's parser. The same thing happens, by the way, with the GIVE TO and SHOW TO actions, though those are less likely to cause problems, because it's hard to think of a reason why you would want the player to be able to show or give something to an inanimate object!

We'll borrow a bit from Chapter 4 of the *Handbook*, “Actions,” and show how to make it possible to kiss something inanimate. We don't need to define a separate kissing action for inanimate things — all we need to do is add a grammar line and define a default “you can't do that” message:

[Understand "kiss \[something\]" as kissing.](#)

Instead of kissing something which is not a person:
say "[The noun] [don't] look very sanitary."

Now we can write an instead rule that will allow the player to pay osculatory obeisance to Troy's tuxedo:

Instead of kissing the tuxedo:
say "Troy graciously allows you to kiss his tuxedo."

The distinction between “[someone]” and “[something]” is worth mentioning because it allows us to write new actions that will also apply only to people. For instance, we might want the player to be able to flatter other characters. Causing the flattery to affect the character would take a bit more code, but we can create a basic flattering action like this:

Flattering is an action applying to one thing. Understand "flatter [someone]" and "praise [someone]" as flattering.

Check flattering:
say "[The noun] blushes modestly."

Instead of flattering Troy:
say "Troy grins at you. 'Well, sure. Anything nice you say about me, I gotta believe you mean it.'"

Now the player can flatter any character in the game, thereby producing the response in the Check rule above. But flattering Troy will produce a different response, and the parser won’t let the player flatter inanimate objects. Care is required when writing default responses, however, because an animal will match the grammar token “[someone]”. If you’ve got a talking tortoise in your game, you don’t want the tortoise blushing modestly when flattered!

“Man” & “Woman”

If you create an NPC by saying, for instance, “Troy is a man,” the parser won’t understand the word “man” as referring to Troy. This is because the name of a kind is not understood as referring to specific objects of that kind unless you say it is. You have to add the vocabulary by hand:

Troy is a man in the Billiard Room. Understand "man" as Troy.

If you have several male characters in your game, you can handle this for all of them at once by writing:

Understand "man" as a man.

Mr. & Mrs.

In the U.S., we always put a period after abbreviations like Mr., Mrs., Ms., and Dr. In Britain no periods are used. But even if Graham Nelson weren’t British, the period has some uses in Inform that would make it tricky to handle those abbreviations.

In source text, Inform understands the period as being the end of a sentence. So you can’t create a character this way:

Mrs. Smith is a woman in the drawing room. [Error!]

Inform will think “Mrs” is a separate sentence — a sentence that makes no sense. The solution is to leave out the period when creating Mrs. Smith:

Mrs Smith is a woman in the Drawing Room. "Mrs. Smith is a stout woman of mature years." Understand "stout" and "woman" as Mrs Smith.

You can refer to her as "Mrs. Smith" in the description, or in any other output text that you write, but as far as Inform is concerned, she's Mrs Smith. To fix this, we need a special rule:

Rule for printing the name of Mrs Smith: say "Mrs. Smith".

One problem remains: If the player types X MRS. SMITH, the parser won't know what the player means. Inform won't allow periods to be used in Understand text, so we can't do this:

Understand "stout", "woman", and "Mrs." as Mrs Smith. [Error!]

Also, if the player types a command that includes a period, the parser will understand it as two separate commands. For example, the player can move quickly from room to room (assuming she knows the route) like this:

```
>n. e. n. nw
```

As far as the parser is concerned, those are four separate commands. This is a handy feature found in most modern IF interpreters. In the example above, X MRS. SMITH would produce the description of an object whose name includes the word "Mrs", because the parser would understand the first command as X MRS — but SMITH would look to the parser like a separate command, one that is not likely to be understood. To prevent this, we have to use an advanced feature of Inform — the "after reading a command" activity. As soon as the player hits the Return/Enter key to issue a command, we're going to look for an input that matches "MRS." and replace it with "MRS" before the parser gets a chance to process it. While we're at it, we'll fix the other common abbreviations too:

After reading a command:

```
let T be text;
let T be the player's command;
replace the regular expression "mrs\." in T with "mrs";
replace the regular expression "mr\." in T with "mr";
replace the regular expression "ms\." in T with "ms";
replace the regular expression "dr\." in T with "dr";
change the text of the player's command to T.
```

I'm not going to try to explain every line in that code, because regular expressions are an advanced topic, not something we'll explore in detail in the *Handbook*. If you're curious, you can learn more by reading **Chapter 20** of *Writing with Inform*, “Advanced Text.” If you don’t have the patience for that, just copy the code above exactly, and it will do the job. (If you’re retyping it, don’t skip the backslash characters before the periods, or skip the hard-to-see periods themselves.)

The extension called Punctuation Removal by Emily Short provides a simple way of getting rid of the periods in the player’s input. This extension, which is bundled with Inform, allows us to skip typing the messy code above, and simply write:

[Include Punctuation Removal by Emily Short.](#)

After reading a command:

```
resolve punctuated titles.
```

Punctuation Removal can do several other useful tricks. You’ll find it in the Extensions tab in the IDE.

Conversations, Part I: talk to

The easiest way to let your players talk to NPCs is by creating a “talk to” action. Here’s a code sample that will produce a simple conversation:

Talking to is an action applying to one visible thing. Understand "talk to [someone]" or "converse with [someone]" as talking to.

Check talking to: say "[The noun] doesn't reply."

Instead of talking to Troy:

say "[one of]'Hi, there,' you say confidently.[paragraph break]'What's happening?' he replies casually.[or]'I've been meaning to ask you about that tuxedo,' you comment. 'Where did you get it?',[paragraph break]'My tailor is quite exclusive,' Troy replies, inspecting his cuff. 'He would never consent to clothe riffraff like you.'[or]'You really are a stuck-up snob, aren't you?' you say hotly.[paragraph break]Troy laughs heartily. 'I was just yanking your chain. I bought it at Macy's for \$60 at a clearance sale. I'll give it to you if you like.'[or]You decide against talking any further with Troy right now.[stopping]".



The most interesting thing about this code is what happens in the long "say" block. This is set up to give Inform some alternative outputs. The structure looks like this: "[one of]...[or]...[or]...[or]...[stopping]". This

structure is covered down near the bottom of p. 5.7 of *Writing with Inform*, "Text with random alternatives"; also see Chapter 8 of the *Handbook*, p. 382.

When you use this type of code, the player can type TALK TO TROY, read the first response (up to "[or]"), then type AGAIN (or just G) to read the second response, and so on. The last response

(the one just before “[stopping]” should always be used to indicate to the player that there’s nothing further to be gained by trying to talk to the character. Note also the use of “[paragraph break]” for the outputs that are separated into paragraphs. The output will look like this:

>talk to troy

"Hi, there," you say confidently.

"What's happening?" he replies casually.

>g

"I've been meaning to ask you about that tuxedo," you comment. "Where did you get it?"

"My tailor is quite exclusive," Troy replies, inspecting his cuff. "He would never consent to clothe riffraff like you."

>g

"You really are a stuck-up snob, aren't you?" you say hotly.

Troy laughs heartily. "I was just yanking your chain. I bought it at Macy's for \$60 at a clearance sale. I'll give it to you if you like."

>g

You decide against talking any further with Troy right now.

The good thing about a talk to conversation system is that it's easy to set up. The bad thing is that it's quite limited. If the player wants to ask or tell the character about three or four different things that may be significant to the story, a talk to system may not do the job. It's possible to set up a TALK TO system with logic tests in the Instead rule — tests such as “if the cellar has not been visited” could produce two different streams of conversation depending on whether the cellar has been visited. But if the conversation is going

to move the story forward, it's up to the player to use the AGAIN command several times in order to make sure the conversation is finished, and then perhaps start a new conversation later.

Another problem is that if the player should try TALK TO TROY only twice, go to a different room, return a hundred turns later, and try TALK TO TROY again, the conversation will continue as if there had been no interruption. This is not realistic.

One easy way to make TALK TO work more flexibly uses Inform's scenes feature (see Chapter 7 of the *Handbook*):

[Instead of talking to Troy during Cocktail Hour:](#)

A different but also handy use for the TALK TO command might be to have your game print out some suggested topics for conversation. This use of the TALK TO command doesn't produce any actual conversation; the conversation would occur in an ASK ABOUT or TELL ABOUT command, which is the subject of the next section.

```
>talk to bishop
```

You could ask the bishop about the crypt, about the impending eclipse, or about the Uzi he's carrying.

This list of possible topics can be fixed, or you can write some code that will put it together while the game is being played. After the player has asked about the crypt, for instance, this topic might disappear from the list of suggested topics, that topic being exhausted. An extension called Conversation Suggestions by Eric Eve will give you a framework for setting up topic suggestion lists of this sort. (Note that Conversation Suggestions is not compatible with the simple TALK TO code suggested above.)

Conversations, Part II: ask/tell/give/show

Personally, I favor the ask/tell/give/show conversation system. (Other game authors disagree.) I feel it gives a good compromise between realism and challenging the player to figure out what's important and therefore worth having a conversation about.

This system is based on five commands:

ASK NPC ABOUT X
TELL NPC ABOUT X
SHOW X TO NPC
GIVE X TO NPC
ASK NPC FOR X

The give to, show to, and ask for actions are included in Inform. To use them in their basic form, all you need to do is write a few Instead rules. The ask about and tell about actions are included in Inform in a limited way: You can ask about or tell about topics (which are just strings of text), but not about objects that exist in the game unless you set up topics that have the same vocabulary as the objects. We'll take a close look at all of these commands, and show ways to make them more flexible.

The simplest command to add to your game is give to. Continuing the earlier example game, with Troy in the Billiard Room, we can do this:

The player carries a plum.

In the Billiard Room is a hammer.

Instead of giving the plum to Troy:

say "Troy inspects the plum carefully, accepts it, and pops it into his mouth.";
remove the plum from play.

Instead of giving something to Troy:

say "Troy sneers at you. I'm not interested," he says coldly."

If you add this code to your game, you'll discover a couple of things. First, Troy will eat the plum, but will sneer at any other gift you may offer. (And incidentally, Inform knows that "offer" is a synonym for "give".) Second, if you try GIVE HAMMER TO TROY, the parser will cause you to pick up the hammer first before the giving action is attempted. This is called implicit taking. It's a handy feature, because it saves the player a bit of trouble: You don't need to PICK UP THE HAMMER first before giving it to Troy. (See the Action Processing Summary on page 272 to learn a bit more about implicit actions.)

If the implicit taking fails (for instance, if you try to give an NPC a canary when the canary is in a locked cage), the giving action will never be attempted. Inform assumes that the PC can only give something to an NPC while actually holding it.

This makes sense for the giving action (though you'd need to write some extra code in order to allow the player to give an NPC a poisonous snake while the snake is curled up inside a cage). But the same condition applies to the showing action, and here it makes a bit less sense. What if I want to show an NPC the beautiful sunset? By default, Inform will try to have the player take the sunset first, and of course that won't work.

We can get around this limitation by writing a Before rule (instead of an Instead rule), like this:

Before showing the tuxedo to Troy:

say "'Yes,' he replies sarcastically. I've already noticed that I'm wearing it." instead.

Now you can show the tuxedo to Troy without having the parser try to have you take the tuxedo (which of course Troy won't let

you have).

Topics of Conversation

Inform's default handling of ASK ABOUT and TELL ABOUT is good in one way, but bad in another way. These commands are implemented so as to handle topics, but they don't know about objects in the game. Let's suppose we want the player to be able to ask Troy about that interesting tuxedo. Here's the basic way to do it:

Instead of asking Troy about "tuxedo":

say "Oh, you've noticed my tuxedo," he replies. "I'm rather fond of it."

This is fine as far as it goes. The good news is, we can ask Troy about abstract topics, such as the meaning of life, using exactly the same syntax. The meaning of life doesn't have to be an actual object in our model world. The disadvantage is that the parser will only match the *exact* word or words in the topic. A quick look at the output will show why this can be a big problem:

```
>ask troy about tuxedo  
"Oh, you've noticed my tuxedo," he replies. "I'm fond of it."
```

```
>ask troy about the tuxedo  
There is no reply.
```

The Instead rule above didn't include "the tuxedo" as a text, and Inform has no idea that the topic "the tuxedo" is the same as the topic "tuxedo." Topics are not handled with the same kind of automatic intelligence as objects, because it wouldn't be practical for the parser to do so.

We can get around this limitation in a couple of ways. First, we can do it by letting Inform know about all of the ways we think the

player might refer to the tuxedo. But it quickly gets a bit awkward:

Understand "tuxedo", "the tuxedo", "his tuxedo", "suit", "the suit", and "his suit" as "[tuxedo]".

Instead of asking Troy about "[tuxedo]":

say "Oh, you've noticed my tuxedo," he replies. 'I'm rather fond of it.'"

Here we've created a new grammar token, "[tuxedo]", and provided an understand rule that spells out the words and phrases we want the player to be able to use. But of course, the careful author will already have given a vocabulary list to the tuxedo itself:

Troy is wearing a tuxedo. The description of the tuxedo is "Troy's tuxedo is a handsome bit of custom tailoring." Understand "Troy's", "handsome", "custom", "tailoring", "suit", and "attire" as the tuxedo.

Wouldn't it be nice if we could use that same vocabulary list while asking or telling Troy about the tuxedo? Inform lets us do this, and with only a bit more work. We need to create two new actions, quizzing it about and informing it about. These will use the same command words (ask and tell) as Inform's built-in actions, but we'll set them up to respond to "[something]", that is, an in-game object, instead of an abstract topic.

Quizzing it about is an action applying to two things. Understand "ask [someone] about [something]" and "quiz [someone] about [something]" as quizzing it about.

Check quizzing it about:

say "[The noun] shrugs unhelpfully."

Informing it about is an action applying to two things. Understand "tell [someone] about [something]" and "inform [someone] about [something]" as informing it about.

Check informing it about:

say "'That's interesting,' [the noun] says, stifling a yawn."

Instead of quizzing Troy about the tuxedo:

say "'Oh, you've noticed my tuxedo,' he replies. 'I'm rather fond of it.'"

Notice that we've changed the Instead rule so that it now applies to the quizzing it about action, not to the built-in asking it about action. Now the player can ask and tell any character about any object in the model world, and use or not use THE in the input.

But there's still one big limitation we have to be aware of: The grammar token "[something]" will only match things that are visible in the room — that is, objects that are in scope. If we want to be able to ask and tell characters about objects that are not present, we need to change "[something]" in the grammar for our new actions to "[any thing]". We also need to change the definitions of our actions so that instead of applying to two things, they apply to one thing and one visible thing.

The reason for the latter change may not be obvious, but if you try editing your code to refer to "[any thing]" but don't change "thing" to "visible thing", you'll see that the action doesn't work properly.

Important concept: Technically, "a thing" is shorthand for "a currently visible, touchable thing". That's what you'll be typing most often, so Inform lets you save a little typing. But when you say "visible thing," Inform understands that you're referring to something that's visible somewhere or other in the world, whether or not it's touchable. This may seem backwards, because — well, it *is* backwards.

Here are the final versions of our new actions:

Quizzing it about is an action applying to one thing and one visible thing. Understand "ask [someone] about [any thing]" and "quiz

[someone] about [any thing]" as quizzing it about.

Informing it about is an action applying to one thing and one visible thing. Understand "tell [someone] about [any thing]" and "inform [someone] about [any thing]" as informing it about.

Using this code, we can let the player ask characters about any object in the model world. We can also create, if we like, offstage things that can be used for conversation. These things don't need to be anywhere in the model world, and they don't need any properties other than their vocabulary:

Weather is a thing. Understand "clouds", "rain", and "wind" as weather.

But the idea of talking to an NPC about something that's not in scope raises a new complication: What if the NPC has never seen the object and thus knows nothing about it? For that matter, what if the player character has never seen the object (or at least, not in this particular run-through of your game) and thus doesn't officially know that it exists? To deal with these questions, we need a way to track characters' knowledge.

Fortunately, there's already an extension package that does some of the heavy lifting for us. Now that you've learned the basics of how to create an ask/tell/give/show conversation system, you can forget about the details unless you happen to need them for some reason. Download and install Conversation Responses by Eric Eve. This extension provides a simpler way to write conversation topics. It also lets you write greetings and farewells.

I also like Eric's Conversational Defaults (which requires his Conversation Framework, so you'll need to download and install that too, along with his Epistemology extension, which tracks what the player character knows about). Conversational Defaults makes it easier to set up default responses, which will be printed out in the game when you haven't written a response for a specific ask or tell

action. With only a little effort, you can use Conversational Defaults to make your characters seem somewhat more lifelike than if the player only encountered the standard line, “There is no reply.” With Conversational Defaults, we can give an NPC a bunch of possible outputs when he or she doesn’t have a real response, and instruct Inform to select a response at random. Here’s a short sample game that shows how to do this:

Include Conversational Defaults by Eric Eve.

The Test Lab is a room. The description is "Many devious tests are conducted here."

The zombie is a man in the Lab. "There's a dead guy sort of standing here. A zombie, from the look of him." The description is "The zombie looks really ill. Really, really ill." Understand "dead", "guy", "man", and "ill" as the zombie.

default ask-tell response for the zombie:

say "[one of]The zombie shrugs minimally[or]The zombie scratches his cheek and grunts unintelligibly[or]'I can't remember hardly anything,' the zombie says[or]The zombie only leers at you menacingly for a moment before sliding back into his usual morose lethargy[at random]."

The effect we’re creating above — having the zombie give a variety of different “non-responses” when asked or told about something for which the author hasn’t written a real response — goes a long way toward making an NPC seem a bit more real.

If your story needs a lot of conversation, you might also want to consider the extension Threaded Conversation by Chris Conley. This is a complex and sophisticated package based on earlier work by Emily Short. Among other things, it provides a method for the author to suggest topics of conversation to the player during the story, in a smooth and context-sensitive way. For instance, the story might suggest, “You could ask Dave about the lighthouse or the police van.” After the player has asked Dave about the

lighthouse, it would disappear from the suggestions, leaving only the police van — unless some new topic had been revealed by Dave's reply about the lighthouse, in which case the next conversation prompt might be, "You could ask about the police van or the flying reptiles."

Conversations, Part III: Character Knowledge

During the course of a game, an NPC might learn something, and what the NPC knows might change how he or she responds during a conversation. For instance, let's suppose the PC has witnessed Aunt Mary's house burning down, and is now in conversation (in a different location) with Uncle Jack. Uncle Jack won't know about the fire until the player tells him — so the command ASK JACK ABOUT MARY might need two different outputs, depending on whether or not Uncle Jack knows that Aunt Mary is now without a home.

The extension called Epistemology by Eric Eve won't take care of this for us, because it's intended to track what the PC knows, not what an NPC knows. In this example, though, we're going to use Conversation Responses by Eric Eve. Conversation Responses includes Epistemology, which is convenient for this example, because the player can't ASK JACK ABOUT MARY unless the player has previously seen or is familiar with the Aunt Mary object. Both the "seen" and "familiar" properties are defined in Epistemology.

Include Conversation Responses by Eric Eve.

Aunt Mary is a woman. Aunt Mary is familiar.

The fire is a thing. The fire is familiar. Understand "blaze" and "conflagration" as the fire.

The Living Room is a room.

Uncle Jack is a man in the Living Room.

Jack-knows-about-fire is a truth state that varies. Jack-knows-about-fire is false.

Response of Jack when asked about the fire:

if Jack-knows-about-fire is false:

say "'Have you heard about the fire?' you ask.

[paragraph break]'My goodness, no!' he replies. 'Tell me about it!"';

otherwise:

say "'I only know what you told me,' he says."

Response of Jack when told about the fire:

if Jack-knows-about-fire is false:

say "'I saw Aunt Mary's house burn down,' you tell

Uncle Jack.[paragraph break]'Oh, no!' he cries. 'All those lovely
antiques, burnt to a crisp!"';

now Jack-knows-about-fire is true;

otherwise:

say "'I already told you about the fire, didn't I?' you

say.[paragraph break]'Yes, yes,' Uncle Jack says, shaking his
head sadly."

Response of Jack when asked-or-told about Mary:

if Jack-knows-about-fire is true:

say "'What do you suppose will happen to Aunt

Mary now?' you ask.[paragraph break]'I guess she'll have to move
in with her daughter,' Uncle Jack replies.";

otherwise:

say "'Isn't it too bad about Aunt Mary?' you

comment.[paragraph break]'My goodness,' Jack exclaims. 'Did
something happen?'[paragraph break]'Yes, her house burnt down,'
you tell him.";

now Jack-knows-about-fire is true.

In this example I've created Jack-knows-about-fire as a truth state that varies. In a game where the software needs to keep track of an NPC's knowledge on a variety of subjects, keeping the data in a table (see p. 438) might be easier.

If you study this code for a minute, the way it works should become clear. The player can ask or tell Jack about the fire. The player can either ask or tell Jack about Mary. These conversations test whether Jack-knows-about-fire is true. If it's false, Jack's response is different. If the player tries asking Jack about the fire before Jack knows about it, Jack will ask for more information.

Conversations, Part IV: Menu-Based Conversation

In a menu-based conversation, the player who starts talking with an NPC is presented with a menu of options, and selects one of the responses by number. The output might look something like this:

```
>talk to madelyn
You could:
[1] compliment Madelyn on her hair.
[2] complain that the gunfire in the street kept
you awake all night.
[3] ask Madelyn why Uncle Jack was sent to
prison.
[4] say goodbye.
```

```
>1
"You have really lovely hair," you tell Madelyn.
```

"Do you like it?" she replies, patting a stray strand into place. "I'm not sure avocado green is really a good color on me."

By typing a "1" at the prompt, the player selects the first item in the conversation menu. What usually happens is that after the output of item 1 is printed, the menu comes back again, but now with item 1 removed. Eventually, there will be nothing left in the menu except "say goodbye." The player will select that item, read the output, and the conversation is finished.

One advantage of this type of conversation system is that it can read in a more realistic way than bare commands like TELL MADELYN ABOUT HAIR and ASK MADELYN ABOUT UNCLE JACK. Another advantage is that the player is automatically directed toward topics of conversation that may be interesting or important to the story. But there are two problems. First, setting up this type of conversation system is not quite as easy as creating an ask/tell system. Second, the player will most likely just go through all of the possible topics one by one to see what they say. This process is called “the lawnmower effect,” because it turns the game-play into a rather boring mechanical process of mowing down everything on the menu.

If you look on p. 7.8 of the *Recipe Book*, “Saying Complicated Things,” you’ll find several examples of conversational systems. Example 282, “Sweeney,” provides a hybrid system in which the player can ask or tell about topics, but will sometimes be prompted with a numbered list of items. The Recipe Book doesn’t give an example of a full menu-based conversation system, reporting that “they can be long-winded to set up, and therefore none are exemplified here, but several have been released as extensions for Inform.”

Unfortunately, the Extensions that do this seem to be very obsolete. I tried updating Quip-Based Conversation by Michael Martin, but was unable to get it to compile.

Giving Orders to Characters

The standard command that players can use to give orders to NPCs is in the form BOB, EAT THE PANCAKE. The NPC’s name is what grammarians call a “noun of address,” and is followed by a comma. If you want your game to respond to the alternate forms ASK BOB TO EAT THE PANCAKE and TELL BOB TO EAT THE PANCAKE, one easy way to do it is with an “after reading a

command” rule. This type of rule intercepts the player’s input before it reaches the parser. You can change the player’s input in whatever way you like. This could be a sneaky way of creating an infuriatingly difficult puzzle, but here we’ll use it in a more friendly way:

After reading a command:

```
let T be text;  
let T be the player's command;  
replace the regular expression "tell bob to" in T with "bob,";  
replace the regular expression "ask bob to" in T with  
"bob,";  
change the text of the player's command to T.
```

The main thing to be aware of here is that if your NPC can be referred to as “Bob”, “Uncle Bob”, “Uncle”, or “man”, the After Reading a Command rule needs to process *all* of those possible inputs separately, because the parser hasn’t yet had a chance to figure out what object the player’s command is referring to. The words “man” and “woman” will be especially sticky, because you might have several different NPCs in your game that can be referred to as “man” or “woman”.

Inform won’t let you rewrite the rule so that it reads “After reading a command in the presence of Bob”. But you can do it this way:

After reading a command:

```
let T be text;  
let T be the player's command;  
if Bob is in the location:  
    replace the regular expression "tell bob to" in T with  
    "bob,";  
    replace the regular expression "ask bob to" in T  
    with "bob,";  
    replace the regular expression "tell man to" in T  
    with "man,";  
    [...and so on for any other words that can refer to  
    Bob...]
```

change the text of the player's command to T.

Now the player can give orders to an NPC using a variety of normal phrases. But there's a better way, which was suggested by Emily Short. This uses Inform's ability to match regular expressions — frankly not a topic that belongs in a handbook for new authors. (If you're curious, have a look at **p. 20.6** in *Writing with Inform*, "Regular expression matching.") The code below will handle giving orders to all of the characters in your game:

After reading a command:

```
let N be text;
let N be the player's command;
replace the regular expression "\b(ask|tell|order) (.+?) to (.+)" in N with "\2, \3";
change the text of the player's command to N.
```

But by default, NPCs will refuse to follow orders. If you want an NPC to obey the player, you need to write a **persuasion rule**, as explained on **p. 12.4** of *Writing with Inform*, "Persuasion." A persuasion rule can be as specific or as broad as you like — you can have all NPCs obey orders, or only have one NPC obey one specific order. Here's how to do it with two specific actions. We're going to allow Uncle Jack to take the jewels or give them to the player:

Persuasion rule for asking Uncle Jack to try taking the jewels:

persuasion succeeds.

Persuasion rule for asking Uncle Jack to try giving the jewels to the player:

persuasion succeeds.

Instead of Uncle Jack giving the jewels to the player:

```
now the player carries the jewels;
say "Jack hands you the jewels.";
rule succeeds.
```

This code assumes that the jewels are in scope. (Perhaps Uncle

Jack is already carrying them.) If you need an NPC to give the player something that has only been talked about, but that isn't in the room at the moment, you have a slightly more complex problem. The easy way to deal with this is to have the NPC carry the object, but make it a concealed possession, as explained on p. 3.24 of *Writing with Inform* ("Concealment"):

Troy is a man in the Billiard Room. Troy carries a banana.

Rule for deciding the concealed possessions of Troy: if the particular possession is the banana, yes; otherwise no.

Persuasion rule for asking Troy to try giving the banana to the player:

persuasion succeeds.

Instead of Troy giving the banana to the player:

say "Troy gives you the banana.";
now the player carries the banana;
rule succeeds.

When the banana is concealed, the player won't be able to X BANANA, but the banana will still be in scope, so TROY, GIVE ME THE BANANA will work as expected.

Giving Orders that Involve Going Elsewhere

At times, you might want the player to be able to give an NPC an order that requires going somewhere else and doing something there. The basic difficulty in this case is, in effect, that once the NPC has gone somewhere else, he or she can't "hear" the player character. A secondary difficulty, which will arise once we solve the first one, is that when the NPC is carrying out an action in a different location, the parser will report it to the player, even though the NPC is invisible. The solution to the latter requires the extension called Scope Control, by Ron Newcomb. (Ron also

contributed to the development of this example.)

Here's a simple game in which the player can order Jeeves the butler to go somewhere else and do something — specifically, go north, get the cheese, and then go south again.

Include Scope Control by Ron Newcomb.

The Dining Room is a room. The Kitchen is north of the Dining Room.

Jeeves is a man in the Dining Room. There is a cheese in the Kitchen.

A persuasion rule for asking someone to try doing something:
persuasion succeeds.

The block giving rule is not listed in the check giving it to rules.

The subject is a person that varies.

Before asking someone to try doing something:
now the subject is the person asked.

Before reading a command: now the subject is the player.

After deciding the scope of the player while parsing for
persuasion:
place the subject in scope.

Unsuccessful attempt by someone doing something when the
location of the actor is not the location:
do nothing.

Before answering someone that something when the location of
the noun is not the location, stop the action.

Test me with "Jeeves, n then get cheese then s then give me the
cheese".

In a real game, we probably wouldn't want to use such a sweeping persuasion rule. The variable called "the subject" is changed to Jeeves when the player gives Jeeves an order. Then the subject is placed in scope. As a result, Jeeves will "hear" all of the orders even when he's in a different room. The two last rules (Unsuccessful attempt and Before answering someone) prevent Jeeves' actions from being reported if he's in a different room.

Moving Characters Around

People don't always stay in one place. In the real world, people do sometimes stay put for long periods of time — for instance, the librarian sitting behind her desk, who won't leave for hours. Other times, though, people move from one place to another. There are several ways to imitate that behavior in interactive fiction.

A classic effect in the early days of IF was to have an NPC wander at random around the map. This isn't very realistic, because people usually have reasons for going places, but at least it adds a little variety to the game. An example of an NPC who might be expected to behave this way would be a butler moving from room to room in a large mansion.

In the simple example below, we'll create a square 3x3 grid of rooms and then create an NPC who wanders at random. If you can't tell from the code what the map will look like, switch to the Index World tab after compiling the game.

A boring room is a kind of room. The description of a boring room is usually "Not much to see or do here."

Room 1 is a boring room. Room 2 is a boring room. Room 3 is a boring room. Room 4 is a boring room. Room 5 is a boring room. Room 6 is a boring room. Room 7 is a boring room. Room 8 is a boring room. Room 9 is a boring room.

Room 4 is south of room 1. Room 7 is south of room 4.

Room 2 is east of room 1. Room 3 is east of Room 2.

Room 5 is east of Room 4 and south of Room 2. Room 6 is east of Room 5 and south of Room 3. Room 8 is east of Room 7 and south of Room 5. Room 9 is east of Room 8 and south of Room 6.

Bob is a man in Room 3.

Every turn:

```
let D be a random direction;  
try Bob going D.
```

As a result of the Every Turn rule, Bob will try going some direction or other in every turn, but if no room exists in the random direction, the “try” statement will fail. Bob will stay where he is. If the player is in a room when Bob arrives, the game will report the fact. Likewise, if Bob and the player are in the same room, the game will report when Bob succeeds in leaving. The output might look like this:

Room 5

You can see Bob here.

Bob goes south.

>z

Time passes.

>z

Time passes.

Bob arrives from the south.

This is okay as far as it goes, but the outputs (“Bob goes south” and “Bob arrives from the south”) are not very interesting. If you turn on rules reporting using the RULES command, you’ll learn that these outputs are coming from the “describe room gone into

rule.” You can’t find this rule by searching *Writing with Inform*. Nor is it visible in the Index Rules area. However, you can find it by going to File/Open Extension/Graham Nelson/Standard Rules. It’s more than 60 lines long.

Replacing the entire rule would require quite a bit of tinkering; I wouldn’t want to try it, because I’d probably end up adding bugs. If all we really want is to make your characters’ arrivals and departures a little more interesting, here’s a simple way to do it. Note that this doesn’t handle complex situations, such as when the NPC is in a vehicle.

Report someone (called the traveler) going:
if the traveler is in the location:

say "[one of]Here comes old [actor] again[or][The actor] saunters up to you[or]The ominous creaking of floorboards announces the arrival of [the actor][at random]." instead;

otherwise:

say "[one of]At the sound of a thin scream in the distance, [the actor] dashes away[or]You suddenly notice that [the actor] has wandered off somewhere[or][The actor] evaporates in a thin puff of acrid smoke[at random]." instead.

This code doesn’t tell the player which direction the character arrives from or departs to; that would require more tinkering. But now we have a way to add a little variety to the output.

Page 7.13 in the *Recipe Book* provides several examples of different ways to move NPCs around. Possibly the most interesting of these is shown in Example 185, “Latris Theon.” Inform includes a path-finding algorithm — a built-in procedure that will allow an NPC to calculate the best route from his or her current location to any other location. Applying this to the example given earlier is not difficult: Replace the last two blocks (“Bob is in Room 3” and the Every Turn rule) with the following code:

Bob is a man in Room 3. The destination of Bob is Room 3.
Persuasion rule for asking Bob to try going vaguely: persuasion

succeeds.

Every turn when the destination of Bob is not the location of Bob:
let the right direction be the best route from the location of
Bob to the destination of Bob;
try Bob going the right direction.

A person has a room called destination.

Understand "go to [any room]" as going vaguely.

Going vaguely is an action applying to one visible thing.

Carry out someone going vaguely:
change the destination of the person asked to the noun.

Report someone going vaguely:
say "[The person asked] looks amused, but accepts the
commission to go to [the noun]."

Carry out going vaguely:
say "You're too thoroughly lost."

We've done a few new things here. First, "A person has a room called destination." Since Bob is a person, he now has a destination. Initially we make his destination Room 3, so he's happy to stay where he is. He's no longer going to wander around at random. Next, we include a persuasion rule, so that Bob will respond to an order to go vaguely. (The persuasion rule will cause BOB, GO TO ROOM 7 to work the way we'd like it to.) The rest of the new code is directly copied from "Latris Theon."

Notice also the difference between the two Carry Out rules. One applies to *someone* going vaguely (in other words, not the player character), while the other applies to the PC.

Example 274, "Odyssey," is on the same page of the *Recipe Book*. This shows how to move an NPC along a route that we've created

in advance. The NPC's travel will be interrupted temporarily if the player chooses to interact with her. One refinement I'd suggest adding to this example, if you try it out, would be to define a scene called Athena Traveling. (For more on Scenes, see p. 366 and Chapter 10 of *Writing with Inform*.) I would then change the Every Turn rule like this:

**Every turn when Athena Traveling is happening:
if Athena is active:**

This will allow you to keep Athena (or whatever NPC you're using) in one place until some specific event occurs. For instance, you might do this:

Athena Traveling is a scene. Athena Traveling begins when the player carries the laurel wreath.

Now Athena will stay put (perhaps lurking in her temple) until the player picks up the laurel wreath. When that happens, she'll set out on her journey.

The extension called Patrollers by Michael Callaghan provides some extra tools with which to write NPCs who move from place to place.

Characters Who Follow the Player

Writing a character who will find the player and then follow the player around like a faithful puppy is not difficult. Example 39, “Van Helsing” (again on p. 7.13 of the *Recipe Book*) shows how to do it. We can adapt this code slightly to the example above by getting rid of the code that allows the player to order Bob around, replacing it with this:

Bob is a man in Room 3.

Every turn:

if the location of Bob is not the location of the player:
 let the way be the best route from the location of
 Bob to the location of the player;
 try Bob going the way;
otherwise:
 say "Hey, I'm bored," Bob says. 'Let's go for a
 ramble."

The same suggestion I gave for the “Odyssey” example (just above) applies here. You probably don’t want Bob following the player from the very beginning of the game. To make Bob behave in a way that fits your story, you would need to define a Scene, and then say “Every turn when Too-Friendly-Bob is happening”. Then write a sentence that defines when Too-Friendly-Bob begins.

The extension called Simple Followers, by Emily Short, provides easy ways to create NPCs who will follow the player (or other NPCs) and will start or stop following on command. However, this extension doesn’t work the other way: It doesn’t let the player follow characters who have left the room.

Characters the Player Can Follow

There are at least two ways (and maybe more) to set up a game so that the player needs to follow another character. First, the NPC may be standing in the room, saying, “Come on, follow me!” or something of the sort, in which case the command FOLLOW BOB would likely be implemented so as to move both the PC and the NPC to whatever room the NPC has in mind. Second, the NPC may just have left the room, and the player may now be wanting to follow the NPC to see whither he is bound.

The second situation is trickier than the first. This is because of the way Inform handles scope. As explained on p. 79, the player can normally only refer to objects that are in the same room (and also

visible — an object in a closed container is invisible, for instance, unless the container is transparent). If the NPC has left the room, he won't be in scope, so FOLLOW BOB will produce the unhelpful output "You can't see any such thing." Well, duh — that was why I wanted to follow him!

Example 302, "Actaeon" (found on p. 7.13 of the *Recipe Book*), shows how to allow the PC to follow an NPC who has left the room. This example is easy to customize, but it's worth including some of the code here to point out a couple of features. We'll start with the setup from p. 310, in which Bob is meandering around a featureless grid of nine rooms. This time, though, we'll start him in Room 1, so the player can start following him immediately.

Bob is a man in Room 1.

Every turn:

- let current location be the location of Bob;
- let next location be a random room which is adjacent to the current location;
- if Bob is visible, say "Bob saunters off toward [the next location].";
- move Bob tidily to next location;
- if Bob is visible, say "Bob saunters in from [the current location]."

Following is an action applying to one visible thing. Understand "follow [any person]", "chase [any person]", and "pursue [any person]" as following.

A person has a room called last location.

Check following:

- if the noun is the player:
 - say "You run around in circles briefly, but there doesn't seem to be much point in that, so you stop." instead;
- if the noun is visible, say "[The noun] is right here." instead;
- if the last location of the noun is not the location, say "It's not clear where [the noun] has gone." instead.

Carry out following:

let the destination be the location of the noun;
if the destination is not a room, say "[The noun] has gone
where no one can follow." instead;
let aim be the best route from the location to the
destination;
say "(heading [aim])[line break]";
try going aim.

To move (pawn - a person) tidily to (target - a room):

now the last location of the pawn is the holder of the pawn;
move the pawn to the target.

If you look at the Every Turn rule here, or just try it out in a test game, you'll find that Bob moves to a new room in every turn. In the examples earlier in this chapter, Bob would choose a random direction every turn — but if there was no room in that direction, he wouldn't move. The line above, "let next location be a random room which is adjacent to the current location," causes Bob to choose a random room that actually exists, and move to it.

We have to move Bob in a tidy way, or "tidily" (an ugly word, but useful), so that he'll keep track of where he was last.

If you comment out the last line in the Check Following rule, the player will be able to follow Bob even after several turns have elapsed. The result may turn out to be slightly unrealistic, however, because the PC won't necessarily take the route that Bob took. Instead, the PC will choose the best route to wherever Bob happens to be *now*. If Bob has traveled around to the other side of the map — if he left heading south but is now in a room to the north — this code will cause the PC to go north, which is rather odd, and doesn't accord well with the meaning of the word "follow." That's probably why the original code in this example only allows the follow command to be used immediately after the NPC has left the room. Storing an NPC's entire route, so as to allow the player to follow (perhaps by tracking footprints or dropped breadcrumbs)

would be a lot more work, and would probably be unrealistic unless the NPC is leaving a trail of breadcrumbs, so we'll leave it as a coding challenge for advanced Inform authors.

Stage Business

A character will seem more “alive” if she spontaneously does things on her own, or seems to. Sometimes the character will do something that changes the model world (see “Character Actions,” below). But sometimes we just want to print out a reminder to the player — a message that doesn’t actually do anything, but that makes the scene seem more lively. I call these reminder messages “stage business.”

In this example, Janice is the maid. She will seem to do something without really doing anything:

The Living Room is a room. "This fussy old-fashioned living room is filled with heavy furniture."

Janice is a woman in the Living Room. "Janice is busy tidying up." The description is "Janice is wearing a maid's uniform. She's bustling about, doing all sorts of things."

Every turn when the player is in the Living Room:
if a random chance of 1 in 3 succeeds:
say "Janice [one of]flicks dust off of the grand
piano[or]runs the vacuum cleaner[or]plumps up the cushions on
the sofa[or]straightens a painting[or]polishes the mirror above the
mantel[at random]."

The Every Turn rule will only run when the player is in the room with Janice. (If Janice were moving around the house, we'd need to change this rule a bit). About 1/3 of the time, a random message will be printed indicating that Janice is busy doing her job.

Character Actions

A good way to make a character seem more alive is for the character to react in some way when the player does something. This reaction could range from a simple comment to an explosive act.

Let's suppose that old Alexander Button seems to be asleep in his chair. But he isn't asleep, really. If you pick up the piece of paper on the table, he'll snatch it away from you:

Alexander Button is a man in the Living Room. "Old Alexander [if Alexander carries the will]eyes you keenly[otherwise]seems to be asleep[end if]."
The description is "He must be at least 90[if Alexander carries the will]. He's wide awake, and looking at you in a doubtful way[otherwise]. He seems to be asleep[end if]."

The end table is a scenery supporter in the Living Room.

The will is on the end table. The description is "A legal-looking piece of paper. You can't read what's on it, because it's upside down."

After taking the will:

now Alexander carries the will;
say "Alexander's eyes fly open. 'So ... snooping, eh?' He snatches the will away from you."

To get Alexander to react, we use an After rule. An After rule is a good idea here, because it allows Inform to do its usual processing of the TAKE PAPER command. Only if the command succeeds — if it's possible for the player to take the will — will Alexander react.

The NPC action above was triggered by a taking action. Sometimes, we may want a character to react to something he or she sees. For instance, the character might demand that the player

give him an object the player is carrying. Here's a short game that shows how this might work:

The Dusty Street is a room. "The unpaved street of Tombstone, Arizona, runs east and west here. The Red Dog Saloon is to the north."

The Red Dog Saloon is north of the Dusty Street. "The sour smell of spilled whiskey permeates this rough-hewn room, which is dim after the sunlit glare of the street."

Sheriff Earp is a man in the Red Dog Saloon. "Wyatt Earp is standing at the bar." Understand "Wyatt" as Sheriff Earp. The description is "Earp looks lean and mean. He's wearing a badge."

The player carries a six-gun. Understand "gun" and "revolver" as the six-gun.

Every turn:

if the player carries the six-gun and Sheriff Earp can see the six-gun:

say "[one of]'I see you're packin['] a weapon,' the sheriff says. 'Packin['] a weapon in town is illegal. Best you hand it over.'[or]'Well, are you gonna give me that six-gun, or ain't you?' Earp stares at you meaningfully.[stopping]".

Instead of going in the Red Dog Saloon:

if the player carries the six-gun and Sheriff Earp can see the six-gun:

say "'Best you not be walkin['] out of here with that firearm,' Earp says. He adjusts his own gunbelt slightly, as if he's thinking he may have to draw down on you.";

otherwise:

continue the action.

Instead of giving the six-gun to Sheriff Earp:

now Sheriff Earp carries the six-gun;

say "You hand over the gun. 'Thanks,' Earp says. 'You can go now. But don't be startin' any trouble, you hear?'"

Test me with "i/ n / s / give gun to Earp / s / i".

In this example, the work is being done by the Every Turn rule and the Instead Of Going rule. The player can do anything in the saloon (in a real game, this might include ordering a drink or sitting down to play poker, actions that would likely cause the sheriff to become more and more insistent), but can't leave until he has given the gun to the sheriff.

Combat

I've never used the extension called Armed by David Ratliff, but a couple of my students have found it useful. The version on the Inform 7 website doesn't work with current versions of Inform, as it was written in 2008. Fixing it is not terribly difficult. The phrase "end the game" has to be changed to "end the story", instances of "change ... to" have to be changed to "now ... is", and you may want to fix a misspelled word or two. The biggest stumbling block is that one of the Check rules in Armed, called the can't take it with you rule, uses the word "ignore". This feature is no longer supported. I was able to work around the problem by replacing that rule with this new code:

Check an actor taking (this is the new can't take people's possessions rule):

 let the local ceiling be the common ancestor of the actor with the noun;

 let the owner be the not-counting-parts holder of the noun; while the owner is not nothing and the owner is not the local ceiling:

 if the owner is a person and the owner is not dead:

 if the actor is the player:

 say "[regarding the noun][Those]

[seem] to belong to [the owner]." (A);

 stop the action;

 let the owner be the not-counting-parts holder of the

owner;

The new can't take people's possessions rule is listed instead of the can't take people's possessions rule in the check taking rulebook.

In case you're curious, I created this code by copying the original can't take people's possessions rule in Standard Rules and adding the words "and the owner is not dead" to line 5.

Armed creates several kinds of weapons, allows you to set the maximum amount of damage that will be inflicted by a weapon, and computes the health of each character based on the amount of damage they've suffered. If you only want to add some weapons to your game, it might be easier to do it yourself, because Armed prints out the health of each character when the character is examined, and the health of the player character when the player takes inventory. If most of your game doesn't involve combat, the printout of characters' health is likely to be a bit distracting.

If all you need to do is set up one encounter in which some combat takes place, here's some code that will get you started. Note that we need to create an action called "attacking it with". Inform's standard library includes attacking, but not attacking it with. In the code below, we've set it up so that if the player tries ATTACK THE DUKE without naming a weapon, we don't get Inform's default response, "Violence isn't the answer to this one." Since violence *is* the answer to this one, it's important not to confuse the player.

The Drawbridge is a room. "Fortunately for you, brave knight, the drawbridge has not been raised. The castle lies before you to the east."

The Castle is east of the Drawbridge.

The Duke is a man in the Drawbridge. "The evil duke stands before you, blocking your way menacingly with a rapier." The

description of the duke is "He has an evil glint in his eye."

Instead of going east from the drawbridge when the Duke is in the Drawbridge:

say "You shall not pass!" cries the duke."

The player carries a sword and a sofa cushion.

The Duke's dead body is a thing.

Check attacking the duke:

say "With your bare fists? Surely you can think of a better way!" instead.

Attacking it with is an action applying to two things and requiring light. Understand "attack [something] with [something]" and "hit [something] with [something]" as attacking it with.

Check attacking it with:

if the second noun is the sofa cushion:

say "Do not mock me thus, vile varlet!" shouts the duke." instead;

else if the second noun is not carried by the player:

say "You're not holding [the second noun]." instead.

Report attacking it with:

say "Your aggressive action has no visible result."

Instead of attacking the duke with the sword:

if a random chance of 1 in 3 succeeds:

say "You hack the duke to pieces with the sword!";

remove the duke from play;

now the duke's dead body is in the location;

otherwise:

say "The duke parries your clumsy thrust expertly with his rapier."

We're using randomness in the Instead rule above to allow the attack to succeed sometimes and fail other times. In a real game, you might want to include a small chance that the duke will kill the

player. Since we may want to do any of three things in our Instead rule, we can't use the "if a random chance ... succeeds" syntax, since that only allows for a positive or negative result. Instead, we'll do it by creating a temporary variable, X, and assigning it a random value. Replace the Instead rule above with this one:

Instead of attacking the duke with the sword:

```
let X be a random number from 1 to 5;
if X is 1:
    say "You hack the duke to pieces with the sword!";
    remove the duke from play;
    now the duke's dead body is in the location;
otherwise if X is 2:
    say "The point of the duke's rapier enters your rib
cage.";
    end the game in death;
otherwise:
    say "The duke parries your clumsy thrust expertly
with his rapier."
```

Moods

Real people can get into a variety of moods — friendly, bored, hostile, romantic, frightened, twitchy, and so on. The extension Mood Variations by Emily Short provides an easy way to switch characters from one mood to another in the course of conversation. It's meant to be used with a conversation package such as Eric Eve's Conversation Framework, but you don't need to actually use the features in Conversation Framework or Conversation Responses if you don't want to; you just need to include one of them so that Mood Variations can make use of a variable called the current interlocutor. Mood Variations is set up to make it easy to switch a character's mood in the course of conversation, using the syntax "[set hostile]" within a quote. This will always set the mood of the person the player is currently talking to. To change a character's mood outside of quotes, you need to write something

like, “now the current mood of Bob is hostile”.

Here’s a short game, which makes not a bit of sense, but may give you a quick idea of what’s possible if you include Mood Variations. The “asked-or-told about” syntax is defined in Conversation Responses. Notice that the first thing we do is define a list of moods. This will include all of the moods that *any* character can get into in the game. We don’t create a separate list of moods for each character.

Include Conversation Responses by Eric Eve.

Include Mood Variations by Emily Short.

The moods are friendly, neutral, bored, hostile, and frightened.
The current mood of a person is usually neutral.

The Test Lab is a room. "Many devious tests are conducted here."

The player carries an apple and a pear.

Susan is a woman in the Lab. Dave is a man in the Lab.

Response of Susan when asked-or-told about the pear:

if the current mood of Susan is neutral:

say "[set friendly]"That's quite a pear, there,' Susan replies.";

now the current mood of Dave is hostile;

otherwise if the current mood of Susan is friendly:

say "[set hostile]"I love that you keep asking me that,' she says.";

otherwise if the current mood of Susan is hostile:

say "Do shut up,' Susan snaps."

Response of Dave when asked-or-told about the apple:

if the current mood of Dave is neutral:

say "[set bored]"I saw one once, in Eden,' Dave replies.";

otherwise if the current mood of Dave is bored:

say "[set hostile]Dave yawns ostentatiously.";

```
otherwise if the current mood of Dave is hostile:  
    say "Are you trying to pick a fight?" Dave asks.;"  
otherwise:  
    say "Apples, apples...."
```

Body Parts

Giving your characters body parts is not always necessary, but if the character's description mentions something prominently (Janet's blue eyes, the duke's hawklike nose, or whatever), you can easily use Inform's ability to create parts of objects (as discussed in Chapter 3 of this *Handbook*) to make the body parts. In some games, you might want to give all of your characters body parts. In this case, you would make the part a kind of thing, like this:

The Living Room is a room.

A nose is a kind of thing. A nose is part of every person. The description of a nose is usually "Seen one nose, seen ['em all."

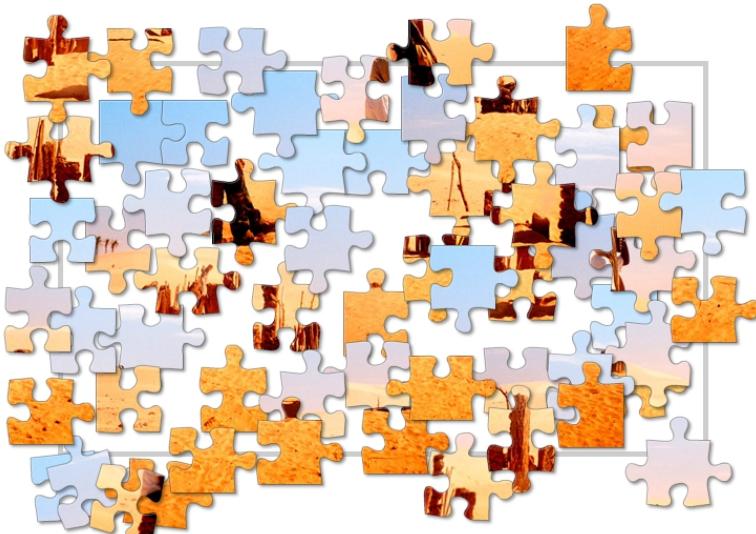
Susan is a person in the Living Room.

The description of Susan's nose is "It has a cute upward tilt."
Understand "cute" as Susan's nose.

The description of your nose is "You can't see much of it, as you're behind it."

The only odd thing about this is that you can't say "The description of the player's nose". Or rather, you can; it will compile; but it won't work. Instead, you have to say "your nose". Inform will understand that the player can then refer to this object as "my nose".

Chapter 6: Puzzles



In the short section on puzzles in Chapter 1, I pointed out that a few games are “puzzleless,” but that most games have a few puzzles, or a lot of them. The point of including puzzles is that the player becomes a sort of collaborator in the unfolding of the story. The story will only move forward when the player takes some action.

Almost any sort of action might be required — watering a tiny plant, for instance, might turn it into a giant beanstalk that can be climbed. But possibly the most basic form of puzzle in IF is the locked door. The player doesn’t yet have the key that unlocks the door, and has to hunt for the key. Unlocking and opening the door will give the player access to a new room, or perhaps to an entirely new region of the model world containing dozens of rooms.

The way I look at it, every puzzle in every game, no matter what form it might take, is ultimately not very different from a locked door. You can't see what's on the other side until you find the key, whatever the key is. What's on the other side might be a physical location or a series of new events. The "key" might be an apple that you need to give to the wicked witch so she'll go to sleep so you can rescue the children in the oven. In some sense, the apple is a key, although the code you'll write to handle the command GIVE APPLE TO WITCH will probably look somewhat different from the code for UNLOCK DOOR WITH KEY.

In this chapter we'll take a look at many of the common types of puzzles, and suggest a few ways to implement them. This is not, I hasten to add, a complete inventory of puzzle types. It's intended merely to introduce a few ideas that new IF writers may not have considered.

IF authors have written lots of essays and tips about puzzles. Stephen Granade has a good short essay, for instance, on his Brass Lantern website (<http://brasslantern.org/writers/iftheory/betterpuzzles-a.html>). Graham Nelson's manual on programming Inform 6, the *Designer Manual 4* (usually called the DM4), has a very good section on designing puzzles; currently this is to be found at <http://inform-fiction.org/manual/DM4.pdf>. (In case you're unfamiliar with Inform 6, perhaps I should add that nothing else in the DM4 will be of much use to you as an Inform 7 author — at least not until you start writing I6 inclusions, an advanced type of programming not covered in this *Handbook*.)

I like to include some easy puzzles in a game, and a few hard ones. But as a player, I prefer the easy ones, because I'm very bad at puzzle-solving. While playing other people's games, I often get stuck. Many authors feel that it's a good idea to help players by including some form of hint system in the game. You'll find some advice on how to set up a hint system in Chapter 10. Other authors feel that providing hints spoils the game, or is just too much trouble.

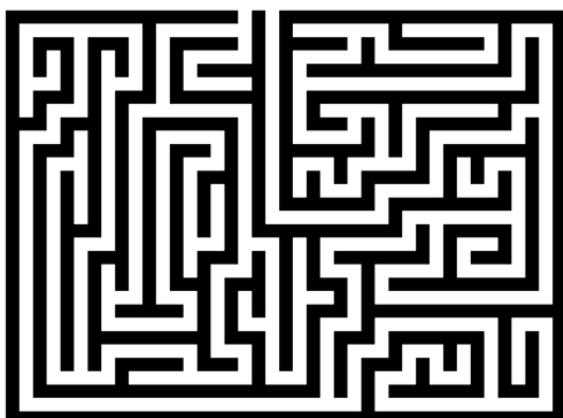
Mapping

Creating and maintaining a map that shows the layout of the game isn't much of a puzzle, but it definitely qualifies. The player who neglects to create a pencilled map on which she notes that there's a south exit from the Library is quite likely to miss something important in the game.

Many games today include a full list of available exits (or at least, of the obvious exits — see below) as part of the room description. In some older games, this convention wasn't adhered to: exits might not be mentioned at all. Trying all of the available compass directions, only to be told over and over, "You can't go that way," is not much fun, which is why this type of puzzle isn't much used anymore.

The classic example of a mapping puzzle is a maze. A maze is a set of rooms (usually between ten and fifty of them) in which the

player can move freely, but in which navigation is difficult for some reason. Most players don't like mazes, because mazes can be mind-numbingly repetitive to solve.



The original game of Adventure had two mazes. The room

descriptions within each maze were all identical (and no exits were listed), so just LOOKing wouldn't tell you where you were. The connections between rooms in a maze is likely to be "twisty," which means that if you go north from room A and arrive in room B, going south from room B quite likely won't take you back to

room A. Some room connections may even fold back on themselves: When you go east from room A, you may end up back in room A! This type of navigation system is easy to set up in Inform (see “Twisty Connections” in Chapter 2 of the *Handbook*).

The time-honored way to map this type of maze is to drop an object in each room as you go along. The pattern of dropped objects then allows the player to differentiate the rooms from one another and work out the navigational routes. If you put this type of maze in a modern game, it’s safe to say you’ll amuse nobody. But there are many ways to make mazes interesting (at least, they’ll be interesting to people who don’t mind mazes). In “A Flustered Duck,” I included a maze that could only be mapped while the player character is wearing a blindfold. When the blindfold is not worn, the connections between rooms are entirely random and the room descriptions are all identical — but when the PC is wearing a blindfold, he can find distinct room connections using his sense of touch.

Blocked Passageways

A locked door is obviously a type of blocked passageway. In “The Craft of Adventure,” Graham Nelson observes, “Almost invariably games close off sections of the map (temporarily) by putting them behind locked doors, which the player can see and gnash her teeth over, but cannot yet open. And almost every variation on this theme has been tried: coded messages on the door, illusory defenses, gate-keepers, the key being in the lock on the wrong side, and so on. Still, the usual thing is simply to find a key in some fairly remote place, bring it to the door, and open it.”

Quite often you’ll find several locked doors in a game, and several keys. This can be at least mildly amusing, because the player usually has the wrong key. Finding a good place to hide the key isn’t always easy. Experienced players will try LOOK BEHIND

and LOOK UNDER with any object (such as a bed, painting, or rug) that looks as if it might conceal a small object. You can also expect players to SEARCH anything (such as a couch with cushions) that looks to be a likely place where something might be hidden. For more on how to set this up, see Chapter 3, “Things.”

Popular variants on the locked door include chasms too wide to leap across (with or without a bridge too flimsy to support your weight), doors guarded by uncooperative characters who won’t let you pass (see “The Uncooperative Character,” below), and secret doors. The secret door appears not to be a door at all (see “Hidden Items,” below), so the “unlocking” process is mainly a matter of finding the door.

The inventory-blocking passage is a related type. In this puzzle, you can traverse a passageway freely — but not while carrying certain items. And of course, you’ll almost certainly need those items once you get to the far side of the passageway, so this can also be considered an inventory manipulation puzzle. A fiendish inventory-blocking passageway, which (unless my memory is playing tricks on me) dates clear back to “Adventure,” is a passage through which a powerful wind is blowing — a wind that will blow out your lamp or candle. This puzzle is a cross between the inventory-blocking passageway and the darkness puzzle (see below).

It’s worth noting, however, that not all cases in which inventory can’t be carried through a passage are puzzles. In some games, the author chooses to manage the player’s inventory by making each area of the map self-contained. Inventory items may be dropped automatically when you use the passageway, or the passageway may remain blocked until you get rid of what you’re carrying. (It may not always be obvious, though perhaps it ought to be, whether the blockage is a puzzle or just the author’s inventory management system at work.)

The ultimate blocked-passageway puzzle is a single room from

which there appears to be no exit at all (except perhaps a locked door to which you lack the key). This room is often a prison cell, but other variations are common. The solution may involve inspecting all of the items in the room *very* carefully or conversing with someone who is on the other side of the wall.

Darkness

The need to bring a light source into a dark room or rooms is a puzzle that dates clear back to “Adventure,” which of course was set in a system of caves. See the section on “Dark Rooms” in Chapter 2, page 135. To solve a dark room puzzle, the player has to find and carry an object that provides light. Today, most rooms in most games are lighted by default, but dark rooms still show up in quite a few games. The light source that’s needed may be unusual, or may last for only a limited number of turns — a burning match, for instance — making the dark room a timed puzzle. (See “Timed Puzzles,” below.)

A variant of the dark room puzzle is a dim room, in which you can see some things, probably large ones, but not small things. You might be unable to read written materials in the dim room, for instance.

Objects dropped in dark rooms can’t be picked up again. This fact requires careful thought; it’s possible to make your game unwinnable without meaning to — for instance if the player drops the matches in the dark room before finding the candle. If you don’t want to allow the game to become unwinnable, you’ll need to write a rule that will prevent this from happening:

Instead of dropping the candle:
if the player is in a dark room:
 say "Better keep your hands on the candle for now.
You may need it later.";
otherwise:
 continue the action.

Hidden Items

Experienced players of IF know to EXAMINE everything that's mentioned in the room description, or in a description of another object. So it's fair to tuck clues to various puzzles in descriptions. Quite often, the room will contain an object which is itself scenery, but which will reveal further details when examined. The description of a wall panel, for instance, might suggest to the player that the panel is a secret door. Or maybe the panel looks entirely innocent when examined, but if the player examines the rug he'll learn that a semicircular mark on the rug curves out from the wall panel. (If you're going to do that, be sure to mention the rug in the room description.) The details are "hidden" only in a technical sense, because you have to examine something else in order to notice them, so this is only barely a puzzle. Many games that award points don't award any points for examining things, because the action is just too easy and obvious.

Examining won't always reveal hidden items, however. As a player, you'll want to get in the habit of looking under and behind anything large. Containers may need to be searched in order to reveal what's hidden in them. By default, Inform will list the contents of any open container when the player examines the container, but as an author you might want to make the puzzle a tiny bit more difficult. If you do this, though, it would be a courtesy to the player to provide a clue that more action needs to be taken. Here's a not very subtle example, in which "almost anything might be buried down there" serves as a clue:

The Living Room is a room. "Your comfy living room."

The big old box is an open container in the living room. The description is "It's just a big old box[one of] full of junk. There's so much stuff that almost anything might be buried down there[or] [stopping]."

The pile of old junk is in the box. The description is "A horrible

mass of rusty old junk." Understand "rusty" as the junk.

Instead of taking the junk:

say "You have no need to burden yourself with a pile of old junk."

The jewel-encrusted bracelet is a thing. The description is
"Diamonds and sapphires and rubies, oh my!"

Instead of searching the box for the first time:

try searching the junk.

Instead of searching the junk for the first time:

say "Down among the rusty junk, you spot a priceless jewel-encrusted bracelet!";

now the bracelet is in the box.

The result, when the game is played, looks like this:

Living Room

Your comfy living room.

You can see a big old box (in which is a pile of old junk) here.

>x box

It's just a big old box full of junk. There's so much stuff that almost anything might be buried down there.

In the big old box is a pile of old junk.

>look in box

Down among the rusty junk, you spot a priceless jewel-encrusted bracelet!

>x box

It's just a big old box.

In the big old box are a jewel-encrusted bracelet

and a pile of old junk.

The LOOK IN command causes the same action as SEARCH.

A sorting puzzle probably qualifies as a subtype of the hidden item puzzle. In a sorting puzzle, there are a great many similar or seemingly identical objects, all available at the same time. Your goal is to find a way to distinguish the one you want from all of the others. For an especially fiendish example of this, you might want to download and play the game “69,105 Keys.” It’s a one-room game with a locked vault, and, you guessed it, 69,105 keys, only one of which opens the vault.

Items Out of Reach

Putting an important object on a high shelf or at the bottom of a narrow hole, where the object can be seen but not touched, is a common puzzle. The player may need to stand on a chair to reach the shelf, or find a giant magnet on a rope to retrieve the iron key from the hold. Sometimes the solution is to go around to an entirely different location, from where the shelf or hole bottom is reachable. Sometimes the solution is to shake the shelf so that what’s on it will fall off.

Locked Containers

As with a locked door, the usual way to open a locked container is to find the key. Sometimes the locked container has a glass door, so that what’s in it can be seen but not reached. (The way to do this in Inform is to make the container *transparent*. This word has a special meaning to the compiler and the parser.) Once in a while the solution is simply to break the container.

Combination Locks

Either a door or a locked container may have a combination lock instead of a physical key. The most straightforward type of combination lock puzzle is, perhaps literally, a combination lock. It may have a single dial that needs to be turned to three or four numbers in succession, or a row of dials each of which needs to be set to a specific number. The number of possible combinations is likely to be large, so the only practical way to solve the puzzle is to find the piece of paper on which some thoughtful or absent-minded person has scribbled down the combination.

A more interesting combination lock puzzle can be created by scattering clues around. For instance, the dials might be of various colors, and each dial might have a number of symbols on it. Somewhere in the model world you might find the color red associated with a bird, which would be a clue that the red dial should be turned to the bird symbol. (“Blue Lacuna,” by Aaron Reed, has a puzzle of this type.)

Large mechanisms such as revolving rooms can operate as combination locks: To use one or more of the exits from the room, you’ll need to figure out how the buttons and levers change the orientation of the room. In another variant, the buttons and levers might not be in the same room as the lock mechanism itself: To solve the puzzle, you may need to travel from room to room to see what happened when you moved the lever.

In a more general sense, any puzzle that requires the player to perform two or more actions in a specific order qualifies as a combination lock. If the game includes a muzzle-loading rifle, for instance, the player will need to pour the powder into the barrel, place a patch on the end of the barrel, put the ball in the patch, and then use the ramrod to push the ball and patch down into the barrel. If the player puts the bullet into the barrel first and then the powder, the rifle won’t fire. (The real procedure also requires

measuring the powder, tapping the stock against the ground to settle the powder, and using a bullet starter before the ramrod to get the ball started down the barrel. But that may be too much detail for a game.)



Manipulation Difficulties

Many games include objects that are too heavy to lift, too hot, too slippery, or difficult to handle for some other reason. This type of puzzle offers many opportunities for the author. Providing a handy oven mitt for picking up the hot object might be too obvious: you might want to give the player a baseball glove instead.

Figuring out how to operate machinery can be easy, or

almost endlessly complicated. In “The Craft of Adventure,” Graham Nelson comments, “In some ways the easiest puzzles to write sensibly are machines, which need to be manipulated: levers to pull, switches to press, cogs to turn, ropes to pull.... They often require tools, which brings in objects. They can transform things in a semi-magical way (coal to diamonds being the cliché) and can plausibly do almost anything if sufficiently mysterious and strange: time travel, for instance.”

Among the things one may find in a game that pose manipulation difficulties — and also implementation difficulties for the author — are fire, water, rope, and chemicals of all kinds. Chapter 10 of

the *Inform Recipe Book* has some good examples of how to create puzzles of this type. You might want the player to mix three chemicals to create a new substance, for instance. Mixing would naturally require a container that the ingredients can be put into. (The cocoa mug puzzle in “Lydia’s Heart” was easily the most complex and difficult puzzle to write in the game, and I’m still not sure it’s free of bugs. The puzzle had three ingredients — a paper envelope full of powdered cocoa, a sleeping pill, and some water. The water could be either hot or cold, and once the pill or powder was combined with the water, it couldn’t be extracted again. This kind of thing can be fun if it’s well done, but it’s treacherously easy to do it badly.)

Here’s a simpler example of a manipulation difficulty puzzle, which was suggested by a post from Susie on the newsgroup. The player can only see things while wearing glasses. To implement this, we need to intercept both the LOOK and EXAMINE actions. It also seems advisable to stop the player from picking things up while not wearing the glasses. But if we do that, we also have to be careful to allow her to pick up the glasses while not wearing them — otherwise, dropping the glasses will make the game unwinnable.

The player is wearing some glasses. The description is "They're as thick as bottle-bottoms." Understand "bifocals" and "spectacles" as the glasses.

Instead of looking when the player is not wearing the glasses:
say "Unfortunately, you're as blind as a bat without your glasses."

Instead of examining something when the player is not wearing the glasses:

try looking instead.

Instead of taking something when the player is not wearing the glasses:

say "You grope around, but you can't find a darn thing."

Instead of taking the glasses when the player is not wearing the glasses:

if the player does not enclose the glasses:

say "You grope around blindly and somehow find your glasses.";

now the player carries the glasses;

otherwise:

say "You've already got them."

Because the instead rule about taking the glasses is more specific than the instead rule about taking something, it will be listed earlier in the instead rulebook. This is what we want: The player will be able to pick up the glasses.

A subtype of manipulation difficulties is what we might call the strapped-to-a-table puzzle. I've seen this puzzle presented at the beginning of a game, but it might happen at any point, especially after the player character has been knocked unconscious. The puzzle is, you don't seem to be able to do *anything*. The repertoire of actions normally allowed in IF is all (or seemingly all) disabled. In Emily Short's one-room game "Glass," for instance, you're a bird on a perch. Your wings have been clipped, so you can't even fly. Eventually the player discovers that there's one thing that the bird *can* do. But I'll let you discover for yourself what it is.

Enigmas

A commentator on rec.arts.int-fiction (I've forgotten who) made an interesting distinction between puzzles and problems. Problems, he maintained, are difficulties that are intrinsic or sensible in the world of the story. By that definition, most of what we've been looking at in this chapter are problems, not puzzles. A puzzle-type puzzle, in contrast, is something that doesn't have any business being in the world of the story: It's there strictly to give the player some mental gymnastics. If we're going to keep using the word "puzzle" in a broader sense, to refer to all of the problems that the

PC may face during the story, we might call this type of puzzle an enigma.

The ultimate example of an enigma is the game “Gostak” by Carl Muckenhoupt. In this game, *all* of the nouns and verbs, including the ones you use in commands, have been replaced by nonsense words of the author’s own devising. The puzzle is to figure out how to read the text of the game and issue commands. Roger Firth’s “Letters from Home” is also an enigma-based game, with only a thin veneer of story.

Deceptive Appearances & Unusual Usages

An object with a deceptive appearance is different from an object whose description is poorly written (see “Inadequate Implementation,” below). The initial description of an object might be vague because the PC has never seen anything like it and doesn’t know what it is, or because only part of it is present, thus giving it an enigmatic shape, or because it is in an odd condition.

As a simple example, consider an object called “a wadded-up piece of paper”. This is quite likely a deceptive appearance. If you try READ PAPER, you’ll probably be told, “You can’t read a wadded-up piece of paper!” However, commands like SMOOTH PAPER and UNFOLD PAPER will probably change the name of the item to “a slightly wrinkled note”, after which READ PAPER or READ NOTE will reveal what’s written on it.

A variant of the unusual usage puzzle is what we might call the unexpected action puzzle. This isn’t quite the same as a guess-the-verb puzzle, because the author has done it on purpose. Suppose, for instance, that you’ve got a little glass bottle with some tablets in it. The top of the bottle is stuck tight, so OPEN BOTTLE simply doesn’t work. However, BREAK BOTTLE might be the intended solution of the puzzle. This particular example also fits in the

locked container category. A better example might be an object described as “a small tarnished piece of metal.” The command POLISH METAL might turn this object into a mirror which you could direct a beam of light. To implement this, you’d also want to change the object’s printed name property. A better solution, especially if the mirror is going to be useful as a solution to a later puzzle, is to whisk the tarnished piece of metal off-stage and replace it with a new object that has been waiting in the wings. The rubbing action already has “polish” as a synonym, so we can write this:

The player carries a small tarnished piece of metal. The description is "It's rather corroded."

The polished hand mirror is a thing. The description is "A gleaming smooth mirror, small enough to fit in the palm of your hand."

Instead of rubbing the piece of metal:

now the piece of metal is nowhere;
now the player carries the polished hand mirror;
say "As you rub the corrosion from the piece of metal, its true identity is revealed: It's a hand mirror!"

Assembly Required

Sometimes objects have been taken apart, and the player has to put them back together in order to use them. In Chapter 3 of this *Handbook* we looked at a postcard and a stamp. The stamp could be attached to the postcard. If this is a puzzle, maybe the player would then have to put the postcard into a slot in the Post Office. If the stamp hasn’t been attached, the message will never be delivered.

Another simple example would be a length of metal pipe that can be inserted into an appropriately positioned hole in a machine. When the player does this, the piece of metal becomes a crank that

can be turned.

The relationships among the parts may be obvious — a lightbulb that needs to be put in a lamp, for instance. Or the player may be called on to improvise by assembling objects that have no obvious

relationship
to one
another.



“The King of Shreds & Patches” has a very nice assembly puzzle in the form of a flintlock pistol that has to be loaded before it can

be fired. The materials (powder, lead balls, and so on) are all readily at hand, but the player has to figure out how to manipulate them. What’s especially nice about this puzzle is that once the player has done it the first time the hard way, the command LOAD PISTOL can be used as a shortcut to do it again.

Mechanisms

Mechanical devices that have to be switched on, or that need power to operate, are common. A mechanical device may have several buttons or levers, and it may not be obvious what the buttons and levers do. They might seem to do nothing, or do nothing in the room that the player is in while having an important effect in a different room. Or the result of pressing a button or pulling a lever might be delayed for a few turns.

A mechanical device may have a gauge or data readout whose meaning is not clear. If you pull the red lever, for instance, the green dial might change to read “3”. In this case, you may have to figure out what several levers do, and what the readings on the dials mean.

Vehicles



A vehicle in which the player can travel around will seldom be a puzzle in its own right. More often, it's an example of one or two other types of puzzles — mapping and manipulation difficulties. That is,

you'll need to figure out how to use the vehicle, which may involve finding the lost steering wheel or just understanding what the red and green buttons do; and then learn, probably by pressing the red button, where it can take you. On occasion you may have to fuel the vehicle, which would come under the heading “Assembly Required.” You may find that some objects can't be carried in the vehicle, which would be an inventory-blocked passageway, or that the vehicle is required in order to carry certain objects from place to place — again, an inventory-blocked passageway. You may need to get out of the moving vehicle at a specific moment, which would be a timed puzzle.

Conveyances such as wheelbarrows, that have to be pushed from place to place, are used, again, mainly as a way of handling inventory objects.

Consulting Information Sources

In many games, key pieces of information are hidden in a large book, or possibly in a computer terminal of some sort. To get at the information, the player uses a syntax like LOOK UP KING HENRY IN HISTORY BOOK or LOOK UP POISONS IN COMPUTER. The solution to this sort of puzzle is to keep trying topics until you find an input that the information source responds to. Or the player may need to find another piece of information somewhere that says, in essence, “King Henry is listed on page 447 of the history book.” Once the player is in possession of this information, TURN TO PAGE 447 should reveal the information.

Alternatively, the information may simply be written on a piece of paper in the game, or scrawled on a blackboard, and the puzzle is to find it. In some games, the information on the paper or blackboard is incomplete or difficult to understand. It may be written in code, or the paper on which it’s written may have been torn up, forcing the player to collect the scraps in order to decipher the complete message.

Not all of the information sources in games are in the form of encyclopedias, computers, and carelessly dropped notes. If you see any murals, mosaics, paintings, or tapestries in a game, pay close attention to the images depicted on them. Likewise carvings. Sound and video playback devices are a bit less often used, but they do show up from time to time. The player may need to TURN ON TAPE PLAYER, for instance, followed by an esoteric command like FAST-FORWARD TO 447.

With an informal type of information source, it’s usual that you won’t know immediately whether you’re getting useful information or just background on the story. This is especially true of NPCs, who may ramble on about all sorts of topics, their conversation containing disguised or ambiguous information.

The Uncooperative Character

People and animals can function as puzzles in several different ways. Guards and guard dogs, for instance, can be relied on not to let the player pass through a tempting doorway. The door isn't locked, but it might as well be. The player has to figure out a way to distract or make friends with the guard. Almost any character can act as a guard — a fussy librarian, for instance, who won't let the player into the computer room until the player shows her a library card.

Instead, a character might have an object that the player needs, and the puzzle might be how to get him or her to hand it over. Some characters can do things the player character can't, in which case the puzzle is how to get the character to follow instructions and perform some action. The player might be unable to retrieve an object at the bottom of a pool, for instance, not knowing how to swim — but a friendly dolphin might be willing to obey orders. (How a dolphin would pick something up ... I'll leave you to work that out for yourself.)

Timed Puzzles

Generally speaking, time passes in IF only when you issue a command. (A few games include real-time events, but this is not common.) In a timed puzzle, something is happening, and you need to interact with it within a specified number of turns. You may need to figure out the proper command, or even issue a whole sequence of commands, within a fixed time-frame.

The simplest type of timed puzzle is, of course, a lighted fuse attached to a bomb. Also simple (and dating back to the very first IF) is the light source that will expire after a fixed number of turns, perhaps because it's a battery-powered flashlight. The player who is left in a dark room when the battery dies is likely to be in serious

trouble. In the early days of IF, games sometimes required that the PC eat and/or sleep on a regular schedule; failure to do so would have bad consequences. Eating and sleeping are no longer common in modern games, because they're not very interesting.



The rowboat puzzle in “King of Shreds & Patches” is a complex timed puzzle. You’re in a boat on a river, and the boat is being carried downstream by the current. Unless you visualize clearly how the boat is moving and issue the correct navigation commands, you’ll be unable to reach the dock before the small hole in the bottom of the boat causes the boat to sink.

If you fail to take the proper action in a timed puzzle, the game will almost certainly become unwinnable, and quite likely will end in a sudden and spectacular way. Timed puzzles are, by their nature, somewhat more cruel than other types of puzzles, because the possibility of losing the game is more immediate.

A relative of the timed puzzle is what might be called a course-of-events game. In a game of this sort, you may be able to get from the start of the story to the end by typing ‘z’ over and over — no action is required, as the course of events will unfold without your taking any action at all. However, if you do that, you may well miss the point of the story entirely, or fail to reach the most desirable ending. Your opportunity to influence the course of events (and thereby steer the course of the story) will have passed unnoticed. The puzzle lies in figuring out exactly how your actions may influence the course of events. Asking certain questions of a character at certain times, for instance, may have a large effect — but it may not be obvious what to ask, or when. Emily Short’s short game “Glass” provides an excellent example of this type of puzzle.

Inadequate Implementation

This isn’t really a type of puzzle, except in the technical sense: It’s a design flaw — and a serious one. In an inadequate implementation puzzle (which can be of almost any type), the player lacks necessary information because the author has neglected to include it, either in the output text or in the software code. The “puzzle” boils down to making random guesses or reading the author’s mind, which is pretty much the same thing.

The most common subtype of the inadequate implementation puzzle is called a guess-the-verb puzzle. You (the player) can see exactly what you need to do to solve the puzzle, but the author has failed to write code that handles any of the obvious and appropriate commands that you try. Very few things are more infuriating for an IF player than trying ‘stab guard with sword’, ‘cut guard with sword’, ‘kill guard’, ‘attack guard with sword’, and so on, being met in each case with a blank refusal by the game, only to find that the correct syntax is ‘swing sword’ while you’re in the room with the guard.

Another subtype is the inadequately described room or object. Describing the manner in which a complex mechanical puzzle is constructed is not easy, and it’s a place where many authors fall down on the job.

In his excellent essay “The Craft of Adventure,” Graham Nelson points out a related pitfall — the in-joke puzzle. You may know what scatological phrase is suggested by using the Greek letters in the name of a certain fraternity as an acronym, or that Petrarch wrote sonnets about a woman named Laura, or the month for which the birthstone is topaz (it’s November), but it’s unlikely your players will make the connection.

In writing your game, it’s vital that you think carefully about the design of your puzzles.

First, have you given the player enough information to enable her to solve the puzzle? Remember: Something that's obvious to you (the author) may be mystifying to anyone who can't read your mind.

Second, have you considered and built into your game all of the commands you can think of that a player might use while working on a puzzle? Almost as bad as guess-the-verb puzzles are misleading responses from the parser. Here's an example:

```
>hit guard  
Violence isn't the answer to this one.  
  
>hit guard with stick  
You smack the guard in the head with the stick,  
and he goes down like a sack of potatoes.  
Congratulations! Now you can steal the jewels  
from the vault!
```

Inform's default response to HIT GUARD is just plain wrong in this case, because violence *is* the answer to this one.

Chapter 7: Winning & Losing



Inform has no built-in concept of “winning” or “losing” — it’s up to you to define how your game will end. To end the game, put the phrase “end the story” in a rule somewhere — perhaps like this:

The Forest is a room. "Tall trees stand on all sides."

The gold crown is in the Forest. The description is "The crown is studded with sparkling jewels!"

After taking the crown:
end the story saying "You have won!"

The player carries a cyanide pill. The cyanide pill is edible.

After eating the cyanide pill:
end the story saying "Alas, you have died."

An After rule is a good place to end the game, because it gives Inform a chance to make sure the action actually took place before ending the game.

If you don’t add your own text to the “end the story” command, Inform will simply print out “*** The End ***”. It’s usually a good idea to write a line immediately before the “end the story” line, in order to describe what the player has done to end the game before officially ending it. We might revise our code like this:

After taking the crown:

say "At last! You've found the gold crown you've been seeking!";

end the story saying "You have won!"

After eating the cyanide pill:

say "Moments after ingesting the pill, you begin to feel very, very ill.";

end the story saying "Alas, you have died."

This is fine as far as it goes, but sometimes the end of a game calls for something less drastic than the death of the player character. Depending on the story, maybe the game should detect that the player is giving up too soon. In that case, you could do this:

Instead of going north in the Forest:

say "As you wander back down the mountainside toward town, you feel a keen and lingering sense of regret.";

end the story saying "You have missed the point entirely!"

After the phrase “end the story saying”, you can give whatever message you like. This will appear, surrounded by the rows of asterisks, when the game ends.

Oddly enough, “end the story” is a phrase that *must* include the word “the”. More often than not, Inform strips out “the” when compiling, but here it’s required.

On p. 9.4 of *Writing with Inform*, “When play ends,” a distinction is made between “end the story” and “end the story finally.” I haven’t been able to figure out exactly what the difference is. I suggest just using “end the story” without worrying about “finally.”

A Word About Fairness

In the early days of interactive fiction, numerous games were released that would kill the player without warning. That was part of the fun (?) — when you opened a door, maybe an ogre would jump out at you and hit you with his club, and the game was over. If you had been smart enough to save your game position not too long before, you could restore the saved game and try to be more careful about the ogre the second time. If you hadn't been smart, you might have to spend hours getting back to that game position again.

Today, many players and authors feel that this type of story event is more annoying than fun. The trend is to give the player some sort of advance warning, which might be subtle or obvious, when the player character is about to get in a dangerous spot. "Dark red stains have seeped into the floorboards around the door" in the room description would be a good way to warn the player that opening the door could be dangerous, and that looking around for a way to do it cautiously would be a good idea.

It's all too easy to write a game, even without meaning to, in such a way that the player can make the game unwinnable. For instance, the player may need to give the chocolate biscuit to the elf so that the elf will be willing to part with the silver key ... but the biscuit might be edible, and the player might have eaten it a hundred moves before meeting the elf. Another example: Maybe the player can't return to a region of the map after leaving it. A rope bridge might have fallen the first time the player crossed it, leaving no way to get back across the canyon. If the player dropped the gold key on the far side of the bridge, she won't be able to go back and get it. If the gold key is required to open something that's on *this* side of the canyon, the game has become unwinnable.

You need to think carefully about where in your story this type of problem can arise, and decide how you want to handle it. Drawing

a diagram of the flow of the story — of the puzzle structure, in other words — may be helpful.

One way to handle the situation is to simply not allow the player to do anything that would make the game unwinnable. If the chocolate biscuit will be needed later, write something like this:

Instead of eating the chocolate biscuit, say "It's a mouth-watering treat, no doubt, but you decide to save it for later."

It can be a chore to come up with sensible-sounding reasons why the player character wouldn't do something, if it seems a perfectly natural thing to want to do. After all, the player can't read your mind, and doesn't know what actions or objects will later be needed to win the game. For variety, I sometimes allow the player to do something that will turn out to make the game unwinnable, but then add an immediate message giving a broad hint (which the player is free to ignore) that that was probably a stupid thing to do:

After eating the chocolate biscuit:

say "You chow down on the delicious biscuit and lick the last of the chocolate from your fingers. Afterward, though, you start to worry. Maybe you shouldn't have indulged your gluttonous impulses quite so casually.";

rule succeeds.

The player who reads this will probably be smart enough to UNDO the latest action, thereby retrieving the chocolate biscuit.

Keeping Score

In a game whose story is serious in tone, awarding points might seem too frivolous, so you might want to use no scoring. Inform allows the author, however, to give the player points for doing certain actions. A way to do this is explained on p. 9.2 of *Writing with Inform*, “Awarding points.” The first step is to put this line

near the top of your source code, along with whatever other Use or Include options you've selected:

[Use scoring.](#)

Among its other effects, this line will cause the current score to be displayed alongside the turn count in the banner at the top of the game window. Normally, you would award points in an After rule, like this:

```
After taking the gold crown for the first time:  
    increase the score by 10;  
    say "Ah, you've finally gotten your hands on it!"
```

Unless we include “continue the action” at the end of the After rule, the After rule will halt the action processing *before* the Report rule has a chance to tell the player that taking the gold crown has succeeded. So if you’re not going to print out a message of your own when awarding points, you’ll want to add the line “continue the action” after awarding the points. This will cause the Report rule to report “Taken”, “You put the bulb in the socket”, or whatever.

When awarding points, you should get in the habit of always including the phrase “for the first time” in the rule that awards the points. If you forget to do this, the player will be able to rack up a huge score by performing the same action over and over!

Having explained that, however, I’m now going to suggest that you not do it that way. The reason is because the phrase “for the first time” applies only the first time the player *attempts* to do something, whether or not it succeeds. So if the gold crown is in a locked transparent display case and the player tries TAKE CROWN while the case is still locked, no points will be awarded, but later, when the case is unlocked, taking the crown still won’t award any points, because now it’s not the first time the action has been attempted.

It's much safer to use one of Inform's built-in properties, **handled**, to check whether points should be awarded:

[After taking the gold crown when the gold crown is not handled:](#)

Use "for the first time" to award points *only* when you can be sure that the action will succeed the first time the player attempts it.

Examples 136 and 137 in *Writing with Inform*, "Mutt's Adventure" and "No Place Like Home," show other ways of awarding points.

[Page 9.3](#), "Introducing tables: rankings," shows how to create a table of rankings that will tell the player how well he or she is doing. This feature was popular in early IF games, and some authors still enjoy using it.

Inform doesn't insist that the number of points awarded for an action be constant. If you like, you can do this:

[crown-points is a number that varies. crown-points is 10.](#)

[After taking the gold crown when the gold crown is not handled:
increase the score by crown-points;
say "Ah, you've finally got your hands on it!"](#)

If you've set it up this way, you can vary the number of points the player will gain for taking the crown depending on what else has happened in the game. You can even award a negative number of points, thus reducing the player's overall score. In my first game, "Not Just an Ordinary Ballerina" (which was written in Inform 6, not Inform 7), I set up a system that would reduce the number of points the player could gain by solving each puzzle based on the number of hints the player had consulted about that puzzle. The only way to get the maximum score for winning the game was never to consult the hints. This was meant to give players an incentive to use their ingenuity rather than relying on the hints.

If your game has scoring, it's a good idea to keep a list somewhere of how many points are being awarded for each scored action. Add up the total possible score. Near the top of your source code, tell Inform the maximum score, as suggested on [p. 9.2](#), "Awarding Points":

The maximum score is 12.

A Treasure Chest

Awarding points when an object is picked up or a room entered is the usual thing to do in a game. But some classic games require that the player put the objects that have been found in a treasure chest or trophy case. Awarding points for this action is slightly tricky, because the treasure chest might be a closed openable container. If it happens to be closed the first time the player tries to put a given treasure into it, the points will never be awarded.

Consider this code:

The Lab is a room.

The player is carrying a fish.

The old shipping trunk is a closed openable container in the Lab.

After inserting the fish into the trunk for the first time:

increase the score by 1;

continue the action.

That certainly looks as if it should work. But here's the output:

```
>put fish in trunk  
The old shipping trunk is closed.
```

```
>open trunk  
You open the old shipping trunk.
```

```
>put fish in trunk  
You put the fish into the old shipping trunk.
```

```
>score  
You have so far scored 0 out of a possible 0, in  
4 turns.
```

No points were awarded for putting the fish in the trunk, because the first time the player tried it, the trunk was closed. Here's the correct way to write the After rule:

After inserting the fish into the trunk:
if the fish is in the trunk for the first time:
 increase the score by 1;
 continue the action.

But wait ... what if we want the player to be awarded points only while the treasure *remains* in the treasure chest? This requires a slightly different approach. What we need to do is award a point each time the treasure is successfully inserted into the treasure chest, and also subtract a point each time the treasure is taken out of the chest. To subtract a point, just increase the score by -1. Here's one way to do that, using the example of the fish and the old trunk, as before:

After inserting the fish into the trunk:
if the fish is in the trunk:
 increase the score by 1;
 continue the action.

Instead of taking the fish:
if the fish is in the trunk:
 decrease the score by 1;
 continue the action.

This use of an Instead rule assumes that there are no active Check rules that would subsequently prevent the taking of the fish; Instead runs before Check in the action processing. In most cases it should work for you.

Achievements

Some authors feel that keeping a numerical score trivializes a serious game, or isn't interesting from a literary standpoint. Even so, it would be nice to let the player know what kind of progress he or she is making. Instead of producing a numerical score in response to the SCORE command, we can give the player a list of achievements. To do this, we'll use a table. Tables are one of Inform's more advanced features, and the syntax for using them is not entirely intuitive. At the end of this example, so as to give you a better grasp of tables, we'll take a look at how the code works.

We're going to create a game with three achievements — picking up a ruby, taking off some goggles (which are being worn), and putting a guppy back in the fish tank. These are listed in the Table of Achievements. The table has three columns: object, achievement, and flag. In the object column, we'll enter the name of the object that is being handled when the achievement happens. In the achievement column is some text describing the achievement. The flag column contains a number; this starts out as 0, but we'll change it to 1 when the player accomplishes the achievement.

The Living Room is a room. The guppy is here. The ruby is here.
The player wears some goggles.

The fish tank is an open container in the Living room.

After taking the ruby when the ruby is not handled:
choose the row with an object of ruby in the Table of Achievements;
now the flag entry is 1;
continue the action.

After taking off the goggles:
choose the row with an object of goggles in the Table of Achievements;

now the flag entry is 1;
continue the action.

After inserting the guppy into the fish tank:
choose the row with an object of guppy in the Table of Achievements;
now the flag entry is 1;
continue the action.

Table of Achievements

object	achievement	flag
ruby	"picked up the ruby"	0
goggles	"removed the goggles"	0
guppy	"put the guppy back in the tank"	0

This is the new announce the score rule:
let flag-count be 0;
repeat with N running from 1 to the number of rows in the Table of Achievements:
choose row N in the Table of Achievements;
if the flag entry is 1:
 increase the flag-count by 1;
if the flag-count is 0:
 say "You haven't done anything notable yet.";
otherwise:
 let total-flag-count be flag-count;
 say "So far you have [run paragraph on]";
 repeat with N running from 1 to the number of rows in the Table of Achievements:

 choose row N in the Table of Achievements;
 if the flag entry is 1:
 say "[achievement entry][run paragraph on]";
 decrease the flag-count by 1;
 if the flag-count is 0:
 say ":";
 rule succeeds;
 otherwise if the flag-count is 1:
 if the total-flag-count is 2:

```
say " and [run
paragraph on]";
otherwise:
say ", and [run
paragraph on]";
otherwise:
say ", [run paragraph on].
```

The new announce the score rule is listed instead of the announce the score rule in the carry out requesting the score rulebook.

Test me with “put guppy in tank / score / take ruby / score / take off goggles / score”.

The heavy lifting in this example is done by the new announce the score rule, which replaces the announce the score rule (one of the Standard Rules). The new rule does two things. First, it uses a loop (“repeat with N running from 1...”) to count the number of achievements the player has so far done. Each time it finds a row where the flag is 1, it increases the flag-count. Then it prints out a message. If the flag-count is still zero, nothing has been accomplished, so the rule will say so and stop.

If the flag-count is at least 1, that means the player has done something. In this case we start the printout by saying, “So far you have [run paragraph on]”. Then we go through the Table of Achievements again, looking for and listing achievements. As we go, we decrease the flag-count — but we’ve taken the precaution of storing it in total-flag-count before the process starts. This is so we’ll know whether the list is exactly two items long, or whether it’s longer. If it’s exactly two items long, we want to print “ and ” between them, but if it’s three or more items long, we want to print “, and ” between the last two. This is the serial comma. If you’re not using the serial comma in your game (see p. 53) you can omit the lines that use total-flag-count.

For more ways to report scoring, see the examples on **p. 11.4**, “Scoring,” in the *Recipe Book*.

Chapter 8: Time & Scenes



Lots of interactive fiction games take place in a sort of “eternal now.” The player is free to wander around, trying whatever commands she thinks of. No matter how many turns she takes, nothing changes in the model world except when she takes an action that changes it.

In other games, though, the passage of time has some effect on the game-play. That is, the game counts the number of turns the player spends doing things, and makes some change after a set number of turns. For instance, the sun might set, in which case outdoor rooms would become dark. In almost all games, nothing whatever happens between the player’s commands: time passes only when the player does something. A very few games include some sort of

“real time” routine to force the player to type the correct command within a few seconds, but these games are quite rare, and we’re not going to worry about them in this book.

Inform has three systems with which you can organize the passage of time of your game. In this chapter we’ll look at all of them.

Passing Time

Inform doesn’t do anything to mark the passage of time in a game unless you tell it to. All the same, it’s quietly keeping track of the number of turns that have passed since the beginning of the game. Unless you write some code that changes the default, Inform starts the game at 9:00 A.M. Each time the player enters a sensible command, one minute passes. But if the player types something that the parser doesn’t understand, no time passes.

A simple way to see this mechanism in action is to add this code to your game:

When play begins:
now the right hand status line is "[time of day]."

The status line is the bar across the top of the game window. Normally (unless you do something to change it), the right side of the status line is empty, but this code can be used to show the number of points the player has earned (“[score]”), for example. The code above changes the status line to show the time of day. For more, see **p. 8.3** of *Writing with Inform*, “Changing the status line.”

As a courtesy to the player, you might want to have no time pass when the player is simply using the LOOK command to refresh her memory about the room, or the INV (or I) command to remind herself what she’s carrying. To do that, use this code:

Every turn:

if the current action is taking inventory or the current action is looking:

now the time of day is 1 minute before the time of day.

We'll have more to say about Every Turn rules later in this chapter. Another way to do the same thing is to use a Before rule rather than an Every Turn rule:

Before looking or taking inventory:

now the time of day is 1 minute before the time of day.



be a problem in a game that opens with a tight timing puzzle.

The downside of using a Before rule in this case is that the first action when a game starts is a look action. That's what causes the initial room description to print. So if you use a Before rule in this case, the game will be starting one minute before you think it does, which could

Example 407, "Timeless," shows a different way to accomplish the same thing.

The game doesn't have to start at 9:00 A.M. If you want it to start at 3:00 in the afternoon, do this:

When play begins:

now the time of day is 3:00 pm.

If you want time to jump ahead for some reason (such as when the

player character has been hit on the head and is unconscious for a while), include a line like this in your code as part of what happens when the player is hit:

now the time of day is 7:00 pm.

If you want something to happen at a specific time, one way to do it — the primitive, clumsy way, as I'll explain in a moment — is with an Every Turn rule:

Every turn:

if the time of day is 11:59 pm or the time of day is 12:59 am
or the time of day is 1:59 am:

say "In the distance you hear the chimes in the tower strike the hour."

As you can see, I've set the chimes to ring one minute *before* the hour. This is because of the way Inform runs your Every Turn rules. Every Turn rules run before the Advance Time rule. If you do it as shown above, the message about the chimes in the tower will be printed out on the hour.

In this case, Inform has a simpler way to get the same effect. You can write a rule that tells the game what to do at specific times:

At 11:59 pm: say chimes.

At 12:59 am: say chimes.

At 1:59 am: say chimes.

To say chimes: say "In the distance you hear the chimes in the tower strike the hour."

This way of doing it is easier to write and debug, especially when you want the chimes to ring every hour for 24 hours, rather than only at three times, as shown.

The main reason to want to keep track of the current time (and let the player know what time it is) is because time is passing in the

model world. In some games, the player character will get hungry and/or thirsty on a regular schedule, so finding food and water will be one of the puzzles. If the game includes a realistic alternation of day and night, at a certain time in the evening the player might need to find a place to sleep. Some people consider eating and sleeping puzzles old-fashioned, but timed puzzles can be interesting if handled in a creative way.

Future Events

Page 9.11 of *Writing with Inform*, “Future events,” shows how to cue up events that will happen at a certain time in the future. For the next example, I’ll borrow some code from the chapter of the *Handbook* on characters. When the player tries to take the spider, not only the game prevent the action, but there will be an after-effect — a sort of emotional echo of the intended action:

Instead of taking the spider:

say "You can't bring yourself even to get near it.";
the spider thought returns in four minutes from now.

At the time when the spider thought returns:

say "You're still thinking about that creepy spider...."

Here I’ve created a new phrase, “the spider thought returns,” and told Inform what to do when that event happens. There are two ways to cue this action: You can say “in four minutes from now” or “in four turns from now” (substituting your own number of turns or minutes, obviously). If you’re making adjustments in the time of day, as shown earlier in this chapter in the section “Passing Time,” four minutes from now will *not* necessarily be the same as four turns from now. The handy thing about this code is that the spider thought time will be reset if the player tries to take the spider several times in a row: The thought return will happen only once. If the player then tries to take the spider *after* the thought has returned the first time, the thought can return a second time.

If you need to trigger a more complex series of events rather than something that happens once, using Scenes (see below) will give you better tools.

If you want something to *maybe* happen in the future, depending on some factor, you can use Inform's handy "do nothing" phrase. The example below was suggested by one of my students, who wanted to transform a magic wand into an old shoe — but only if the player has been carrying the wand for three turns in a row.

The Wizard's Workshop is a room. "This odd-smelling little room is crowded with tables and shelves overflowing with magical implements."

The magic wand is in the Wizard's Workshop. "A Wham-O(tm) magic wand lies on the floor." The description is "It's a shiny black plastic wand on which the words 'Wham-O' are written in flowing white script." Understand "wham-o", "shiny", "black", and "plastic" as the magic wand.

The old shoe is a thing. The description is "It looks like somebody left it lying in the gutter."

After taking the magic wand:
the wand transforms in three turns from now;
continue the action.

At the time when the wand transforms:
if the player does not carry the wand:
 do nothing;
otherwise:
 remove the magic wand from play;
 now the player carries the old shoe;
 say "The wand quivers and squirms in your hand!
Suddenly it's not a wand, it's an old shoe!"

Here, we start Inform's internal "alarm clock" ticking when the player takes the magic wand, using an After rule. If the player isn't

carrying the wand when the “alarm clock” goes off, nothing happens. And if the player drops the wand and picks it up again, Inform will automatically reset the clock. The wand will only transform if it’s carried for three turns in a row. Obviously, this type of scheduling of future events has many other uses. In the code above, the transformation can occur only once, because the wand ends up off-stage as a result of the transformation. If you’re planning to use teleportation (moving the wand somewhere interesting) rather than transformation, you’ll need to think closely about what happens if the player triggers the event again later.

Scenes

One of the more powerful features of Inform is its ability to organize the story into scenes. An entire chapter of *Writing with Inform* (Chapter 10, “Scenes”) is devoted to scenes. If you haven’t read this chapter yet, give it a look. Some games won’t need scenes at all, but scenes can be very handy for giving your story some structure. Almost any time you need to create a complex, well-coordinated set of changes in the model world, defining a scene is a good tool for the job.

To create a scene, you simply give it a name, and then tell Inform when it starts — that is, what set of events or circumstances triggers it. You can also, optionally, tell Inform when the scene ends. By default, a scene will happen only once. If you want it to be able to happen over and over, you need to create it as a *recurring scene*.

Why might you want to use a scene? Here are some random ideas:

Saucer-menace is a scene. Saucer-menace begins when the flying saucer is in the Meadow. Saucer-menace ends when the bug-eyed monster is dead.

Guard-evasion is a scene. Guard-evasion begins when the

security guard is suspicious. Guard-evasion ends when the player is in the Bank Vault for the first time.

Dance mania is a scene. Dance mania begins when the player is in the Abandoned Warehouse for the first time. Dance mania ends when the police sergeant is in the Abandoned Warehouse.

When a certain scene starts, you might want to rearrange the objects in the model world, shuffling some items offstage and others onstage. While the scene is happening, you might want to restrict the player's travel, or print out certain atmospheric messages (as shown on p. 10.4 of *Writing with Inform*, "During scenes"). While a scene is happening, the magical weapons the player is carrying might have different effects than at other times. The possibilities are unlimited.

You can't start a scene simply by saying that it starts:

now guard-evasion is happening; [Error!]

Nor can you end a scene by saying that it ends. The way to start or end a scene is to tie it to a condition, as shown above:

Guard-evasion begins when the security guard is suspicious.

The condition can be as simple as whether a truth state that varies (a true-or-false variable) is true or false. You could do it this way:

Guard-evasion-flag is a truth state that varies. Guard-evasion-flag is false.

Guard-evasion is a scene. Guard-evasion begins when guard-evasion-flag is true.

Having set it up this way, you can start the scene whenever or wherever you like by writing:

now guard-evasion-flag is true;

Chaining Scenes

Page 10.5 of *Writing with Inform*, “Linking scenes together,” gives this simple example of how to chain two scenes:

Train Stop is a scene. Brief Encounter is a scene. Brief Encounter begins when Train Stop ends.

From this code, we can’t tell what events will cause Train Stop to begin or end, but we can see that Brief Encounter will begin immediately when Train Stop ends.

Setting up a new scene so that it starts a certain number of turns after a previous scene ends is a little trickier. First, we need to create a truth state. Second, we need to write a simple function that will switch the truth state to true. Third, we need to tell Inform to run the function at some time in the future. Here’s an example that shows how to do it:

The Sidewalk Cafe is a room.
The Wine Shop is north of the Sidewalk Cafe.

Lunch-ready is a truth state that varies. Lunch-ready is false.

Breakfast is a scene. Breakfast begins when play begins.
Breakfast ends when the player is in the Wine Shop for the first time.

When Breakfast ends: The gong sounds in three turns from now.

At the time when the gong sounds:
now lunch-ready is true.

Lunch is a scene. Lunch begins when lunch-ready is true. When Lunch begins, say "Luncheon is served."

Test me with "scenes / n / z / z / z".

The phrase “The gong sounds” is entirely artificial. You could use anything here; there isn’t any gong in the game. It’s just a way of lining up an event to occur in the future. When the player enters the Wine Shop, it causes the Breakfast scene to end. Three turns later, the Lunch scene begins.

We could just as easily skip the truth state and the delayed sounding of the gong like this:

Lunch begins when the player has been in the Wine Shop for three turns.

But if we do it that way, the player will have to remain in the Wine Shop for three turns in a row. If the player leaves the Wine Shop too soon, the Lunch scene won’t begin.

Using Scenes to Control Action

Here’s a rather convoluted but interesting example of how useful scenes can be. At the beginning of this little game, the player carries the crown jewels. If the player goes into the boudoir, where the princess is waiting, the princess won’t let the player leave until the jewels have been handed over. This situation is similar to the example on p. 320, in which Wyatt Earp demands that the player hand over his six-gun, but we’ll set it up using a different kind of code.

The Antechamber is a room. "The princess's boudoir lies to the south."

The Princess's Boudoir is south of the Antechamber. "This luxuriously appointed chamber is fit for a princess."

The princess is a woman in the Boudoir. "...and as it happens, a princess is sitting here right now!"

The player carries some crown jewels. The indefinite article of the crown jewels is "the".

Princess Demanding is a recurring scene. Princess Demanding begins when the player is in the Boudoir and the player carries the crown jewels.

Princess Demanding ends when the player does not carry the crown jewels.

Instead of going during Princess Demanding:

say "You're not going anywhere until you surrender the jewels!" the princess insists."

When Princess Demanding begins:

say "I notice you're carrying the crown jewels,' the princess says. 'Give them to me at once!'"

Instead of giving the jewels to the princess:

now the princess carries the jewels;
say "You surrender the jewels. The princess smiles sweetly. 'Thank you,' she says. 'You may go.'"

Here we've created a scene called Princess Demanding. The point of this scene is the "Instead of going" rule. This rule gets in the way if the player tries to leave the boudoir with the jewels. Other than this, the scene is transparent — that is, it has no effect on game-play. The player can drop the jewels or give them to the princess. At that point, the scene ends (because we've written a rule that defines this as ending the scene).

The keyword "during" in this Instead rule lets us write code that will make sweeping changes in many aspects of the game depending on whether a certain scene is happening.

We've made Princess Demanding a recurring scene. This is necessary. If you leave out the word "recurring," the player can get away with the jewels by dropping them in the boudoir and then picking them up again. When they're dropped, the scene ends — and if it's not a recurring scene, it will never start again.

Let's look at this scene more closely. It looks sensible on the surface, but in fact there are some problems. By analyzing the problems, you can start to get a better picture of how to write trouble-free code.

In a real game the player would quite likely be able to figure out a way to abscond with the jewels, even after the princess has noticed them. Can you spot the problem? If you've read the section in Chapter 3 on "Testing Where a Thing Is," you may recall that the condition "if the player carries the crown" is only true if the crown is in the PC's hands — that is, if it's directly carried. The bug will show up if we give the player a container for carrying things:

The sack is a container. The player carries the sack.

Now the player can walk into the boudoir, which will cause the princess to notice the jewels, and then put the jewels in the sack and walk straight out again. Oops! The fix for this bug is simple. We change "carries" in the end-of-scene statement to "encloses":

Princess Demanding ends when the player does not enclose the crown jewels.

If you make these changes, the player will be able to put the jewels in the sack and then enter the boudoir, and the princess will let him leave again. Presumably, she hasn't noticed the jewels because they're in the sack. But once the jewels are not in the sack but in the PC's hands, she'll see them. At that point, putting them back in the sack won't help. The princess will still demand that they be turned over.

But there's still a problem. Try this series of commands:

Test me with "s / put jewels in sack / drop sack / take sack / n".

The princess will notice the jewels ... but you can still get away

with them by putting them in the sack, dropping the sack, and picking it up again, because the Princess Demanding scene won't start again as long as the jewels are in the sack. Ah, but we don't want to change the definition of the start of the scene so that it uses "encloses" rather than "carries," because that would cause the princess to notice the jewels for the first time even if they're in the sack. What a tangle!

The solution is in two parts. First, we need to keep track of what the princess knows. In addition, we'll create a second scene, Princess Still Demanding. This scene will do the work of stopping the player from leaving — and it will have a more complicated beginning. Here's the revised part of the code:

The princess is a woman in the Boudoir. "...and as it happens, a princess is sitting here right now!" The princess can be jewel-knowing or jewel-ignorant. The princess is jewel-ignorant.

When Princess Demanding begins:
now the princess is jewel-knowing.

The player carries some crown jewels. The indefinite article of the crown jewels is "the".

The sack is a container. The player carries the sack.

Princess Demanding is a scene. Princess Demanding begins when the player is in the Boudoir and the player carries the crown jewels.

Princess Still Demanding is a recurring scene. Princess Still Demanding begins when the player is in the boudoir and the player encloses the crown jewels and the princess is jewel-knowing.

Princess Demanding ends when Princess Still Demanding begins.

Princess Still Demanding ends when the player does not enclose the crown jewels.

Instead of going during Princess Still Demanding:
say "You're not going anywhere until you surrender the
jewels!" the princess insists."

The first thing we've done here is give the princess a new either-or property. She can be jewel-knowing or jewel-ignorant. At the beginning of the game she's jewel-ignorant. But when Princess Demanding begins, she becomes jewel-knowing. The moment she becomes jewel-knowing, the game switches to a different scene, Princess Still Demanding.

If you add this code to the original version of the example, the player will be able to go in and out of the boudoir freely carrying the jewels in the sack. But once the princess spies the jewels, the player will be prevented from leaving whether the jewels are directly carried or are being carried in a container.

There's still at least one more problem with this example game, which illustrates just how tricky writing IF can be. If the player drops the jewels on the floor, the princess will just leave them lying there. She'll let you leave, but if you leave the boudoir and come back, you'll find that the jewels are still lying on the floor in plain sight. A writer of conventional fiction might describe this by saying that the princess's motivation (her reasons for her actions) is not consistent. We can fix this with an Every Turn rule:

Every turn:
if the holder of the crown jewels is the Boudoir:
 now the princess carries the crown jewels;
 say "The princess scoops up the jewels. 'These
belong to my family,' she says, adding haughtily, 'you may go.'"

As an exercise, I'll leave you the chore of setting it up so that if the princess is jewel-knowing, the jewels are in the sack, and the sack is on the floor of the boudoir, the princess will take the jewels from the sack. The moral of the story is this: When planning an action,

think about *all* of the actions a player might take. Think about all of the configurations the various objects might get into. Also, think about how any other characters in the room would naturally react when the PC does something or other.

Every Turn Rules

We've already seen a couple of examples of Every Turn rules. As you can guess from the name of the rule, an Every Turn rule is consulted every turn to see whether it would like to do anything. This rule is consulted as the *last* step in the process that starts when the player types a command. The output of an Every Turn rule will normally appear at the bottom of a block of text in the game, after the description of whatever happens as a result of the player's latest command.

An Every Turn rule can print out some text, or it can do something more complicated. Printing out some text is a nice way to add atmosphere to your game, but a message that prints every turn will quickly become annoying. Here's an Every Turn rule that adds atmosphere to a forest setting in a slightly more interesting way. Sometimes it chooses a random text to print, and sometimes it does nothing:

Every turn:
if a random chance of 1 in 3 succeeds:
say "[one of]A dragonfly darts past you.[or]You hear
a frog croaking.[or]A bird chirps in the bushes.[or]The breeze
rustles the leaves.[at random]".

But even with a bit of randomness, this type of Every Turn rule will get boring before very long. A better solution is to write an Every Turn rule that only runs when a certain scene is happening, or when the player is in a certain region. If we have defined the Forest Area as a region, we could rewrite the rule above like this:

Every turn when the player is in the Forest Area:

If we've created a scene called Forest Explorations, we could do it this way:

Every turn during Forest Explorations:

In fact, if you're concerned about writing efficient code so that your game won't be sluggish when played in the current generation of Web browsers (and this is something to be concerned about), qualifying your Every Turn rules in this way, so that they're only consulted by the game when specific scenes are active, is a good idea.

We can also write an Every Turn rule that will produce some narrative or background text at specific points within a scene. Here, the phrase "exactly three turns" will insure that the output text is produced only once (unless the scene is recurring, in which case it will be produced once per recurrence):

Every turn:

if Saucer Menace has been happening for exactly three turns:

say "You hear an odd glorpding noise somewhere nearby.";

otherwise if Saucer Menace has been happening for exactly five turns:

say "Was that a tentacle you saw slithering out of sight?"

An Every Turn rule can also wait quietly in the background, checking for a certain set of conditions, and then do something when the conditions are met. Here's a simple game that shows how the idea might work:

The Throne Room is a room. "The king's golden throne stands here."

The golden throne is an enterable scenery supporter in the Throne Room. The description is "A magnificent golden throne."

The jewelled sceptre is here. The sparkling crown is here. The crown is wearable.

Every turn:

 if the player wears the sparkling crown and the player carries the jewelled sceptre and the player is on the golden throne:

 say "You're the king!!!";
 end the story saying "Congratulations!"

Every turn, this rule checks to see whether the player has done all three things that are needed to win: the player has to be carrying the sceptre and wearing the crown while sitting on the throne. You could get the same results using After rules for three different actions (after taking the sceptre, after wearing the crown, and entering the throne), and test in each of the After rules for whether the other two conditions were satisfied — but using an Every Turn rule is less likely to lead to a bug, because you can test all three conditions in one place. And if you need to edit the code for some reason, you only need to edit it in one place; you don't need to hunt for every spot in the code where that condition is being checked.

Here's another way to get the same result:

Every turn when the player is on the golden throne:

 if the player wears the sparkling crown and the player carries the jewelled sceptre:

 say "You're the king!!!";
 end the story saying "Congratulations!"

As this example shows, an Every Turn rule can include a test in its first line. If we're writing a game in which the player needs to eat periodically, we might do something like this:

A person can be hungry or not hungry. A person is usually not hungry.

The player has a number called hunger-level. The hunger-level of the player is 0.

Every turn when the player is hungry:

- increase the hunger-level of the player by 1;

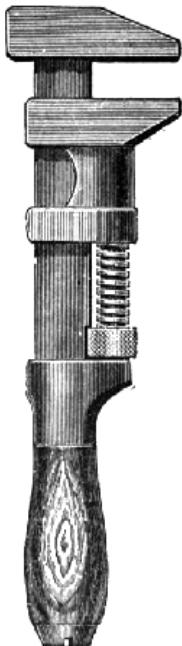
- say "[one of]Your stomach is rumbling.[or]You're becoming quite hungry.[or]You're very hungry. You need to find food soon.
[or]You're practically starving![stopping]"

- if the hunger-level of the player is 7:

- end the story saying "You have starved to death!"

Switching the player to hungry would happen elsewhere in the code. In this example we've added something new — a counter (hunger-level) that keeps track of how long the player has been hungry, and ends the game after a set number of turns. When the player eats food, your code would both switch the player to not hungry and reset the hunger-level of the player to 0.

Chapter 9: Phrasing & Punctuation



In this chapter we’re going to look at the guidelines you’ll need to follow when writing your game in the Inform 7 language. Most programmers refer to what they write as “source code.” *Writing with Inform* refers to what you’ll be writing as the “source text,” but the only reason I can see for using this nonstandard term is to make Inform look less intimidating to the new author. What you’ll be writing will be source code, and that’s the term used in this book. (In fact, calling the code “source text” is potentially confusing, in that Inform has a data type called text, which is only one of the many components of the language.)

If you’ve ever learned a traditional computer programming language, you may be surprised when you first look at the syntax of the Inform language. (“Syntax” is just a fancy word for how things are phrased and punctuated.) At first glance, Inform looks very little like a programming language; it looks like plain written English. Some of the sentences are a little forced, but English syntax is the foundation of Inform.

This is an illusion — artful, but an illusion. Just like any other programming language, Inform has a compiler. And like any other compiler, the Inform compiler absolutely insists that your code be written in certain ways. The “natural language” user interface of Inform is not much more than skin-deep.

The use of “natural language” for programming is both a blessing and a curse. It’s a blessing because if you don’t remember how to

do some type of task, you can try writing it exactly the way you'd phrase it if you were speaking to a friend. Sometimes you'll find the right phrase that way. Or not. Many phrases that are understood without trouble by native speakers of English are *not* understood by Inform. Sometimes there are three or four different ways to express a given concept that for a native English speaker would mean exactly the same thing, so you're pretty much guaranteed to hit the target before very long. At other times, syntax that you might naturally expect to work, won't, and you'll have to hunt around in the Documentation to find the correct syntax.

A second surprise, for expert programmers, may come from the sheer number of phrase constructions that are both allowed and needed by Inform. Inform is a language that's rich in features. As you write interactive fiction, you'll be dealing with innumerable specifics — odd connections between rooms, objects that need to behave in unexpected ways, in-game error messages that need to be customized due to the nature of the story, and so on. Interactive fiction is a mass of particulars; generalizations are hard to come by, and even harder to nail down. But let's give it a shot.

Types of Source Text

There are three main kinds of writing in Inform. First, some of your writing will be between double quotation marks, "Like this." There are two types of things that you put between quotation marks: what you want your game to print out to the computer screen (at some point or other) when the game is played, and words and phrases that you want Inform to understand when the player types them. Here's a quick example that shows both of these types:

The will is on the end table. The description is "A legal-looking piece of paper. You can't read what's on it, because it's upside down." Understand "legal", "legal-looking", "document", "paper",

"piece", and "piece of" as the will.

The sentence following “The description is” is output text. This is what the Inform game interpreter will print out in response to EXAMINE THE WILL. The words after “Understand” are different: They’re extra vocabulary words for the object whose main name is “will”. The word “will” can be used both by the player of the game when referring to this object, and by the author. However, only the player can call it a “document” or a “piece of paper.”

The function of Understand rules is sometimes a bit difficult for new Inform authors to grasp, so let’s expand on the idea a bit. If you’ve used the code above to create an object called the will, you can *only* refer to it in your source code as “the will” (or just “will”). You can’t write rules such as this:

Instead of examining the legal document: [Error!]

Why not? Because the compiler doesn’t know that this object can be called “legal document.” In your source code, it’s important always to refer to an object using the word or words you used to create it. A little later in this chapter, we’ll look at a gray area that affects this concept, but it’s an important concept to get straight. If you forget what you called an object, you can even end up creating a second object with almost the same name, which can lead to hard-to-find bugs in your code.

The second type of thing you’ll write will be *comments*. Words and sentences that are *not* between quotation marks but are instead surrounded by square brackets, [Like this], are comments. When your game is compiled, the comments will be ignored. Adding comments to your code is highly recommended! A comment is a memo you write to yourself, in order to take notes about things you still need to add to the story or so that you’ll remember, six months from now, why your code is constructed in a certain way.

As explained below in the section “Text Insertions,” however, square brackets have a completely different meaning when they’re *inside* double-quotes.

Third, any writing that’s not between quotation marks and not surrounded by square brackets consists of instructions to the computer on how you want your game to operate — code, in other words.

With some minor exceptions, which we’ll get to below, Inform does not care what you put between quotation marks. You can write amazing poetry, if you feel up to it, and become known as a writer of rare gifts. Or you can spell words wrong, use clumsy grammar, and indulge in sloppy punctuation. In the latter case, the people who play your game may think you’re careless or badly educated, but these mistakes won’t matter to Inform. Inform won’t even notice them. It will just say, “Oh, that’s the text that I’m supposed to print out now.” No problem.

Text that’s neither a comment nor in quotes is a completely different matter. Inform will insist that you spell words correctly, that you follow certain rules for how phrases are worded, and that you use the right punctuation in every single line. Even a single mistake will stop Inform dead in its tracks. For instance, you might accidentally type a colon (:) instead of a semicolon (;) or vice-versa. This is easy to do, because they share a single computer key and look almost alike on the screen (especially when the screen is set to high resolution). But the colon and semicolon have completely different meanings to Inform. If you mix them up, when you click the Go! button to compile the game you’ll see nothing but Problem messages. You’ll find a list of a few common mistakes back in Chapter 1 of this book, on p. 34.

In this chapter we’ll look at the main rules you need to follow when writing your source code. It’s not easy to set out a complete set of rules for you to follow, because there are so many different things you may want to do while writing interactive fiction. Inform

has lots of features, some of which require special types of syntax.

The I7 Documentation gives fairly complete explanations of the syntax, but it's spread out in a lot of different places. Each type of syntax is discussed on the page where a feature that uses that syntax is introduced. In order to gather all of this information in one place, we'll have to refer to some Inform features that you may not have run into. Don't worry if you don't understand every detail: This chapter is partly for you to refer to when you're trying to figure out why Inform doesn't want to compile your game.

Text Insertions

It's extremely common for the game to need to make some decisions about what to print while the game is being played. The ways to do this are well described in **Chapter 5** of *Writing with Inform*, "Text," but we'll look at a couple of examples here.

In our first example, a ceramic bowl can be broken or unbroken. If it's broken, the description should obviously change. You can use square brackets to embed if/otherwise tests in the description of the bowl, like this:

The ceramic bowl is on the end table. The ceramic bowl can be broken or unbroken. The description is "The delicate ceramic bowl is [if broken]chipped and cracked[otherwise]a beautiful work of art[end if]." Understand "delicate" as the ceramic bowl.
Understand "chipped" and "cracked" as the ceramic bowl when the bowl is broken.

I've also created an Understand sentence that adds "chipped" and "cracked" as vocabulary — but only when the bowl is broken. The main point of this example, though, is the insertion of "[if broken]", "[otherwise]", and "[end if]" in the description. (And by the way, Inform accepts "else" as a synonym for "otherwise." Less typing.) Notice that the period that ends the sentence is *after* the

[end if]. The period will always print out, no matter whether the bowl is broken or unbroken. This is the way I prefer to write if/otherwise/end if blocks in my games, but you can also do it this way:

The description is "The delicate ceramic bowl is [if broken]chipped and cracked.[otherwise]a beautiful work of art.[end if]".

Here, I've moved the period inside the if/otherwise text. So I also have to add a separate period *after* the close-quote, to let Inform know that the description sentence is finished. The advantage of doing it the first way is that the period just before the close-quote does double duty: Inform both prints it (because it's part of the output text) and understands it as ending the sentence that begins "The description is".

When a period, question mark, or exclamation point falls at the very end of a text block, just before the closing quotation mark, Inform understands that the punctuation mark both ends the sentence within quotes *and* ends the larger context of the surrounding code. For example, here's an error:

Instead of ringing the bell:
say "The bell produces only a dull thud."
now the butler is suspicious. [Error!]

This code won't compile. The problem is that the line beginning with "say" ends with a period. As a result, Inform thinks the Instead rule is finished — so the third line doesn't seem (to the compiler) to belong to a rule at all. It's just floating in code-space, not attached to anything. If we need to continue with more lines of code after a close-quote like this, we need to tack on a semicolon to tell the compiler that we're not done yet:

Instead of ringing the bell:
say "The bell produces only a dull thud.";
now the butler is suspicious. [Now the code will compile,

because we added a semicolon.]

A tidy way to deal with this is to put the other parts of the rule *before* the quoted output text. If you get in the habit of doing this, you won't need to worry about adding extra punctuation. Here's how the revised rule would look:

Instead of ringing the bell:
now the butler is suspicious;
say "The bell produces only a dull thud."

But we were talking about text insertions, not about periods. You can string together several tests within a single block of output text by using “[otherwise if …]”, like this:

The ceramic bowl can be intact, chipped, or shattered. The description is "The delicate ceramic bowl is [if intact]a beautiful work of art[otherwise if chipped]slightly damaged[otherwise]shattered into shards[end if]."

You'll notice that we don't have to tell Inform *what* object we're asking “if intact” about. Inform knows that, by default, the object being examined is the one whose properties are being tested. We could test something entirely different, though, if we wanted to:

The description is "[if the curator is in the location]The bowl looks quite valuable, but you don't dare get close enough to give it a good inspection, not while the curator is hovering nearby, looking nervous[otherwise]The bowl is a Ming Dynasty vase, clearly worth millions[end if]."

What we can't do is embed one if-test inside another. This type of thing won't work:

The description is "[if intact][if the curator is in the location]You don't want to appear too interested in the bowl while the curator is hovering about[end if]The bowl appears to be a priceless Ming Dynasty vase[otherwise if the bowl is chipped][if the curator is in

the location] ...". [Error!]

When you need to test several conditions at once while assembling an output text, the most convenient and reliable way to do it is to use a To Say statement. We might write a To Say statement for our ceramic bowl like this:

The ceramic bowl is on the end table. The ceramic bowl can be intact, chipped, or shattered. The description is "[bowl-desc]."

To say bowl-desc:

```
if the bowl is intact:  
    if the curator is in the location:  
        say "You don't want to appear too interested  
in the bowl while the curator is hovering about";  
    otherwise:  
        say "The bowl appears to be a priceless  
Ming Dynasty vase";  
    otherwise if the bowl is chipped:  
        say "The bowl is slightly chipped";  
        if the curator is in the location:  
            say ", as you know only too well, having  
chipped it yourself. The curator is guarding it jealously";  
        otherwise:  
            say "The bowl is shattered beyond repair".
```

Notice the slightly unusual way those “say” lines are formatted. None of them ends with a period inside the close-quote. This is because the period that ends the description is up above, in the description property for the ceramic bowl. When you use a To Say rule in this way, you need to be especially careful about where the period is that ends the last sentence. This is because Inform does some special output formatting when it hits the end of a quoted sentence or paragraph. If the period is in the wrong place, a blank line can disappear from the output, or an extra blank line can be added.

Extra & Missing Blank Lines in Output

A frequent problem for beginning Inform authors is that the game output has either too many blank lines in it, or not enough of them. The biggest cause of this is periods not being placed correctly at the ends of double-quoted text blocks. When you start inserting if-tests and alternate blocks into your text, this problem is more likely to show up. To avoid this situation, think logically, scrutinize your code, and test it under all of the conditions that can arise.

Three instructions are available to help you fiddle with the line breaks if you need to. You can use [line break], [paragraph break], or [run paragraph on]. All of these are worth knowing about. They're discussed on **p. 5.8** of *Writing with Inform*.

You can put any word you want in double-quoted text using brackets, as shown above, and then write a To Say statement that will run when the bracketed word is reached. Hyphenated compound words, such as "bowl-desc", are a good choice, because they're unlikely to be used anywhere else in your code.

Normally a To Say statement should always be called from within text that's going to be printed out in the game. This type of thing is legal, but usually not a good idea:

After attacking the ceramic bowl:
say "[another-code-block]".

To say another-code-block:
if the ceramic bowl is shattered:
[more code goes here...]

Instead of using “say”, a better way to call a separate code block, if you need to do it, is just to create it using a To statement, like this:

After attacking the ceramic bowl:
sound the alarm.

To sound the alarm:
if the ceramic bowl is shattered:
[more code goes here...]

But there’s no requirement that the To Say rule actually print any text to the game’s output. Once in a while you may want to cause something to happen as part of a text output. Here’s a simple example — we’re going to adjust this NPC’s mood when you ask him to give you an object:

Alexander Button can be friendly, neutral, or hostile. Alexander Button is neutral.

Instead of asking Alexander Button for the will:
say "[Alexander-less-friendly]Alexander laughs at you."

To say Alexander-less-friendly:
if Alexander is friendly:
 now Alexander is neutral;
otherwise if Alexander is neutral:
 now Alexander is hostile.

In this example, the text output “Alexander laughs at you” includes a call to a To Say rule that prints nothing. It has only one effect: it causes Alexander to become less friendly by adjusting one of his properties. In this case, you could get the same result using a To phrase, as shown earlier in this section, by adding a line like “crank up Alexander’s hostility” in the Instead rule — but there are times (such as when printing text that’s stored in a table) when using a To Say statement is really the best way to do it.

Switchable Markup

As explained on **page 5.9** of *Writing with Inform*, you can switch bold and italic type on and off within the quoted text in a “say” statement. You might want to do this, for instance, to draw the player’s attention to items in a room description if the item can be examined or otherwise manipulated. This effect can be helpful to new players, but it can annoy experienced players. So we’d like to let the player switch it on or off.

The extension called Keyword Interface by Aaron Reed does this kind of thing, and a lot more besides. Here’s a simple way to do it without Keyword Interface, which may be all you need:

Using-bold is a truth state that varies. Using-bold is false.

When play begins:

say "Tip for new players: If you would like the game to highlight interesting objects in the room with [bold type]boldface type[roman type], use the 'bold on' command. To stop using the effect, type 'bold off'."

To say b:

if using-bold is true:
say "[bold type][run paragraph on]".

To say \b:

say "[roman type][run paragraph on]".

Bolding is an action out of world applying to nothing. Understand "bold" and "bold on" and "boldface" and "boldface on" as bolding.

Carry out bolding:

now using-bold is true;
say "Bold type to highlight interesting objects switched on."

Unbolding is an action out of world applying to nothing.

Understand "bold off" and "boldface off" and "no bold" and "no boldface" and "not bold" as unbolding.

Carry out unbolding:
now using-bold is false;
say "Bold type highlighting switched off."

The Patio is a room. "In the pavement is set a small iron [b]grate[\b]."

The key to understanding this code is in the blocks that begin “To say b:” and “To say \b:” These test whether the truth state using-bold is true or false. Once we’ve set things up properly, we can use the text insertions “[b]” and “[\b]” to mark any item that we want highlighted with boldface type — and the player will be able to control the effect using a simple utility command.

Quotes Within Quotes

When you start writing NPC conversations, it’s easy to forget that the quotation marks surrounding your text won’t be printed out. This, for instance, is an error:

Instead of asking Alexander Button for the will:
say "I would never give it to you!"

Here’s the output:

```
>ask alexander for will  
I would never give it to you!
```

This reads like a response from the parser (that is, from the game itself), not from Alexander. The correct way to do it is using single quotes within the double quotes, like this:

Instead of asking Alexander Button for the will:
say "'I would never give it to you!'"

This produces a better output:

```
>ask alexander for will  
"I would never give it to you!"
```

Now the player can see that it's Alexander talking. A better writing style would be to include a *dialog tag* in the text:

Instead of asking Alexander Button for the will:
say "'I would never give it to you!' he replies with a sneer."

As explained on **p. 2.3** of *Writing with Inform*, “Punctuation,” Inform will automatically turn single quotes into double quotes when formatting its output. But this raises a potential problem — how to handle apostrophes. If an apostrophe is in the middle of a word, Inform will understand that it's an apostrophe, and won't turn it into a double quote when outputting the text:

Instead of asking Alexander Button for the will:
say "'I'd never give it to you!' he replies with a sneer."

Here, the word “I’d” will be printed correctly. But if the apostrophe is at the end of a word, as in some types of dialect and informal speech, Inform will get confused:

Instead of asking Alexander Button for the will:
say "'I'm not givin' it to you!' he replies with a sneer."
[Error!]

This code will put a quotation mark after the word givin. To get an apostrophe into the output at the end of the word givin', we have to put brackets around it:

Instead of asking Alexander Button for the will:
say "'I'm not givin['] it to you!' he replies with a sneer."

Breaking Up Paragraphs

If you write a description (most likely, a room description) that runs on for several paragraphs, you can separate the paragraphs within a single double-quoted block by using two Return/Enter key presses, like this:

The Desolate Moor is a room. "A gloomy treeless waste stretches out on all sides. A few rocky outcrops add an air of ancient menace.

Closer to hand, a crumbling castle stands."

When the game is played, there will be a standard paragraph break (that is, a blank line) before the sentence, "Closer to hand...."

Another way to get the same effect is with the text insertion "[paragraph break]":

The Desolate Moor is a room. "A gloomy treeless waste stretches out on all sides. A few rocky outcrops add an air of ancient menace.[paragraph break]Closer to hand, a crumbling castle stands."

This is a better, safer way to break up multiple paragraphs when the text appears in tables and conversation responses. Note that there is no space after "break]". We want the next paragraph to begin at the left margin. A space character in quoted text will always be printed.

Speaking of the left margin, some authors would prefer to use book-style text, in which paragraphs are indented rather than being separated by vertical blank space. Most interactive fiction doesn't use this style. If you want to do it (I don't recommend it), here's how:

The Desolate Moor is a room. "[tab]A gloomy treeless waste

stretches out on all sides. A few rocky outcrops add an air of ancient menace.[line break][tab]Closer to hand, a crumbling castle stands."

To say tab:

say " ".

Occasionally you may need to write two separate “say” statements and have them printed together, without a paragraph break. In this case, the tool of choice is to end the first with “[run paragraph on]”. Here’s a handy little utility that illustrates the use of “[run paragraph on]”: If the player picks up something without having examined it, the description is automatically tacked onto the output after the word “Taken.”

A thing can be examined or unexamined.

After taking something unexamined:

say "Taken. [run paragraph on]";
try examining the noun.

Carry out examining something:

now the noun is examined.

This code creates a new property of all things, the property “examined”, and sets the property whenever a thing is examined. But the point of the example is this: If “[run paragraph on]” isn’t included, the description of the thing that’s picked up will be on a separate line. It will look more natural if it follows immediately after the word “Taken.” is printed. Try it both ways to see the results for yourself.

Large Text Blocks

Inform has an upper limit of about 3,000 characters on how much text can be included between quotation marks as a single chunk. You might run into this limit, for instance, while writing a long intro to your story (which many players frown on) or while writing

an explanation for new players of how to play IF (a courteous and useful thing to do).

The way to work around this limit is to create an object and give it several properties that are all blocks of text. Here's the intro of my game "A Flustered Duck" — not the intro itself, but the structure I created to print it out:

When play begins: say "[intro-1 of the text-holder][intro-2 of the text-holder][intro-3 of the text-holder]".

The text-holder is a thing. The text-holder has some text called intro-1. The text-holder has some text called intro-2. The text-holder has some text called intro-3.

intro-1 of the text-holder is "'Elliott! Elliott! Where are you, boy?' Granny Grabby's screeching voice rouses you from your pleasant, drowsy contemplation of a moth that has blundered into the barn and is flitting aimlessly about, trying to find its way back outdoors. [...and so on...]"

White Space

When you're writing a game in Inform, does white space in your code matter? Sometimes yes, sometimes no. Because Inform is designed to look like "natural language," its use of white space is a little trickier than in some other programming languages.

Places where white space matters include around headings (see "Headings," later in this chapter) and when you're using Tab characters to organize tables and logical blocks of code (see "Indentation").

Each heading must have a blank line before it and a blank line after it. The line containing the story title and byline (on the first line of the Source file) must also have a blank line after it. The items

within a table row must be separated by at least one Tab character, but you can add extra Tabs or more spaces if you like; they'll just be ignored.

When copying blocks of source code from one place to another, such as to or from an email reader or a forum post being displayed in a Web browser, you need to be aware that some programs of this sort automatically turn Tabs into rows of spaces. The text will look the same on the screen — but if Inform is expecting a Tab, it won't understand the text anymore!

White space is preserved in double-quoted text when it is output to the screen during the game, so when you start adding conditional code within double-quoted text, you need to be careful to put spaces only where you want them. For instance, this is a text formatting mistake:

The description is "The bowl is [if intact] a priceless treasure [otherwise] badly damaged [end if]." [Mistake!]

Can you see what will happen? It looks easier to read in the source code, because we've separated the [] blocks by putting spaces on both sides ... but when the text is printed out in the game, there will be two spaces after "is" and a space before the final period. Technically, we might not call this a bug, since your game will run perfectly, but there will be extra spaces in the sentence that appears in the game.

In writing source code, you definitely need to put white space around words. Borrowing from the example in the section on "Text Insertions," above, this will work:

To say bowl-desc:

...but this obviously won't:

Tosaybowl-desc:

There's no penalty for adding extra spaces, however. This will work, though there's no reason to do it:

To say bowl-desc :

In some situations, you can insert one extra carriage return (an old-fashioned term, but still useful — it means, “you can start a new line at the left margin”), but not two returns. If there's an empty line, Inform won't like it. This will work:

To say
bowl-desc:

...but this won't:

To say
bowl-desc:

In many other situations, white space doesn't matter. As far as Inform is concerned, each sentence (that is, each block of code that ends with a period) stands on its own. You don't even need to put a space after the period. And if the sentence is followed by a blank line, you don't need to end the sentence with a period either. So these five ways of writing a pair of sentences are exactly the same, and all of them will work:

Painting is an action applying to nothing. Understand "paint" as painting. [No space after period]

or:

Painting is an action applying to nothing. Understand "paint" as painting. [Space after period.]

or:

Painting is an action applying to nothing.
Understand "paint" as painting.

or:

Painting is an action applying to nothing.

Understand "paint" as painting.

or:

Painting is an action applying to nothing

Understand "paint" as painting [No periods.]

But this won't:

Painting is an action applying to nothing
Understand "paint" as painting

If Inform doesn't see a period and doesn't see a blank line either, it thinks you've written one long continuous statement. As a result, it can't compile the code.

Blank lines can't be used within code blocks, however. This won't compile:

Instead of looking when the location is the hall of mirrors:

if the player is invisible:

say "It feels weird to look in the mirrors and not see
your
handsome features reflected back." [Errors!]

Objects vs. Rules

Many computer programming languages are firmly based on the idea of objects. Even if you’re creating something as abstract as an email program, every button or icon on the screen and every window that opens will probably be a separate object within the software. The technical definition of “object” doesn’t matter at the moment: You can just think of a software object as a bunch of related code.

As you write with Inform, you’ll be creating lots of software objects. Usually these will correspond to objects in the model world. A tree, for instance, would almost always be modeled using an object. In fact, it would be a *thing*, which is a kind of object. But Inform is unusual in that it isn’t as object-oriented as many programming languages. If you have some experience programming in another language, you may be dismayed at first to find that some types of data can be created either as free-floating global values or as properties of objects.

It really doesn’t matter which type of data you use, because all of the data properties of objects are public. They have global scope. (If you’ve never done any object-oriented programming, this paragraph will make no sense to you. Feel free to ignore it.) Also, objects in Inform don’t have methods. All functions are global, although they can be written in such a way as to apply only to one object.

Instead of calling methods on objects, Inform uses rules and rulebooks. When you write rules in Inform, for the most part you can put them wherever you’d like in the source. When your game is compiled, Inform will collect all of the rules you’ve written and all of the rules in the extensions you’ve included, and assemble them all into rulebooks.

When a rulebook is consulted during gameplay, Inform will

proceed downward through the list of rules in the rulebook. When it finds a rule that applies to the current action, it will follow the rule. If the rule makes a decision (that is, if it ends with “rule succeeds”, “rule fails”, or “stop the action”), Inform will stop. Otherwise, it will continue on through the rulebook, and then perhaps proceed to other rulebooks in the action-processing sequence, as shown on **p. 12.2** of *Writing with Inform*.

The rulebooks are constructed by the compiler according to certain principles. If you’re curious how this works, you should definitely read **Chapter 19** of *Writing with Inform*, “Rulebooks.” Basically, rules that are more specific will be listed earlier in the rulebook, while more general rules will be listed later. For instance, a game might have these two rules:

Instead of inserting something into an open container:
[...more code would go here...]

Instead of inserting something into the coffee cup:
[...more code...]

When Inform constructs the Instead rulebook, it will put the rule about inserting into the coffee cup *before* the rule about inserting into an open container, because the rule about the coffee cup is more specific — it relates only to one object, not to any container that has the open property. When the game is being played, the Instead rule for the coffee cup will be consulted first. It will (presumably) end with a default “rule fails”, so action processing will halt. The rule about inserting something into an open container will never be reached.

As **p. 18.4** of *Writing with Inform* (“Listing rules explicitly”) explains, we can tinker with the ordering of the rules if we need to. We can tell Inform to put a rule first or last in a rulebook, or before or after some other specific rule (if the latter rule has a nam). If a rule has a name (and most of the rules in Inform’s Standard Rules have names), we can unlist them like this:

The can't exceed carrying capacity rule is not listed in any rulebook.

Or we can replace an existing rule with our own named rule, like this:

The new carrying capacity rule is listed instead of the can't exceed carrying capacity rule in the check taking rulebook.

If you need to figure out which rules (either the rules in the Inform library, or rules in an extension, or new rules that you've written) are causing a certain output in a situation in your game, use the RULES command and then inspect what happens when you give the command that causes that output. You can also open Inform's Standard Rules using the Open Extension command in Inform's File menu, and search for specific words — but whatever you do, *don't edit this file!* The details of Inform's Standard Rules have been worked out through years of deep thought, trial-and-error, and highly technical bug reports from experienced authors. Even small changes will quite likely cause bad things to happen.

The only reason to open the Standard Rules, other than simple curiosity, would be to replace it. To do this, (1) copy the rule, (2) paste it into your code, (3) give it a new name, (4) edit it as needed in your code, and then (5) replace the old rule with your newly edited version using code like the line shown above. Doing this is safe, and it's occasionally necessary, but it's not something to try until you've learned a lot about Inform — and even then, it's not something to do casually.

Unfortunately for those who are curious about how the Standard Rules operate, some of them simply refer to underlying code in Inform 6, which is not to be found in the Standard Rules. The manner in which the Inform 7 compiler uses Inform 6 code is not something we can reasonably get into in this *Handbook*, as it's probably the most advanced topic in Inform programming.

The Rules tab in the Index has some very nice tools for looking at the rules in your game. You can even remove many of the Standard Rules by clicking the “unlist” button, which will insert a line of code into your game. Again, this is not an action to take casually, as the result could be that your game misbehaves quite seriously in response to player input. But it’s a useful tool to have when you need it.

The Names of Things

When you create a thing in your model world, the name you give it is understood by both the compiler and the parser. Most of the time, this is a convenient feature. But once in a while you may want to override it. You can do this using the **privately-named** and **printed name** properties. If you’ve read Chapter 2 of this Handbook, you may recall that we looked at a problem that can crop up if you try to name a room using a direction word. If you have a room called Hut, for instance, creating another room called South of the Hut is possible, as explained on **p. 3.2** of *Writing with Inform*, “Rooms and the map,” but it’s awkward.

I prefer to do it this way:

South of the Hut is Hut-South-Side. The printed name of Hut-South-Side is "South of the Hut".

This will work nicely, but if you do it this way, you’ll have to call the room Hut-South-Side each and every time you mention it in your code.

While we’re at it, we’ll put a thing in this room:

The object22 is a privately-named thing in Hut-South-Side. The description is "It's a beautiful little yellow flower." Understand "beautiful", "little", "yellow", and "flower" as object22. The printed

name of object22 is "yellow flower".

This object can't be referred to by the player as "object22", because it's privately-named. In this case, there would be no reason not to simply call the object "yellow flower" in your own code. But in some situations, creating a privately-named object might be useful. If you do so, remember to also give it a printed name.

As **p. 4.10** of *Writing with Inform* ("Conditions of things") shows, you can add variable output to a printed name. Here are two ways to do it, either of which might be useful in some situations:

The printed name of the ceramic bowl is "[bowl-condition] ceramic bowl".

The printed name of the ceramic bowl is "[if broken]broken [end if]ceramic bowl".

Punctuation

Inform is fussy about punctuation, but you have some options. In conditional tests that have only one line, you can use a comma and then go right on in the same line rather than hitting a colon, a return, and adding another Tab indent. These two examples both work, and they do the same thing:

Instead of taking the ceramic bowl:

if the bowl is shattered, say "What would be the point?";
otherwise continue the action.

Instead of taking the ceramic bowl:

if the bowl is shattered:
 say "What would be the point?";
otherwise:
 continue the action.

Inform also lets us skip the indentation entirely and substitute the word “begin” followed by a semicolon:

```
Instead of taking the ceramic bowl:  
if the bowl is shattered begin;  
say "What would be the point?";  
otherwise;  
continue the action;  
end if.
```

This example is organized using Inform’s semicolon syntax, which allows indents using Tabs, but doesn’t require them. (For more on this syntax, see the section on “Indenting,” later in this chapter.)

Note that if we’re using the semicolon syntax, there is *no* comma after “if the bowl is shattered”, and we have to back out of any “if” test by saying “end if” when we’re done with it. In code that makes several if-tests, a block formatted this way may end with several “end if” statements in a row.

If we’re using the semicolon syntax, as shown immediately above, Inform not only doesn’t care about indents, it doesn’t care whether we include carriage returns at all. We could just as easily write it this way (though it’s much harder for humans to read):

```
Instead of taking the ceramic bowl: if the bowl is shattered begin;  
say "What would be the point?"; otherwise; continue the action;  
end if.
```

Of the four examples above, I prefer always to use the format in the second one. When I use a consistent format, it’s easier for me to spot mistakes.

Assertions

As explained on p. 2.1 of *Writing with Inform*, “Creating the world,” an *assertion* is a statement about something — usually

about something in the model world you’re creating. A lot of your writing in Inform will consist of assertions. Here are some assertions:

A saucer is on the table. The saucer is a supporter. A teacup is on the saucer.

North of the Sandy Beach is the Rocky Cove.

David is a man in the Living Room. David wears a leather vest and carries a walking stick.

Eye-color is a kind of value. A person has an eye-color. The eye-colors are blue, brown, and green.

The phrase “a kind of value” has a special meaning to Inform. We’ll discuss that in the section “Values,” below. The reason to include it here is so you’ll see that some assertions are a little more abstract than others — they may be about forms of computer data that Inform will need to know, rather than about physical objects in the model world.

The first thing to notice about assertions is that each assertion is a complete sentence. You don’t actually have to begin your sentences with capital letters — Inform doesn’t care about this. But it’s a good idea to get in the habit of writing Inform code so that it looks more or less like normal written English. (If you’re in the habit of texting in lower-case, using capitals may seem weird, but most forms of published writing require capitals.) An assertion can end either with a period or with a blank line of white space.

The second thing to notice is that the verbs in assertions are in present tense. (“Tense” is a term that refers to whether the action in the sentence takes place in the past, present, or future.) We can’t do this:

David was a man in the Living Room. David wore a leather vest

[and carried a walking stick. \[Errors!\]](#)

Those verbs are in past tense, and Inform won't understand them. Your printed output can be in the past tense if you like, but that requires a bit of extra programming; for details, see p. 433 of the Handbook.

The third thing to notice is that when we're writing assertions about physical objects, it's a very good idea to start the sentence with "A," "An," or "The" in the normal way. (These words are called *articles*.) With some types of phrases, Inform won't care whether you use articles or not. But when you're first creating an object, Inform will notice whether you use an article. It will also notice whether you begin the name of the object with a capital letter.

Here are three assertions that are very similar except for their use of articles and capital letters:

[The spoon is on the table.](#)

[Knife is on the table.](#)

[A Plate is on the table.](#)

If we include these assertions in our game (after adding a table to the game, obviously), Inform will assume that Knife should always be capitalized and should never be given an article. That is, it will think Knife is a proper noun. It will assume that Plate should also be capitalized, but that an article should be used — because that's what the assertions did. When the game gets around to constructing a list of the items on the table (Inform will do this automatically in certain situations), the game will print out the list like this:

On the table are a spoon, Knife, and a Plate.

This is ugly. But far from being a defect in Inform, this behavior is a strong point. If you read **p. 3.18** in *Writing with Inform*, “Articles and proper names,” you’ll see how easy it is to create objects whose names will be printed out in various sensible ways. The moral of the story is simple: Inform 7 can do almost anything that you might want it to do — but it’s up to you to think carefully about what you want it to do, and then use the correct syntax when writing your code.

Values

Values in Inform are pretty much like what other computer programming languages call *variables*. And in fact, when we create a value we can either call it a variable, or say that it varies:

X is a number variable.

Y is a number that varies.

But as **p. 4.8** (“New value properties”) and the following pages of *Writing with Inform* show, many of the values authors use in Inform programming are not numbers but words or even blocks of text:

X is a text variable. X is "Ugh."

Y is a text that varies. Y is "Wow!"

After creating the values above (X and Y), we can *initialize* them if we like by telling Inform what to store in the value at the start of the game. The statements “X is “Ugh.”” and “Y is “Wow!”” should be read as starting with an invisible “When play begins:”. They’re not permanent assignments — the data stored in X and Y can change during the game. What we can’t do is change the *kind* of data stored in the value. Elsewhere in our code, we could say “now X is “Okay, I guess.....””, but we couldn’t say “now X is 17”, because that would attempt to turn X from a text into a number.

What's extremely interesting and useful for game design is that Inform's word values can have properties. If you look at [p. 4.9](#), you'll see these two statements:

Brightness is a kind of value. The brightnesses are guttering, weak, radiant, and blazing.

A brightness can be adequate or inadequate. A brightness is usually adequate. Guttering is inadequate.

Why would you want to do this? Because now you can test whether the brightness of a thing is adequate:

A lamp is a kind of thing. A lamp has a brightness. The brightness of a lamp is usually radiant. The table lamp is a lamp.

Now we can write a test such as, “if the brightness of the table lamp is adequate”.

Values that are lists of words can be changed explicitly (“now the brightness of the table lamp is weak;”), but you may occasionally want to change the value without knowing beforehand what it is — for example, if the player needs to set a furnace or a loudspeaker to a higher or lower level. When we do this, we have to be careful.

First the syntax, then the explanation:

`now the brightness of the table lamp is the brightness after the
brightness of the table lamp;`

The reason this can be problematical is because Inform assumes that the named values are arranged in a circle. The brightness after radiant is blazing (which is fine), but the brightness after blazing is guttering. As a result, the player who turns up the lamp repeatedly may find that it suddenly stops producing light. This is not very desirable. To squash this kind of bug, we need to take a different approach. Continuing to work with the brightness of the table lamp, we might do something like this:

To promote the brightness of (X - a thing):
if the brightness of X is not blazing:
now the brightness of X is the brightness after the
brightness of X.

To demote the brightness of (X - a thing):
if the brightness of X is not guttering:
now the brightness of X is the brightness before the
brightness of X.

Now we can safely boost the lamp's brightness in our code by writing, "promote the brightness of the table lamp." For more about this syntax, see **p. 11.18** of *Writing with Inform*, "The value after and the value before."

In addition to variable values, Inform includes what programmers call *boolean* values. A boolean variable can have only one of two possible values: It's either true or false. Inform calls this type of variable a **truth state**. Often it's easier to use named value properties rather than truth states, but sometimes a truth state will do the job more succinctly. Here are two ways to accomplish pretty much the same thing:

The ceramic bowl can be broken or unbroken. The ceramic bowl is unbroken.

The ceramic bowl has a truth state called brokenness. The brokenness of the ceramic bowl is false.

If we do it the first way, we can later test "if the ceramic bowl is broken". If we do it the second way, we need to test "if the brokenness of the ceramic bowl is true". That's a slightly more cumbersome way to phrase the code.

In some programming languages, you could write, "if the brokenness of the ceramic bowl:", and the language would understand that because brokenness has to be true or false, this if-

test is sensible, and should be evaluated as either true or false. But Inform won't do this. We have to write, "if the brokenness of the ceramic bowl is true:".

More information on values is found on **p. 8.1** and **p. 8.4** ("Change of values that vary" and "Change of either/or properties") of the Documentation.

When you create a value and attach it to an object as a property of that object, you should always tell Inform what value to give the property at the start of the game. This is called *initializing* the value:

The drill bit is a thing. The drill bit has a number called length. The length of the drill bit is 6.

(If you want to have the length be in inches, centimeters, or some other unit of measurement rather than just a number, consult **p. 15.8** of *Writing with Inform*, "Units.") You don't actually have to initialize the value of a number, but if you don't, your game may not work the way you expect it to.

If you're creating a kind of object — something that you'll have several of in your game — you can give every instance of the kind the same property. Again, initializing the value is a good idea:

A drill bit is a kind of thing. A drill bit has a number called length. The length of a drill bit is 6.

The iron bit is a drill bit. The length of the iron bit is 4.

Another way to do this is to create a kind of value and then give the object that kind of value:

Hardness is a kind of value. The hardnesses are hard and soft.
A drill bit is a kind of thing. A drill bit has a hardness. The hardness of a drill bit is hard.

This doesn't prevent you from creating some particular drill bit with a hardness of soft; all the code above is really saying is that the hardness of a drill bit is *usually* hard (unless you happen to write something that changes it). Experienced Inform programmers use the word "usually" in this situation:

The hardness of a drill bit is usually hard.

You can say "The hardness of a drill bit is always hard." The word "always" produces a constant value, one that can't be changed elsewhere in your code.

Temporary, local values can be created within code blocks. If you're new to programming, you may not realize that these temporary values have meaning *only* within the code block where they're defined. Once that block finishes, the value is thrown away. For instance, here's some code borrowed from Chapter 5 of this book:

After reading a command:

```
let T be text;  
let T be the player's command;  
[... and so on ...]
```

The word "let" is used to create a temporary value (that is, a variable). Here, we've created a temporary value called T. In this situation, we don't need to tell Inform that T is a value that varies; Inform understands that it will probably need to vary while the After rule is running. What you need to know is that T can't be referred to anywhere else in your code. It exists only within this After rule. In fact, you can write many different rules that have values with the same name, such as "X" or "the nearby room". This doesn't produce a bug.

Within the code block, you can manipulate the temporary value in whatever way you might like — but your manipulations will have

an effect on the rest of the model world only if you write some code that causes them to. If you need to store a temporary value that you've created within a code block in order to be able to use it later on in some other part of the program, you can do so by creating a permanent variable as a storage space:

The drill bit has a number called length. The length of the drill bit is 4.

Instead of drilling the hole:

let L be a number;

let L be the length of the drill bit;

[...some other code here changes the temporary value L...]
now the length of the drill bit is L.

Here's an example of what can happen if you forget that a "let" value in a code block is temporary. The person who posted the question in the rec.arts.int-fiction newsgroup wanted to figure out how much money the player had in her wallet; and if there was enough money, to pay out some of it. Can you spot the bug in this code?

A dollar bill is a kind of thing. The description of a dollar bill is "It's an ordinary greenback." Understand "dollars" as the plural of dollar bill. Understand "greenback" as a dollar bill.

The player carries a wallet. The wallet is an open container. In the wallet are 20 dollar bills. The description of the wallet is "Leather, and rather the worse for wear."

Bribing is an action applying to one thing and requiring light. Understand "bribe [someone]" and "pay off [someone]" as bribing.

Instead of bribing the inspector:

if the player carries the wallet:

 let d be the number of dollar bills contained in the wallet;

 if d is less than 10:

 say "You don't have enough cash to bribe the inspector.;"

otherwise:

change d to d minus 10;

say "After bribing the inspector, you have [number of dollar bills contained in the wallet] dollars remaining."

The output is this:

```
>bribe inspector
```

After bribing the inspector, you have 20 dollars remaining.

We're told the inspector has been bribed to the tune of \$10, but no money has actually left the wallet. The problem is that the code only manipulates the value of d, which is a temporary local variable. It never actually removes the dollar bill objects from the wallet. But in fact the problems with this code run a bit deeper. What if the player character has \$20 available, but has already removed \$12 from the wallet and is holding them in his or her hand, leaving only \$8 in the wallet? In that case, the Instead rule will fail when it ought to succeed. And what if the player has \$7 in hand and \$8 in the wallet? We still need to extract \$10, but we don't initially know where the bills are located.

We need to revise the Instead rule rather extensively. Using a little literary license just for fun, we might come up with the code below, which works as desired. Note that the actual handling of the dollar bills is done in repeat loops. For more on loops, see p. 430.

Instead of bribing the inspector:

let c be the number of dollar bills carried by the player;

let d be 0;

if the player carries the wallet:

now d is the number of dollar bills contained in the

wallet;

let total be d plus c;

if total is 0:

say "A hurried inventory [if the player carries the wallet]of your wallet [end if]reveals that you're flat broke. I would

never resort to offering you a bribe,' you say haughtily. But the inspector is unimpressed. 'In that case,' he says, 'you'll be payin['] the city a hefty fine. That's how the game is played, guy.'";

otherwise if total is less than 10:

if d is greater than 0:

[if the player has any money at all in the wallet, it will be removed and offered to the inspector, who will turn it down:]

repeat with X running from 1 to d:

let greenery be a random dollar bill in the wallet;

now the player carries greenery;

say "You haul some money out of your wallet and hold it out [run paragraph on]";

otherwise:

say "You hold out every dollar you have [run paragraph on]";

say "to the inpector in a trembling hand, but he only favors you with a disgusted look. 'Not enough,' he says. 'Not near enough.'";

otherwise:

[We don't know whether the player has 10 or more dollars in hand, or whether some of the dollars need to be transferred from wallet to hand before being used -- all we know is that between the in-hand dollars and the wallet dollars, there are enough. So we'll start by adding to the in-hand dollars if we need to:]

if c is less than 10:

repeat with X running from c to 9:

[Yes, 9 is correct. If c is 7, for instance, we need 3 more, so we want the loop to run 3 times -- once with X being 7, once with it being 8, and finally with it being 9:]

let greenery be a random dollar bill in the wallet;

now the player carries greenery;

say "You flip open your wallet. [run paragraph on]";

repeat with X running from 1 to 10:

let greenery be a random dollar bill carried

by the player;

remove greenery from play;

say ""Would ten dollars be enough to have you ignore the bare wires, the cracks in the foundation, and the gaps in the pipe joints?' you ask, holding out the cash. 'Oh, sure, heck, whatever,' the inspector replies. In a moment the transaction is concluded. He makes a few careless check marks on his clipboard and moves away, humming a little tune. 'Pennies from Heaven,' it sounds like.";

remove the inspector from play.

Arithmetic

Traditionally, computer programming languages are well supplied with slick features for doing advanced mathematical calculations. Such calculations are very seldom needed in interactive fiction. Nonetheless, Inform has a surprising amount of power in this area, including the ability to use real numbers in scientific notation, to derive square roots, to utilize trigonometric functions such as sine and tangent, and so on. These features are explained in Chapter 15 of *Writing with Inform*.

Most stories will only need to keep track of a few simple integers, for the purpose of counting things. The tool for this is the number variable.

When we need to create and use a number variable (also known as “a number that varies”), we can do it globally, or we can attach it to an object as a property of that object. It’s pretty much up to you to choose which form you prefer. The first way (making it a global value) leads to easier typing, but programmers who have some experience in object-oriented languages sometimes prefer, as a matter of style, to attach data to objects. If you have several objects (such as a room full of clocks) that use similar number variables, attaching the variables to the objects as properties would definitely be the way to go. Here’s how to create a number using each of

those methods:

[Global:] Parrot-squawk-count is a number that varies. Parrot-squawk-count is 0.

[Object property:] The parrot has a number called squawk-count. The squawk-count of the parrot is 0.

In effect, the second sentence initializes the variable to a value. The value can later be changed by your code. The syntax for making the change depends on how you've defined the variable to begin with:

increase parrot-squawk-count by 1; [if it's a global value]

increase the squawk-count of the parrot by 1; [if the number is a property of the object]

(A note for experienced programmers: All of the properties of an Inform object are public. That is, they're available to any other code in the game. It's not possible to make a property private: Inform does not support data hiding. So the distinction between global variables and properties is purely one of personal style. There is no functional difference.)

We can test the current value of a variable like this:

if the squawk-count of the parrot is greater than 7:
 now the parrot is dead.

The syntax for these operations is outlined on **p. 15.5** of *Writing with Inform*, “Arithmetic.” Other tests that we can use include:

if the squawk-count of the parrot is 7;
if the squawk-count of the parrot is at least 7;
if the squawk-count of the parrot is less than 7;
if the squawk-count of the parrot is at most 7;

Rather than write out words like “is at least,” we can for the most part use the familiar mathematical symbols. However, Inform doesn’t allow the use of = or == (the double equals sign) to test for equality. Testing for equality must use “is”. The latter three of the four tests above could be written as:

```
if the squawk-count of the parrot <= 7;  
if the squawk-count of the parrot < 7;  
if the squawk-count of the parrot <= 7;
```

Warning: If you’re compiling to .z5, .z6, or .z8, the largest numbers Inform can handle are a little over 30,000 (which should be plenty for counting parrot-squawks). If you need to use larger numbers, you’ll have to compile your game to Glulx.

Doing Calculations

In a role-playing game (RPG), you may want to keep track of various characters’ strength and other characteristics. While the game is running, you may need to calculate things like their combat readiness based on various factors. The example below shows how this type of thing might be done. It uses Inform’s To Decide syntax to run calculations.

```
A person has a number called strength. A person has a number called luck. A person has a number called dexterity.
```

```
To decide what number is combat-adds of (p - a person):  
    let num be a number; [this will default to 0]  
    let num be num + the modifier of the strength of p;  
    let num be num + the modifier of the luck of p;  
    let num be num + the modifier of the dexterity of p;  
    decide on num.
```

[Since the modifier formula is the same for each attribute, we can create a separate routine to calculate that and reuse it for each

one. If the base value (strength, luck, or dexterity) is greater than 12, we'll modify the combat-adds by adding the surplus to combat-adds. If it's less than 9, we'll subtract the difference from combat-adds:]

To decide what number is modifier of (n - a number):

```
let m be a number;  
if n > 12, let m be n - 12;  
if n < 9, let m be n - 9;  
decide on m.
```

To say stats of (p - a person):

```
say "Strength: [strength of p]; Luck: [luck of p]; Dexterity:  
[dexterity of p].";  
say "Combat Adds: [combat-adds of p]."
```

[Here's a generic dice-rolling routine:]

To decide what number is a (n - a number) d (m - a number) roll:

```
let tot be a number;  
repeat with loop running from 1 to n:  
    let x be a random number between 1 and m;  
    let tot be tot + x;  
decide on tot.
```

To char-roll (p - a person):

```
now the strength of p is a 3 d 6 roll;  
now the luck of p is a 3 d 6 roll;  
now the dexterity of p is a 3 d 6 roll.
```

[Purely for testing, the command JUMP will re-roll the player character:]

Instead of jumping:

```
say "Re-rolling your character...";  
char-roll the player.
```

The Lab is a room.

When play begins:

```
char-roll the player;  
say stats of the player.
```

Every turn: say stats of the player.

test me with "jump / g / g / g".

Several things about this example are worth study. In the “Instead of jumping” rule, for instance, we have “char-roll the player.” This calls the block of code just before it, “To char-roll (p – a person)”. This is Inform’s standard way of creating new functions. Once the “To char-roll” code is created, we could char-roll any character in the game. But the compiler won’t let us char-roll anything other than a person. The char-roll code needs to be sent a person object, because only persons have strength, luck, and dexterity.

In the odd-looking syntax, “now the strength of p is a 3 d 6 roll”, the dice-rolling routine rolls 3 dice that are 6-sided, adding the results to give a value somewhere between 3 and 18. This value is computed in the “To decide what number is a ... roll” code block.

Testing Conditions

Many of the examples in this book test conditions in the model world and produce a different result depending on the conditions. The keyword in each case is “if”. [Page 11.6](#) of *Writing with Inform* (“If”) explains how to create and test conditions. The point of testing a condition is for the game to make a decision about what to do next. If the condition is true, we want the game to do one thing; if the condition isn’t true, we want something different to happen. Here’s a simple example:

```
if the player carries the big stick:  
    end the story saying "You have won!";  
otherwise:  
    end the story saying "You have failed."
```

Just to be clear, this code can’t stand on its own. It has to be

embedded in a rule, so that Inform will know when to perform the test. For instance, something like this:

```
Every turn when the player is in the Cave:  
    if the player carries the big stick:  
        end the story saying "You have won!";  
    otherwise:  
        end the story saying "You have failed."
```

Inform is a bit unusual in that it also allows us to test a condition using “unless”. Unless means the opposite of if:

```
unless the player carries the big stick:  
    end the story saying "You have won!";  
otherwise:  
    end the story saying "You have failed."
```

The condition being tested in those examples was “carries”, but we can test almost any condition — is, wears, and so on. We can test whether a truth state is true or false, or whether a property of an object has a certain value. For instance, if we’ve written that temperature is a kind of value, and that the temperatures are frigid, tepid, lukewarm, and boiling hot, and also told Inform that the sea has a temperature, then we could test the temperature of the sea like this:

```
if the sea is boiling hot:  
    say "Look! Pigs with wings!"
```

Two or more if-tests can be strung together in one line, like this:

```
if the cat is on the couch and the catnip is on the couch and the  
dog is not on the couch:  
    say "The cat goes a little crazy."
```

But in this type of construction, Inform insists that each phrase in the if-test be spelled out in full. The condition shown below makes perfect sense to a human reader, but the syntax is too complicated

for Inform to understand:

if the cat and the catnip are on the couch: [Error!]

Creating New Phrases

Sometimes you may need to have your game do several things at once. A good way to take care of this is to write what other programming languages would call a *function*. This feature of Inform is introduced on [pp. 11.2 and 11.3 of Writing with Inform](#). Writing a function in Inform is easy — just use the word “To”, like this:

To sound the alarm:

now the alarm horn is blasting;
now the burglar is frightened;
now the guard dog is awake;
[...and so on...]

From anywhere else in your code, you can now sound the alarm, simply by telling Inform that that’s what you want to do:

if the burglar carries the jewels:

sound the alarm.

The main reason to write a function of this sort would be if your game may need to sound the alarm from several different places in the code, in response to several different events. Rather than putting the “sound the alarm” code in several places, you can put it in just one place. This way, if you need to edit it later, you only need to make the change in one place, which is easier and also reduces the chance of introducing a bug into your game.

If you need to, you can write a function that can be applied to any number of different objects in your game. Here’s a slightly artificial example that shows the syntax:

To blast open (box - a container):

now the box is open;
now the box is not openable;
now the box is damaged;
say “Boom! You blast open [the box].”

The word “box” in this example is a temporary name for some data (in this case, an object that is a container) that is sent to the “To blast open” phrase. In order to run this block of code, you would have to tell Inform what “box” will refer to. If your game includes an old trunk and a safe, for instance, you could write a line saying “blast open the old trunk” or “blast open the safe” in your code. When Inform calls the “To blast open” function in response to a line that reads “blast open the old trunk,” it will know that the old trunk is now the “box” being referred to, so it will operate exactly as if you had written “now the old trunk is open”, “now the old trunk is not openable”, and so on. At the end, the game will report, “Boom! You blast open the old trunk.”

But if you mistakenly try to blast open something that isn’t a container, you’ll have a bug. It’s also important to note that the code above changes the property called “damaged” on the container. If you forget to create the property “damaged” for all of the containers in your game, the code above may cause a run-time error.

Take another look at the syntax in the code above. To write a function that takes an argument (or two arguments, if you need to), you use parentheses, create a temporary name for the argument (“box”), then use a single hyphen with spaces around it, then tell Inform what kind of argument you’re planning to send to the function.

Indenting

Computer programmers (including Inform authors) often need to write blocks of code that will be run, line by line, in a certain order. Such blocks often need to branch based on whether a logical test is true or false. The keyword “if” is used in many programming languages, including Inform, to write a statement that will allow the code to branch. In pseudo-code, a short version look be something like this:

if A, do X; otherwise, do Y.

Here, “X” and “Y” would be entire lines or multiple lines of code. A more complex (and more realistic) example might look more like this:

if A, do Q, R, and S; otherwise, do X, Y, and Z.

Again, “Q,” “R,” “S,” and so on would be entire lines of code. In this situation, the compiler needs some way to understand which lines of code to group together into a block. Q, R, and S should be grouped together, and X, Y, and Z should be grouped together — but it would be horribly wrong to have all six grouped together!

Two systems for organizing lines of code into blocks (groups of lines) are in common use. Some languages use indenting. Other languages don’t require indenting (though indenting can be used to make their source code easier to read). Languages that don’t use indenting usually put brackets or curly braces (like these {...}) around blocks of code.

The original release of Inform 7 used neither system. Instead, in keeping with the “natural language” idea, the keywords “begin” and “end” were used to set off code blocks. Here is an example (borrowed from Chapter 4 of this *Handbook*) using the syntax format that Inform originally provided:

Before taking the apple:

```
if the player does not carry the apple begin;
if the player carries the basket begin;
if the apple is not in the basket begin;
now the apple is in the basket;
say "You pick up the apple and put it in the basket.";
rule succeeds;
end if;
end if;
end if.
```

This type of syntax can still be used in Inform, as noted briefly on **p. 11.7** of *Writing with Inform*, “Begin and end.” And in fact, when you get error messages from the compiler you may still find a reference to “begin;”, even though you didn’t use “begin;”.

As you can see, the internal logic of a block of code that ends with a string of “end if” lines can be hard for a human reader to follow. You can use indentation to make the code easier to read without changing the syntax in any way. Here is the same code with added white space (a big improvement).

Before taking the apple:

```
if the player does not carry the apple
begin;
    if the player carries the basket
        begin;
            if the apple is not in the basket
                begin;
                    now the apple is in the basket;
                    say "You pick up the apple and put it in the
basket.";
                rule succeeds;
                end if;
            end if;
        end if;
    end if.
```

That white space might be either Tab keys or rows of spaces — it

doesn't matter, because the indenting is just to make the code easier for you to read. The compiler ignores it.

On the other hand, if we're going to use indentation to make the code easier to read, why not dispense with the "begin/end" keywords entirely? After Inform 7's initial release, there was apparently a groundswell of support for the idea of letting Inform authors use indentation *instead* of "begin;" and "end if;". This style of code formatting is sometimes referred to as Pythonesque, because it's used in the popular Python programming language. Below is exactly the same code as in the example above, rewritten to use colons in place of "begin;", and indenting to keep track of where each if block ends. Many Inform programmers today seem to prefer this method:

Before taking the apple:

```
if the player does not carry the apple:  
    if the player carries the basket:  
        if the apple is not in the basket:  
            now the apple is in the basket;  
            say "You pick up the apple and put it  
in the basket.";  
        rule succeeds.
```

The "end if" statements are no longer needed, but the indentation must be used as shown, and it must use Tab characters, not series of spaces. I find this much easier to read.

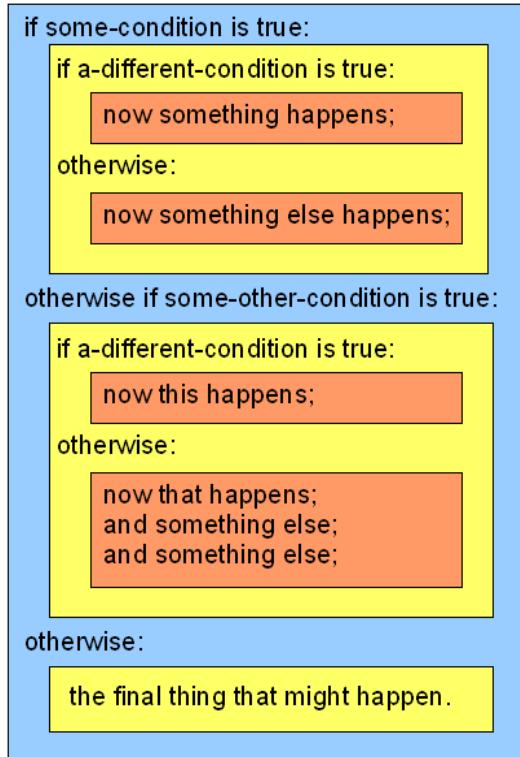
I've found that newcomers to Inform authoring quite often don't pay enough attention to how many indents (that is, how many Tab key presses) they need for a particular line of code. If the indenting is wrong, the compiler will get confused. To make matters worse, some email programs turn indents into strings of space characters. They look the same on the screen, but Inform requires Tabs, not spaces. So emailed code can get messed up, even if you've used standard copy-and-paste to paste the code into the email.

The source code editor in the Inform IDE (the authoring program) formats each long paragraph with “hanging indents.” That is, each line of a paragraph after the first one is indented slightly. This is purely to make the code easier to read. The hanging indents have nothing to do with indenting code blocks to create organization, as shown above. They’re purely a way of making the code a bit easier to read on the screen. (Multi-line paragraphs in this Handbook don’t have hanging indents, so they won’t look exactly the way they will look in the IDE.)

When do you indent? The rule is simple: After a colon, you indent by one more Tab than the line that ends with the colon.

Basically, a colon means “do the following action(s).” Following every colon is a list of one or more steps that you want Inform to take. We can call this list of steps a *block* of source code. The block of code should be indented by one more level (that is, one more Tab key) than the statement before it — the if-statement that had a colon at the end. Everything that is indented further than the line that ends with the colon is part of that block of code, so it will run if the if-statement (or some other colon-ended line, such as “Every turn.”) tells it to. When we return to the same level of indentation as the line that ended with the colon, we’re done with that inner block of code and ready to proceed with the next statement in the outer block.

Yes, that description is hard to read. The diagram on the next page may help make the organization of code into outer and inner blocks easier to visualize. Each line in each of the colored blocks in that diagram is indented one Tab further than the lines in the block outside of it.



Here's an example from a recent game of my own that may make this idea a little more real-world. If you don't understand what's going on here, you might want to look back at the section "Testing Conditions." In that section, if statements are explained.

Some eyes are part of Elliott. The description is "You can't see your eyes! They're just there."

Instead of closing the eyes:

if Elliott wears the black blindfold:
say "Closing your eyes will make no difference."
You're wearing a blindfold.";
otherwise if the location is a crystal room:
say "You close your eyes for a moment against the
dazzle of sunlight on crystal, but a moment later you bump into
something and your eyes fly open again.";

```
otherwise:  
    say "You close your eyes for a moment. Ah, how  
restful!"
```

This Instead rule will run when the player types CLOSE EYES. The outer block of code in the rule begins with the colon at the end of the first line. There are three lines in the outer block of code. The first line begins “if Elliott wears...”, the second begins “otherwise if the location...”, and the third is “otherwise:”. These lines are indented with one Tab. After “if Elliott wears the black blindfold:”, we need to indent by two Tabs to create an inner block of code. This happens to have only one line in it, a say statement — but it could have many more lines.

Note that the statement that begins “say “You close your eyes for a moment...” is only a single line as far as Inform is concerned. It happens to flow down onto the next line, but the fact that the next line isn’t indented doesn’t matter, because there’s no *carriage return* character before it. In the IDE, long lines like this have what’s called a “hanging indent,” which makes it easy to see that they’re all part of a single code statement.

Nothing in the Instead rule shown above actually changes the model world; all it does is print out one of three different messages, all of which are more or less equivalent to saying, “You can try that, but it won’t do any good.” But if the rule also included a line like “now the blindfold is transparent;” the organization of the code into outer and inner blocks would be the same.

Too Many Indents

If you’re writing an extremely complex, embedded set of if-tests, it’s easy to lose track of where you are in the logical structure. In this case, you’ll probably want to reorganize your code in some other way, so as to make it easier to read and debug.

There are several ways to reduce the number of indentation levels.

For instance, these two Instead rules are functionally identical, but one uses two indent levels, while the other uses only one:

Instead of eating the pretzel:

 if the pretzel is salty:

 say "Recognizing that the salt is the best part, you pause and lick off the salt first.";

 now the pretzel is not salty;

 otherwise:

 continue the action.

Instead of eating a salty pretzel:

 say "Recognizing that the salt is the best part, you pause and lick off the salt first.";

 now the pretzel is not salty.

If you need to perform a number of operations (such as changing various values) within a block of code, you can reduce the indentation by using a To statement. Here's a quick example that expands slightly on a few lines that appeared earlier in the Handbook:

After attacking the ceramic bowl:

 if the guard is in the location:

 if the guard is awake:

 sound the alarm;

 otherwise:

 [more code goes here...]

To sound the alarm:

 if the ceramic bowl is shattered:

 [more code goes here...]

The line “if the ceramic bowl is shattered” has only one indent, because it’s in a separate block of code. If it were embedded after “if the guard is awake” in the “After attacking the guard” rule, it would have three indents.

Headings

Another difference between Inform and traditional programming languages is that, with some important exceptions, Inform doesn't care where you place rules and assertions. If you want to mix up your source code, leaving related bits strewn out all over everywhere, Inform will let you. If you're working on the section of the story that has to do with the swords, and you suddenly realize that you need to make sure the men in the tower are wearing chain mail, you can just hit a couple of Returns to start a new paragraph and create the chain mail on the spot. There's no need to go find the men in the tower (they could be five hundred lines earlier or later in the file) and put the chain mail in their part of the code.

This is bad programming practice, though. It's much better to keep related code together. Inform's Index World tab will help you find everything in your code, no matter where it is. But if you create your own organization, the writing will go more smoothly, and you'll end up with fewer bugs.

The natural and normal way to do this is by writing headings, as explained on [p. 2.5](#) of *Writing with Inform*, and putting all of the code for some specific thing below a single heading. For instance, the chapter on the wizard might include a section called "Conversations with the Wizard."

The larger your game is, the more important it will become to use headings in this manner. In most programming languages, you can put various parts of the code in separate files on your hard drive. Inform doesn't allow this, because it's designed around the idea that what you're writing is a story or book, which would naturally be one continuous block of text.

Using headings within a single file is almost as convenient as organizing your program in multiple files, and it has some

advantages too. After you've compiled your game, the Index Contents tab will display an outline of the source code, listing all of the headings. There's also a Contents tab in the Source pane. This makes it easy to move around in a large file — just click on the heading, and the Source pane will jump to it. (If you've added code since the last time you compiled, this mechanism may not work perfectly. Click the Go! button and then look at the Contents page of the Index again.)

How you organize the code and give headings to the various sections is almost entirely up to you. The only requirement is that each heading be on a line by itself, with a blank line before it and another blank line after it.

Inform recognizes five words as headings: volume, book, part, chapter, and section. When the Index is being constructed, these five headings are considered *hierarchical*, which is just a fancy way of saying that a volume is bigger than a book, a book is bigger than a part, and so on. But you can ignore the hierarchy if you like, and give sections headings in whatever order you like. A well organized outline might look like this:

Volume 1 – The Castle
Book 1 – The Courtyard
 Part 1 – The Courtyard Room Itself
 Part 2 – Scenery in the Courtyard
 Part 3 – The Guard
 Chapter 1 – The Guard Himself
 Chapter 2 – Conversations with the Guard
 Chapter 3 – Being Chased by the Guard
Book 2 – The Dining Hall

...and so on.

Many Inform programmers prefer to number their volumes, books, parts, and so on, as shown above. But the numbers don't have to be in order, and numbering is not even required. All that's required is

that there be *something* after the heading word. If you just type Chapter and then forget to put anything after it, the compiler will complain. (Also, you can't put a period or colon immediately after a heading word.)

Giving each heading a name is a very good idea. This will help you understand what you're seeing in the Index.

One of my students put a bunch of related material in a single chapter and then asked, “How can I tell Inform, ‘Chapter 3 starts now?’” This is a very reasonable question, but the answer is — you can’t. The headings are strictly a way to organize your source code. They have no effect whatever on what happens when the game is being played. To switch to a new set of circumstances at a certain point in the game, you need to use scenes, as explained in Chapter 8 of this *Handbook* and **Chapter 10** of *Writing with Inform*, “Scenes.”

Loops

Sometimes a computer program needs to perform a certain operation over and over. If it needs to do the same operation 50 times, there's no sense in writing out the same block of code 50 times. Instead, we write it out once and then execute it over and over until we're done. The process of doing this is called a loop.

Loops are used less in interactive fiction than in many other types of programming, but they definitely have their uses. The basic syntax for how to use loops is on **p. 11.9** (“While”), **p. 11.10** (“Repeat”), and **p. 11.11** (“Repeat running through”) of *Writing with Inform*. We've already seen loops a few times in the *Handbook*, for instance on p. 411, where the loop was used to move a bunch of dollar bills. Here's a more straightforward example.

Let's suppose you have a set of rooms in a region called the Underground Area, and let's suppose the player has just thrown a circuit breaker that plunges the entire Underground Area into darkness. In that case, you could write a routine in which you manually list each room in the Underground Area and make it not lit — but it would be easier, and less likely to introduce errors, if you write a routine that automatically loops through all of the rooms in the Underground Area and makes them dark, like this:

Carry out switching off the circuit breaker:

repeat with R running through rooms in the Underground Area:

 now R is not lit;
 continue the action.

Carry out switching on the circuit breaker:

repeat with R running through rooms in the Underground Area:

 now R is lit;
 continue the action.

In these two Carry Out rules, we're using the temporary variable R to refer to a room. (We could just as easily have called it Freddie — the use of R to mean "room" is not special.) The loop is created by the word "repeat". To execute the loop, Inform first makes a list of the rooms in the Underground Area and then runs the code for the loop (which in this case consists of the single line "now R is not lit") a number of time. Each time Inform goes through the loop, the variable R refers to a different room. So the loop has the effect of turning off the lights in each room in the Underground Area, one by one. When it gets to the end of the list of rooms in the Underground Area, the loop stops.

Here's a slightly more complete example that uses a while loop. Inform provides no command with which the player can empty out a container, so we'll create one. We'll also give the player a container that can be emptied.

The player carries a basket. A spool is in the basket. A squirrel is in the basket. A pencil is in the basket. A banana is in the basket.

Emptying is an action applying to one thing. Understand "empty [something]" as emptying.

Check emptying:

if the noun is not a container:

say "That's not something you can empty." instead;

else if the noun is not open:

say "You'll need to open [the noun] first." instead;

else if nothing is in the noun:

say "There's nothing in [the noun]." instead.

Carry out emptying:

let R be a random thing in the noun;

while R is not nothing:

move R to the location;

now R is a random thing in the noun.

Report emptying:

say "You dump out the contents of [the noun] onto the floor."

Test me with "x basket / empty basket / I / empty basket / empty pencil".

The loop is in the Carry Out Emptying rule. (The check rule makes sure that the object the player wants to empty is a container, that it's open, and that it's not empty already.) We first create a temporary variable, R, and assign its value to something or other in the container (we don't care what). We have to do this before we enter the while loop, so that Inform will know what R refers to. After moving R to the location, we make R stand for something else, and then we return to the top of the loop. As long as R is something (an object), the loop will continue to cycle. But if the container is now empty, R has become nothing, so the loop terminates.

Chapter 10: Advanced Topics

To round out *The Inform 7 Handbook*, we'll take a quick look at some of the advanced topics that Inform authors sometimes need or want to know about. We're not going to provide every detail about any of these topics — that would take a whole other book. But if you're wondering what may lie ahead in your adventures with Inform, this chapter will help you get started on the right foot. For more details about how to use the features described here, you'll need to read the Documentation and perhaps post messages to the inffiction.org forum requesting help.

Story Tense and Viewpoint

Present tense and second person viewpoint are very widely used in interactive fiction. For instance:

You can see a teapot and a vicious troll here.

“You” is second person (English makes no distinction between second person singular and second person plural), and “can see” is present tense. But what if you’d like to write a story in first person singular, past tense? Or, more exotically, third person plural, future tense? The current version of the Inform library provides fairly full support for writing a game in any combination of tense and viewpoint, as explained on [p. 14.1](#) of *Writing with Inform*. In fact, you can switch tense and viewpoint at any point in the story, which might be useful if one section of the story is a flashback to an earlier time, or has a different viewpoint character.

If your game is written entirely with one tense and viewpoint, the details of how the Standard Library does this magic trick may not

be of much interest. You can just put something like this near the beginning of your source code, and you're good to go:

When play begins:

now the story viewpoint is first person singular;
now the story tense is past tense.

This will produce output in the form:

I could see a teapot and a vicious troll here.

If you need to switch from one viewpoint or tense to another during the course of the game, you'll probably want to make use of the same kinds of text insertions that the Standard Library uses. These methods are detailed in Chapter 14 of *Writing with Inform*.

Code Optimization

In the 1970s, when the very first interactive fiction games were written, computers were (by today's standards) incredibly slow, and had almost no memory. As a result, games — and every other type of software — had to be written very efficiently. If the software had to do a lot of churning, the user might issue a command and then have to wait ten or twenty seconds for the computer's response. Or all afternoon. Issue a command, then go out for coffee, or come back tomorrow morning to find out if your program did what you expected it to. This was annoying, to say the least.

Today's computers are incredibly fast, and have gigantic memory capacities. So there's no longer any need to think about optimizing your game code.

At least, that was true ten years ago, when Inform 7 was first designed. But since then, a couple of developments in the world of

personal computing have changed the picture somewhat.

First, text games are now being played on hand-held devices such as cell phones. These gadgets have less memory than a desktop Mac or PC, and their processors are slower too. Until next-generation hand-holds get faster and boast more memory, optimizing your game so that it will run smoothly on this growing family of devices will be important.

But there's a bigger issue. Two new interpreters, Parchment (for .z5 and .z8 games) and Quixe (for Glulx games) have been released that run directly in Web browsers. This is a terrific development, as it opens up the potential audience for IF to millions of people who would be unlikely to download a separate interpreter program. Other browser-based terps are also appearing. What they have in common is that they're written in a language called Javascript. You don't need to know a blessed thing about Javascript in order to see your games running on one of these interpreters — but you need to understand that Javascript can be slow. Five years from now that bottleneck may have gone away, and IF authors will be free to write free-wheeling, inefficient games. Until then, you may want to think about utilizing a few programming techniques that will optimize your Inform games.

For the following discussion, I'm relying on information from Ron Newcomb, Andrew Plotkin, and others. They know a lot more about Inform, and about programming in general, than I do. (Plotkin created Quixe, in fact.)

Instead of Instead

As noted in the box on p. 247, Inform's mechanism for processing the player's input by means of rulebooks called Before, Instead, and After is inefficient. This is because there's only one of each of these rulebooks. On the other hand, each action (such as EXAMINE, TAKE, and DROP) has its own Check, Carry Out, and Report rulebooks. What this means is that each time the player

enters a command, the game will consult *all* of the Before, Instead, and After rules that you've written to see if any of them applies. In a large game, that could be hundreds of rules.

In many cases, you can easily replace Instead rules with Check and Carry Out rules and After rules with Carry Out and/or Report rules. Let's start with a simple Check rule:

The player carries a rotten banana. The banana is edible.

Check eating the banana:
say "Ewww!" instead.

[Instead of eating the banana:
say "Ewww!"] [This produces the same result, but it's less efficient.]

The main difference between the two rules is that the Check rule has to have the word "instead" tacked onto the end. If you forget to do this (and it's easy to forget), Inform will consult the Check rule and then go on to run the Carry Out and Report rules for the action. The word "instead" causes the rule to succeed, which is a technical way of saying that nothing else will happen.

In exactly the same way, we can replace an After rule with a Report rule, like this:

[After eating the banana:
say "After chowing down on the banana, you feel a little ill."] [Not efficient.]

Report eating the banana:
say "After chowing down on the banana, you feel a little ill.":
rule succeeds.

Again, we have to tack on a little extra syntax ("rule succeeds") to shut off Inform's default Report rule for the eating action — but if

you're concerned about efficiency, this is a small price to pay.

Rewriting a Before rule as a Check or Carry Out rule is trickier, if only because Before rules are intended for situations that are a little tricky. I tend to use Before rules mostly in constructions like this:

Before doing anything other than examining to the sky, say "The sky is too far away." instead.

This type of construction ("anything other than...") can't be used in Check or Carry Out rules, simply because each action has its own set of rulebooks.

Every Turn Rules

In every turn, every Every Turn rule in your game will be consulted to see whether it's relevant. As your Every Turn rules proliferate, the game will become less efficient. Fortunately, most of your Every Turn rules will probably be targeted at specific circumstances, such as when a certain scene is active or when the player is in a certain room. If you group all of the Every Turn rules that apply to a given situation as if-tests within a single rule, you'll gain efficiency. For instance:

```
Every turn when in the Glue Factory:
  if the security guard is in the Factory:
    say "The guard belches loudly.";
  if Esmerelda is in the Factory:
    say "Esmerelda sighs winsomely.";
  if the blast furnace is heated:
    say "Heat radiates from the blast furnace.";
  [...and so on...]
```

When the player is in the Glue Factory, the fact that the rules are grouped will change nothing — but whenever the player is *not* in the Glue Factory, only one Every Turn rule will be consulted to see

whether it applies, rather than several of them.

Other Ways to Streamline Your Code

Occasionally, the “after reading a command” activity will prove very useful. But it runs each time the player types the Return key, so putting a lot of if-tests in it will slow the game down. I’ve run into one or two aspiring authors who thought it would be cool to basically reinvent the parser by putting a bunch of stuff in the “after reading a command” activity. To do this, they tried to write lots and lots of code to figure out whether the player’s command included specific words. That’s the parser’s job. If you can use an offstage object, a backdrop, or an invisible part of the player, any of which can be given vocabulary words, to direct the parser to the result you’re trying to create, that will be more efficient — and also friendlier to the player and less likely to include bugs.

Tables

Tables are Inform’s way of organizing complicated blocks of data. **Chapter 16** of *Writing with Inform*, “Tables,” will tell you a great deal about tables, but it won’t, at first glance, give you a very clear idea why you might want to use a table. I’m pretty sure you can write a complete and satisfying game without ever using tables. They’re a specialized tool, used mainly when you have long lists of stuff that you want to be able to organize and then get at during the game. Tables are used in creating hint menus and conversation menus, for instance.

When I asked the Inform experts for ideas about why an author might want to use a table, Emily Short provided an excellent list. I’ll include her suggestions here, with only minor editing, in case they might give you an idea or two for your next game.

Emily Short on Using Tables

The most common uses for me are these:

- To manage background-event text. This might take the form of events that need to happen in sequence, during a scene (see “Day One”), or it might be a set of randomized atmosphere texts to be printed under certain conditions. I use this trick *all the time*.
- To store the mental equivalent of inventory. In my story “Alabaster,” for instance, there is a long, long list of facts the player might know, each of which has a short summary text to be printed by THINK if the player has in fact discovered this fact. This information is stored like this:

Table of All Known Facts

fact	summary
snowshoes-worn	"She is wearing snow shoes."
apple-pie	"She really likes apple pie."

...and so on, for dozens of lines. (Actual facts changed to protect against spoilers.)

- To give an NPC pert replies to being asked to do dumb things. I find it most convenient to make a table of the different rules that cause an action to fail, and then attach some reply text to each one. (Example 188, “Generation X,” demonstrates this.) I could also handle this with a series of individual “unsuccessful attempt” rules, but because there would have to be a large number of these, I find the table is easier to take in at a glance.

- To construct any kind of consultable object in which

the player needs to look things up: books, computers on which you conduct Google-style searches, or the sort of NPC that exists chiefly to answer questions. (Most of mine don't, which is why I usually don't use tables to construct them; but I could imagine a robot librarian that would be best implemented by a table.) Several reviewers commented favorably on the computer database search in "Floatpoint," and this would have been vastly harder to set up without tables with topic columns.

— To store flexible schedules. Inform has various time functions that make it possible to write an inflexible schedule (X happens at a given time of day, no matter what), but sometimes I like to have a free-floating schedule that could start at any time. My extension "Transit System" is a good example of this in action: Each row contains a number of minutes and the name of a room, which is the stop where the bus (say) ought to arrive after the requisite delay.

There are also some obscure programmatic uses to them, of which the most obvious is perhaps:

— As an aid in extensions, whenever I want to create a sequence of things to which the author of the game may need to add. Because tables can very easily be amended or added to, they make good structures for an extension designer to use. "Complex Listing" exemplifies this: It offers several kinds of list-building options but allows the game author to add almost any kind of addition to the selection.

In practice, the things you can do with a table are not *that* numerous. They basically boil down to:

To find your place in a table, you can step through the

whole table row by row. You can choose a specific row, by row number or by looking for a specific value in one of the columns, or by selecting a blank row with nothing in it yet.

Manipulating the contents of a particular row, once chosen: You can read and use a table entry for something (for instance, to print text or set a local variable). You can write something new in a table entry. Or you can blank out a row of entries, eliminating them permanently

You can manipulate the whole table by sorting the table to put one of the columns in a specific order.

Even topic tables are just a special case of this, in that they have a column with a special name (“topic”) and they allow the author some shorthand for looking up rows in the table based on the player’s input — but this is still just row-choosing stuff.

In a nutshell, here’s what you need to know about tables in order to start using them:

The data in tables is organized into rows and columns. Each column has a name, which is how you’ll refer to it while writing your game. The table itself has a name too. The rows don’t have names; they’re numbered. That is, they’re implicitly numbered — when you write out your table, you don’t use numbers.

Each column can contain only one type of data. The first column might contain things, for example, the second column numbers, and the third and fourth columns text. If you try to mix up the columns, for instance putting a number where text belongs, Inform won’t let you. An entry in any row or column can be left blank by typing two hyphens (--) .

When you create a table, you separate the data within each row by using one or more Tab characters. Rows of space characters look the same to you and me, but they won't do the job. At the end of each column, you hit a single Return/Enter, and then start the next column. Tables with long texts tend to look quite jumbled on the Source page, but if you follow these rules and ignore how the table looks on the screen, it will work the way you want it to.

Let's create a table, so that we can refer to it in the rest of this section:

A furry menace is a kind of thing.

The gopher is a furry menace in the Meadow.
The muskrat is a furry menace in the Meadow.
The chipmunk is a furry menace in the Meadow.
The mole is a furry menace in the Meadow.

Table of Obnoxious Mammals

critter	name	weight
gopher	"Herman"	17
muskrat	"Vivian"	12
chipmunk	"Abercrombie"	9
mole	"Edith"	27

The first row under the table name contains the column headings (critter, name, weight). These are just abstract words, as far as Inform is concerned. I'd recommend not using a word that Inform is using for something else, or that you're using elsewhere in your own code. You should avoid column headings like "location" and "container", for instance.

To use the data in any cell in the table, we can refer to it by the line number and column heading. For instance, "the name in row 4 of the Table of Obnoxious Mammals" is the text "Edith". If you're familiar with computer programming, you'll understand when I say that Inform's table rows are 1-indexed, not 0-indexed. In plain English, the number of the first row is 1, not 0.

You can also get at the data in the table by cross-referencing the data you want with the data in some other column, like this:

`say "The name of the muskrat in the Table of Obnoxious Mammals is [name corresponding to the critter of muskrat in the Table of Obnoxious Mammals]."`

Note the slightly weird syntax here. We have to say “corresponding to the critter of muskrat” — we can’t say, “corresponding to the muskrat critter.”

You may sometimes need to change the data in a table during the course of the game. Inform’s standard “now … is” syntax will do the job:

`now the weight in row 1 of the Table of Obnoxious Mammals is 8;`

It’s often useful to look at all of the data in a table, one row at a time. Here’s one way to do that:

`repeat with N running from 1 to the number of rows in the Table of Obnoxious Mammals:`

`if the weight in row N of the Table of Obnoxious Mammals
 is greater than 15:`

`say "[Name in row N of the Table of Obnoxious Mammals] is rather obese."`

The phrase “repeat with N running from 1 to the number of Rows in the Table of Mammals” is explained on [p. 16.6](#) of *Writing with Inform*. This phrase has several elements. The phrase “repeat with” creates a *loop*. Inform will run through the code block below the “repeat with” statement over and over. The first time through the loop, N will be 1. The second time through the loop, N will be 2. And so forth. N is a *loop counter*; the words “running from 1 to” are what tells Inform that N is a number, and that it’s a loop counter. The phrase “the number of rows in the Table of Mammals” should be obvious; in this case it’s 4, because our silly

little table has four rows. So the loop will run four times, and then stop.

While the loop is running, we can use the number N (which is different each time Inform goes through the loop) to do various things to the data in the table. Mainly, we can look up data in row N, or we can change it.

Here's a more concise way of doing the same thing, without using a loop counter:

```
repeat through the Table of Obnoxious Mammals:  
    if the weight entry is greater than 15:  
        say "[name entry] is rather obese."
```

As mentioned on **p. 16.12** of *Writing with Inform*, “Listed in...,” when Inform looks at some data in a table row, that row is automatically chosen. This makes it easy to refer to the other data in the same row without having to tell the compiler what row we’re talking about. Here’s an example that shows how this works. Because we defined the objects that show up in the table as of the furry menace kind, we can write a rule that will apply to any furry menace:

```
Instead of examining a furry menace (called FM):  
    if FM is a critter listed in the Table of Obnoxious Mammals:  
        say "[The FM] is named [name entry]."
```

We don’t need to say “[name corresponding to the FM in the Table of Obnoxious Mammals]” — in fact, we can’t say it, because Inform won’t know what it means. Because the row has already been chosen automatically, “[name entry]” will work fine.

Sometimes you may need to change the data in a table entry. You can do this by referring to an entry in another column of that same row, which is convenient, because it means you don’t need to know the number of the row the data is in. Continuing with our rather

silly example, we're going to create a new action, altering, which will do nothing except change the entry in the name column:

Altering is an action applying to one thing. Understand "alter [furry menace]" as altering.

Carry out altering:

now the name corresponding to a critter of the noun in the Table of Obnoxious Mammals is "Judy Garland";
say "Name altered."

The point of this example is to show the syntax. Two of the columns are called name and critter, so "now the name corresponding to a critter of the noun..." will let us alter the name of any of the critters to "Judy Garland" by typing ALTER MOLE in the game, or ALTER MUSKRAT.

The Skein

As explained in **pages 1.7 and 1.8** of *Writing with Inform* ("The Skein" and "A short Skein tutorial"), the Skein and Transcript panels are used to replay series of commands and examine the output. All the time you're testing your game in the Game panel, Inform is quietly recording all of your commands and all of the output from the game. The commands are added to the Skein.

At any time you can switch to the Skein and double-click on a node (the Documentation calls them "knots"), and the game will first be compiled and then replayed from the start up to that knot. The Skein is like the Replay button in the top toolbar, except that it can replay *any* playing session, not just the most recent one.

As you work on your game, the Skein can get pretty crowded with branches (Inform calls them "threads") that are no longer needed. You can trim these out by right-clicking (Mac: Ctrl-clicking) and choosing "Delete all below". But you won't be allowed to delete

the currently active thread — the one that represents the game that’s currently in progress in the Game panel. If you want to do that, you first need to click the Stop button in the toolbar. If you want to delete everything in the Skein, you can use the Trim button. This will get rid of everything except the currently active thread and any threads that you have locked.

As your game gets closer to being finished, the Skein will become quite useful. You can play the entire game manually from start to finish — until you get to the *** **You have won** *** message (or whatever message you’re using to indicate victory) — and then open the Skein and *lock* the thread you’ve just created. Locking a thread will stop Inform from deleting it, even if you use the Trim button. In the Transcript panel, you can *bless* the output transcript for this thread. Blessing tells Inform that this is the output you hope to see in the final, released version of the game. Blessing has no actual effect on the game itself; it’s just a record-keeping function. It stores a transcript so that you can look at it later.

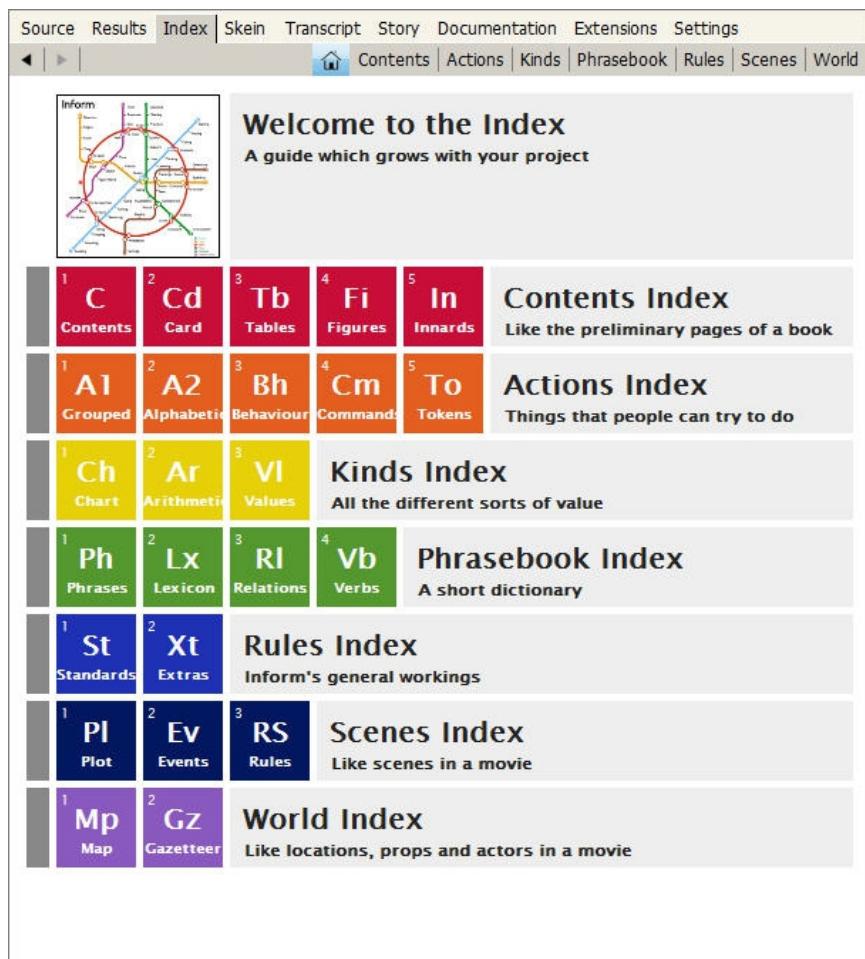
After making further changes in your game (to eliminate bugs, for instance, or to add features suggested by your testers), you can run the game again using the locked thread, as a quick check to make sure you haven’t done anything that makes the game unwinnable. You can then inspect the output in the Transcript to see what changes have appeared. Using the “Next diff” and “Prev diff” buttons, you can step through any changes that your recent work has made in the transcript.

There’s more to using the Skein and Transcript than we’ve covered in this brief overview. After you’ve been writing in Inform for a while, you’ll start to see how useful these features can be.

Using the Index

I really shouldn’t have buried a discussion of the Index panel in the

Inform IDE way back here in Chapter 10, but I didn't know where else to put it. Until you've learned a bit about Inform programming, what you see in the Index may not make a lot of sense. Once you've started working with Inform, however, you'll find it extremely useful.



The screenshot shows the 'Index' tab selected in the top navigation bar of the Inform IDE. Below the navigation bar is a toolbar with icons for Contents, Actions, Kinds, Phrasebook, Rules, Scenes, and World. The main area is titled 'Welcome to the Index' with the subtitle 'A guide which grows with your project'. To the left is a small thumbnail image of a circular map or diagram. The central part of the screen displays a grid of index categories:

C Contents	Cd Card	Tb Tables	Fi Figures	In Innards	Contents Index Like the preliminary pages of a book
A1 Grouped	A2 Alphabetic	Bh Behaviour	Cm Commands	To Tokens	Actions Index Things that people can try to do
Ch Chart	Ar Arithmetic	VI Values	Kinds Index All the different sorts of value		
Ph Phrases	Lx Lexicon	RI Relations	Vb Verbs	Phrasebook Index A short dictionary	
St Standards	Xt Extras	Rules Index Inform's general workings			
PI Plot	Ev Events	RS Rules	Scenes Index Like scenes in a movie		
Mp Map	Gz Gazetteer	World Index Like locations, props and actors in a movie			

The Index only appears after you have successfully compiled your game at least once in your current work session. Until the project has been compiled, the Index panel will be empty.

Across the top of the Index panel are eight buttons. The Home button (highlighted in blue in the image at left) displays a navigation page to the Index as a whole. By clicking the other tabs along the top, you can view Contents, Actions, Kinds, the Phrasebook, Rules, Scenes, or the World of your story.

Alternatively, clicking on any of the square buttons will take you directly to one of the subsections of the index.

The main point of the Index, as you might expect, is to make it easy to find things in your project. Many of the items listed in the Index have clickable buttons beside them. Clicking an orange button with a curving arrow will take you to the place in the Source where that item is first mentioned. Clicking on a gray magnifying glass button will open up a page of details deep within the Index, where you'll see more detail. Clicking a blue question-mark button will take you to a page in *Writing with Inform* where the item is discussed.

On the main pages within the index, each square (such as “A1 Grouped” in the Actions index or “Lx Lexicon” in the Phrasebook index) has at least one blue question-mark button next to it. If you're not sure what type of item is being displayed in a given portion of the Index, click on this button to go to the page where it's discussed. Then use the Back arrow in the upper left corner to return to the Index page.

Blue-gray squares in the Index can be clicked to copy a bit of code into your source code at the spot where your text entry cursor is located. Under Innards in the Contents page, for instance, you'll find squares that can insert Use options. (These should normally be placed just after your story title, at the very start of the source code.)

If you scroll down a bit in the Phrases display in the Phrasebook page, you'll find a long list headlined “Saying.” Beneath this are individual things that can be put into say phrases, with gray + buttons. Clicking these buttons will give you a more detailed

description of such things as “say ‘[time in words]’”. Similar gray buttons are found in the Standards display of the Rules index. If you spend a little time reading the information on these pages, you’ll learn a lot about what you can do with Inform.

Much of the Index is devoted to Inform’s Standard Rules. But as you develop your story, your own code will be fully incorporated into the Index. After writing some Instead rules and successfully compiling the game, you’ll find these rules listed in the Instead rulebook under Rules/Standards. Any extensions you have included in your game will also be indexed.

Under the World tab, you’ll find a graphic map showing all of your rooms and the connections among them. Inform’s attempt to map complicated layouts is not perfect (nor could it be). On [p. 25.18](#) of *Writing with Inform* you’ll find some suggestions on how to improve the map. After a bit of tweaking if necessary, this map can be exported as an EPS file, as explained on [p. 25.19](#). You may find this convenient, but my own preference is to create a PDF map by hand using a freeware drawing program such as OpenOffice.

Replacing Rules in the Standard Library

If you open up the extension called the Standard Rules, you’ll find the guts of Inform 7. Or at least, the higher-level guts; there’s a lower level, as explained at the end of this Chapter, in the section “What does Inform 6 Have to Do with Inform 7?” The Standard Rules are not exactly light reading, but you can start to get a better idea of what’s going on in Inform by skimming them. You’ll find, for instance, this bit of code:

Check an actor taking (this is the can’t take scenery rule):
if the noun is scenery:
 if the actor is the player:
 say "[regarding the noun][They're] hardly
portable." (A);

stop the action.

This is the rule that produces the output “That’s hardly portable” if the player tries to take something that’s scenery. But let’s say you don’t care for this message. The way to make such changes is *not* to edit the Standard Rules file. You can edit this file if you feel compelled to, but you’re inviting disaster. Inform provides a more elegant solution. The rule above, like most of the rules in the Standard Library, has a name. It’s called the can’t take scenery rule. If you want to replace this rule, perhaps to produce a message that you like better, here’s how to do it:

Check an actor taking (this is the new can’t take scenery rule):
if the noun is scenery:
 if the actor is the player:
 say "[regarding the noun][They're] not even
faintly portable." (A);
 stop the action.

The new can’t take scenery rule is listed instead of the can’t take scenery rule in the check taking rulebook.

If you only want to change the message for one particular scenery object (or for a kind of scenery object), you can do it even more easily:

Check an actor taking the boulder:
 say "You'd give yourself a hernia.";
 stop the action.

Helping the Parser

Sometimes a word in your game will be ambiguous — that is, the parser will be able to interpret it in two or three different ways. When possible, you should use unique words to refer to every object in your game, but sometimes that’s just not possible.

A handy trick for helping the parser deal with this type of ambiguity is to write a Does The Player Mean rule. The way to do this is explained on **p. 17.19** of *Writing with Inform*, “Does the player mean....” Other useful techniques are shown on **pages 17.17** (“Context: understanding when”), **17.20** (“Understanding mistakes”), and **17.21** (“Precedence”). One of my favorite techniques (from 17.17) is writing Understand When rules. We’ve seen a couple of these elsewhere in the *Handbook*. Such a rule might look like this:

Understand "cracked" and "chipped" as the Ming vase when the Ming vase is broken.

When you put this rule in your code, the words “cracked” and “chipped” will not be understood as referring to the vase if the vase is not broken. Writing conditions that refer to specific scenes is also useful:

Understand "dismantled" as the robot when Emergency Repairs is happening.

Pronouns

Inform’s parser tries to make intelligent guesses about what the player means when she uses words like “it”, “them”, and “him” in commands. But occasionally this mechanism will go astray. In a few cases, such a lapse can seriously confuse the player. Consider this transcript:

```
>put bullet in revolver  
You put the bullet into the revolver.
```

```
>point it at dave  
Nothing happens.
```

```
>point revolver at dave  
Dave backs away from you, saying, "No! No!"
```

In this case, the player understands that “it” is the revolver, but the parser thinks “it” is the bullet. If the player only uses the command containing “it”, she will conclude (erroneously) that Dave is not intimidated by the loaded revolver. To solve this problem, you can use the phrase “set pronouns from” in your code:

After inserting the bullet into the revolver:
set pronouns from the revolver;
continue the action.

Clearing the Screen

Some authors like to clear the screen when a new section of the story begins. This can be a nice effect if the player is teleported to an entirely new time or place, for instance. Here’s how to get that effect:

[Include Basic Screen Effects by Emily Short.](#)

Instead of pushing the big red button:
clear the screen;
say "[line break]";
say "You feel a brief tingling sensation....";
move the player to Phobos;
if the player does not wear the helmet:
 say "A little too late, you realize you've forgotten to
 don your helmet. There's no air on the surface of Phobos....";
 end the story saying "You have died.";
else:
 stop the action.

The key command here is obviously, “clear the screen”; the rest is just window dressing. This command is defined in Basic Screen Effects.

The reason for putting in a line break after clearing the screen is because some IF interpreters print the first line after a clear-the-screen command behind the status bar (at the top of the window), which will make it invisible. The line break will cause “You feel a brief tingling sensation....” to appear reliably on all interpreters after the screen has been cleared. Note, however, that if your game creates a status bar with two lines of text, you’ll need to use two line breaks.

I6 Constants

As your game is compiled, Inform goes through two processes. First, your source text and all of the extensions you’re using (plus the Standard Rules) are turned into Inform 6 (I6) code. The I6 compiler then runs, producing a playable .z8 or glulx game, depending on which format you have chosen in the Settings tab. Occasionally, the compilation process will stop at the second stage. This can happen for several reasons, but one of the more common and less troublesome reasons is because you’re using too much of something, and I6 thinks it’s running out of room.

The Standard Rules define a series of constants, each of which controls the amount of memory available in the game for a certain type of data. Here’s the list:

Use ALLOC_CHUNK_SIZE of 32000.

Use MAX_ARRAYS of 10000.

Use MAX_CLASSES of 200.

Use MAX_VERBS of 255.

Use MAX_LABELS of 10000.

Use MAX_ZCODE_SIZE of 500000.

Use MAX_STATIC_DATA of 180000.

Use MAX_PROP_TABLE_SIZE of 200000.

Use MAX_INDIV_PROP_TABLE_SIZE of 20000.

Use MAX_STACK_SIZE of 65536.

Use MAX_SYMBOLS of 20000.

Use MAX_EXPRESSION_NODES of 256.

Use MAX_LABELS of 200000.

Use MAX_LOCAL_VARIABLES of 256.

If you receive a message from the compiler saying that one of these values has been exceeded, all you need to do is write a line at the top of your source code increasing it. (It goes without saying that you should *never* edit the Standard Rules themselves.) For instance:

Use MAX_STATIC_DATA of 360000.

With a large game, I've had to increase MAX_DICT_ENTRIES to 5000 to make room for more vocabulary words.

(MAX_DICT_ENTRIES doesn't seem to be in the Standard Rules. I have no idea where its default value is defined.)

Increasing a value is easy to do — but you might be wondering, what's going on here? According to Inform guru Andrew Plotkin, MAX_STATIC_DATA "is the compiler's workspace for array data. I7 uses this for tables, and for storage space for relations, indexed text, dynamic lists, and other on-the-fly work. The short answer is no, [needing to increase it] shouldn't alarm you; 360 kilobytes is pocket change for computers these days. On the other hand, a future Glulx interpreter running on a phone or a Web browser might not be so sanguine. If you're doing something which costs a huge amount of memory (such as a many-to-many relation), and it's not necessary [to your game], getting rid of it can only help performance."

Relations

Relations are explained in **Chapter 13** of *Writing with Inform*. They give Inform some extra power, but seeing how best to use

that power may not be easy. Relations can do at least two kinds of things, and probably others — I haven't used them much, so I'm not sure.

First, relations can allow us to write about what's going on in the model world in ways that are shorter and easier to understand when reading the code. Second, relations can be used to manage how bunches of objects ... well, how they relate to one another.

For a couple of examples of the first usage, see **p. 13.9** of *Writing with Inform*, “Defining new assertion verbs.” There, some new verbs are defined, which can then be used in code. Here's another example, this one my own:

Proximity relates a thing (called X) to a thing (called Y) when the holder of X is the holder of Y. The verb to jostle (he jostles, he jostled, it is jostled, he is jostling) implies the proximity relation.

If you need to make a decision in the game based on whether two objects are in the same container, or on the same supporter, or in the same room (directly in the room — on the floor), or carried by the same person, you would normally write something like this:

if the holder of the apple is the holder of the orange:

But after creating a proximity relation as shown above, you can simplify this test a bit by writing:

if the apple jostles the orange:

I've defined the word “jostles” using a relation. Any unused word would serve — “snuggles” or “elbows”, for instance (but probably not “is able to touch”, since Inform already knows how to test whether a character “can touch” an object).

Various Examples in Chapter 13 of *Writing with Inform* show how the interactions among groups of people can be managed using

relations. These examples are worth studying in detail. If you're wondering whether it would be worth your while to spend the time on it, here's an imaginary example that may make the use of relations slightly easier to understand.

Imagine a game in which the player plays the part of Cupid, complete with bow and arrow. To win the game, you need to shoot Jason with an arrow, shoot Jennifer with an arrow, and then get Jason and Jennifer into the same room so that they fall in love.

If they wander into the same room, the software will need to be able to figure out whether each of them has been shot with an arrow and is ready for love. That's the easy part. All we need to do is write a few assertions along the lines of "A person can be ready-for-love." If Jason has been shot and is ready-for-love, he'll fall in love with Jennifer when he sees her (assuming we write code that will make him do so). But Jennifer might not have been shot yet, so she might not fall in love with Jason when she sees him.

There's no real need to use relations to manage this game. You can do something simple, with properties, like this:

Jason can be ready-for-love or not ready-for-love. Jason can be loving-Jennifer or not loving-Jennifer.

...and similar properties for Jennifer. When Jason is loving-Jennifer and Jennifer is loving-Jason, the player has won the game. We don't need relations here, because these two properties will do the job nicely.

But now imagine that the game includes Steve, Bill, Ted, Ralph, and Jason; and also Jennifer, Susan, Beth, Amy, and Helen. Any of the men can fall in love with any of the women, and vice-versa! (In the interest of not offending our more traditionally minded readers, we'll ignore the other possibilities.) If we try to use properties, the list of properties each character will need is going to be rather long, and managing these properties in such a way as to avoid bugs

will be quite tricky. To manage the potential romantic tangles that can arise during the game in a more reliable way, a better approach will be to use relations.

The code for this game would almost certainly include the example sentence on p. 13.5, “Loving relates various people to one person.” We would have to write more code in order to cause characters who have been shot with one of Cupid’s arrows to fall in love with the next suitable person they see. I’m not going to do that here, but it’s not actually a bad idea for a game. I hope someone will try it. Once a character is ready-for-love and sees an appropriate romantic object, all we need to write is:

now Steve loves Susan;

If Steve has previously been in love with Amy, that one line of code will automatically make him fall out of love with Amy, because the statement “Loving relates various people to one person” allows a person to love only one other person at a time. That’s the power of relations: Relations can manage the various combinations a lot more easily.

If you’re using relations in your game, you can take advantage of the debugging command RELATIONS, which prints out a list of all the relations that are currently active among the objects in your game.

Here’s a more complete (and more practical) example of how to use relations. In this short game, we want the player to have to stand on a chair in order to touch the chandelier. But it’s not enough to stand on the chair: The chair has to be positioned correctly beneath the chandelier. In addition to a new action (putting it beneath), we need to define a relation that will keep track of whether something is beneath something else. Whenever the player picks up an object, we need to get rid of the relation. And just to keep things tidy, we’ll also create a new property, high or low. The player will only be able to put things beneath things

that are high. In a game where the player is allowed to put a coaster underneath a glass, or a silver dollar underneath a sofa cushion, the high/low property might get in the way, and the rules for the putting it beneath action would naturally be more complicated. But this example could easily be adapted so as to force the player to put a chair beneath a high shelf in order to get something off of the shelf, for example.

A thing can be high or low. A thing is usually low.

The Living Room is a room. "A large, old-fashioned room lit by a crystal chandelier."

The crystal chandelier is scenery in the Living Room. The description is "It shimmers with light." The chandelier is high.

The chair is an enterable supporter in the Living Room. It is not fixed in place. The description is "A sturdy chair[if the chair is near the chandelier]. It's positioned directly beneath the chandelier[end if]."

Proximity relates things to each other. The verb to be near implies the proximity relation.

Putting it beneath is an action applying to two things and requiring light.

Understand "put [something] underneath/beneath/under [something]", "push [something] underneath/beneath/under [something]", "place [something] underneath/beneath/under [something]", "set [something] underneath/beneath/under [something]", and "position [something] underneath/beneath/under [something]" as putting it beneath.

Check putting it beneath:

if the second noun is not high:
say "[The second noun] lack[if the second noun is not plural-named]s[end if] the requisite elevation." instead.

Carry out putting it beneath:
now the noun is in the location;
now the noun is near the second noun.

Report putting it beneath:
say "You place [the noun] on the floor directly beneath [the second noun]."

Instead of putting the chair beneath the chandelier:
if the chair is near the chandelier:
say "The chair is already beneath the chandelier.";
otherwise if the player is on the chair:
say "You'll have to get off of the chair if you want to do that.";
otherwise:
if the player carries the chair:
move the chair to the location;
now the chair is near the chandelier;
say "You place the chair beneath the chandelier."

After taking something:
if the noun is near a thing:
now the noun is near nothing;
continue the action.

Check touching the chandelier:
if the player is not on the chair:
say "You can't reach it." instead;
otherwise if the chair is not near the chandelier:
say "It's out of reach. Maybe if you put the chair underneath the chandelier first, you could reach the chandelier." instead.

Report touching the chandelier:
say "The crystal is cool to the touch, and a little dusty. The entire chandelier sways gently as your fingers brush it, and makes a soft, musical tinkling sound.";
rule succeeds.

The player carries a bowling ball. [For testing purposes.]

Test me with "touch chandelier / stand on chair / touch chandelier / get off / put chair under chandelier / stand on chair / touch chandelier / put ball under chandelier / relations".

Adding Hints

My personal belief (some people don't agree) is that almost any work of IF that includes puzzles should have a complete set of built-in hints. The bad thing about hints is that they can make it too easy for the player. Instead of exercising her brain-power, she can just look up a hint, slam through the puzzle, and move on to the next part of the game.

On the other hand, a player who gets stuck in the middle of a game and has no way of getting unstuck may just set the game aside and never come back to it. If you care about having players enjoy your game from start to finish, I hope you'll at least consider providing a hint menu. It's a little extra work, but many players will appreciate it.

A well-written series of hints will first nudge the player gently toward the solution of each puzzle. If the player asks for more hints, they'll become broader and more obvious. The last hint in each list should provide a complete, step-by-step solution to the puzzle. If you're tempted to write just a couple of hints for each puzzle and then stop by saying something like, "Well, it should be obvious to you by now," I hope you'll consider that some of your players may want to shoot you. This can't be viewed as a desirable outcome.

On the other hand, it's sporting to offer the player a chance to disable the hints so as not to be tempted.

A good extension to use for adding hints to your game is Adaptive

Hints by Eric Eve. While the commands the player uses to navigate the hint system are clumsy, the functionality is there. The documentation for this extension is thorough and easy to follow, so there's no reason to discuss it here. One nice thing about Adaptive Hints is that the contents of the Hint menu can be changed during the course of the game. This helps prevent "spoilers." For instance, if the player consults the hints early in the game, it would be a terrible spoiler to find a hint listed as "How do I get the jewels out of the stomach of the shark?" before the player has encountered a shark or knows about the jewels. Using Adaptive Hints, you can cause that hint to appear only after the player has reached a point in the game where it makes sense for the hint to be available. To keep track of whether the player has seen the shark or knows about the jewels, Epistemology by Eric Eve is the tool of choice.

Special Features in Glulx

In **Chapter 23** of *Writing with Inform*, "Figures, Sounds and Files," you'll find a good discussion of how to add graphics files (digital photos or clip art in .jpg or .png format) to your game. To do so, you'll need to compile to glulx, not to .z8.

Displaying graphics in a game can be a good way to give the game an extra dimension — but not all IF interpreters will display graphics. Some interpreters are *text-only*. In addition, some IF players are blind or visually impaired. One of the reasons these folks like IF is because they can play the games using screen-reader software. For these reasons, it's probably not a good idea to write a puzzle in such a way that an essential clue is found only in a graphic image. Think of graphics as enhancements.

The same chapter in the Documentation also discusses including sound files briefly. But again, you'll be at the mercy of the interpreter the player happens to be using. Support for sound playback in IF is generally not too reliable, so I'd suggest not

worrying too much about this feature.

The glulx game format also supports opening several windows at once within the interpreter’s main window. With this feature, you could display graphics in one sub-window and have the text game running in another sub-window. Instructions on how to use this feature are beyond the scope of this *Handbook*.

The current version of the Glulx specification is very limited when it comes to text styles. Emily Short’s extension Glulx Text Effects does a nice job of illustrating what’s possible.

What Does Inform 6 Have to Do with Inform 7?

In this *Handbook*, I’ve deliberately avoided getting too far into the deep end of Inform programming. If you work with Inform 7 for a while, though, you’ll start to see occasional mentions of Inform 6.

In a technical sense, Inform 7 is built “on top of” Inform 6. Inform 6 is still being used behind the scenes when your game is compiled. But this fact is normally well hidden from the I7 programmer, and there’s no reason why most authors need to concern themselves with it.

Once in a while, an expert programmer will want to achieve an effect that can only be achieved by including some I6 code in an I7 game. If you look at the code in a few extensions written by experts, you’ll probably see Inform 6 peeking through the curtain. Here’s a line from an extension by Emily Short that I chose at random:

Use direct event handling translates as (- Constant
DIRECT_GLK_EVENT_HANDLING; -).

The parentheses and hyphens are what tells the compiler “Here’s

some Inform 6 code.” What that particular line does … I don’t know, and it doesn’t matter. For more details on how Inform 6 code can be included in Inform 7 code, you can look at [pages 27.14](#) (“Using Inform 6 within Inform 7”) through [27.24](#) (“Inform 6 adjectives”) of *Writing with Inform*. But the things you can do with I6 code are far beyond the scope of this *Handbook*.

Think of it this way: Writing a game in Inform 7 is like driving a car down the road. Adding I6 code to an I7 game is like pulling over, popping the hood, and tinkering with the fuel pump. Once in a while, that may be the only way to get where you want to go, but you shouldn’t need to do it too often, and nobody but an expert mechanic should try it at all.

So, Is Inform 7 the Ultimate IF Programming Language?

Given the popularity of Inform 7 and the ease with which newcomers can use it to start creating their own interactive fiction, it wouldn’t be surprising if people get the impression it’s the best IF development system that could ever be imagined. It would be wrong for this *Handbook* to draw to a close without commenting on that impression.

For all its strengths, Inform has some surprising weaknesses, some of them trivial, others a bit more awkward to deal with. A few of them have been touched on in the course of this book. Obviously, I feel that Inform is a very good language with which to approach writing interactive fiction, especially if you’re new to computer programming. But my enthusiasm has more to do with Inform’s approachability — its “natural language” syntax and its cross-platform IDE — than with the nuts and bolts of its design.

Some of its limitations seem to have arisen out of Graham Nelson’s desire to preserve backward compatibility with older IF

systems — not just Inform 6 but earlier systems dating back to the 1980s, when Infocom was still an active company releasing new text-based games. The fact that a game’s release number (displayed in the banner at the beginning of the game) can’t have decimal places, but can only be an integer, seems to have no rational basis other than the fact that that’s how Infocom did it. Today, the standard in version numbering often includes not one but two decimal points — version 1.5.2, for instance. Inform just plain can’t number your game’s version that way.

To be sure, that’s a trivial issue. A more serious example is the separation between .z8 game files on the one hand and Glulx files on the other. The Z-machine format is an artifact of a bygone era. In those days, computers typically had less than a megabyte of memory, so the .z8 format simply can’t be used with large files. There’s no real reason why this format should still be supported today, except for the large installed base of Z-machine interpreters. On the other hand, the Z-machine is actually more powerful than a Glulx interpreter in a few restricted circumstances having to do with type styles; Glulx is, at this writing, still rather poor at allowing the author to create a variety of new type styles.

Other limitations or odd design choices seem to have arisen due to the piecemeal fashion in which Inform was developed. Because its syntax is very unlike the syntax of any other programming language, and because Nelson wanted the code to read as much like English as possible, he seems to have made some choices along the way that were less systematically consistent than *ad hoc*. If you’ve created a backdrop called the sky, for instance, you’ll find that in some code statements you can refer simply to “the sky”, while in others you have to refer to “the sky backdrop,” as explained on **p. 8.8** of *Writing with Inform*.

The fact that doors can’t be moved probably simplifies the way Inform works internally, but in terms of the limitations it places on the author, it was a poor design choice. No more need be said about that.

Another limitation, and one that is of concern to a lot of authors, is that Inform insists that all of the code for your game be stored in a single file. No other modern programming language operates this way; the norm among programmers is to store the code for a single project in several files, which can be edited (and compiled) separately. There are several reasons why forcing all the code for a game to live in a single file was a debatable design choice: It makes collaborating with other authors more difficult, it makes editing more difficult, and so on. The fact that the code file is always called `story.ni` can also become a problem, because it makes the process of archiving successive versions of a single project during development a bit more cumbersome and error-prone than it needs to be.

At the code design level, Inform doesn't allow multiple inheritance. For instance, a single object can't be both a device and a supporter. Lacking the ability to create such an object, the author has to choose a workaround in order to create as standard an in-game object as a stove. The workarounds are not, in most cases, difficult to work with. Usually, you can make one object a part of another object, and you'll be ready to move on. For that matter, Inform's device class is so bare-bones that there's almost no reason to use it at all. But the absence of multiple inheritance can occasionally force the author to perform a few gyrations.

If you want to really master the deepest level of Inform 7 programming, you'll have no choice but to learn an entirely new and much more abstract set of code syntax: Inform 6. Learning two separate coding systems means extra work. To be sure, Inform is not the only computer language that works this way: Musicians who use Csound, for instance, can get at some of its deeper features only by learning to program in Python or C. But most interactive fiction authoring systems are not bifurcated in this way. TADS 3 can be entirely customized by writing new code that uses exactly the same syntax you would use to write your game (though the extensive use of macros and templates in game programming

somewhat obscures this fact). TADS has a much more extensive built-in library than Inform, implements multiple inheritance, and handles type styles, clickable hyperlinks, and multimedia. (Also, the TADS Workbench has tools for professional-level debugging, such as stepping through the code one line at a time. On the other hand, Workbench is a Windows-only program. To use it on a Mac OS or Linux computer, you have to run a Windows emulator.)

In sum — no, Inform 7 is not the be-all or end-all. Even so, there's no denying that it's powerful, popular, well-supported, and quite easy to use, and has a number of terrific features. For many aspiring authors, it will be absolutely the right choice. Because it's still being developed, certain of the issues mentioned in this concluding section of the 2009 edition of the *Handbook* have already been dealt with. And the developers of extensions for Inform have added, and continue to add, some powerful and unexpected capabilities. If you're new to writing IF, you need have no fear that in choosing Inform 7, you're painting yourself into a corner or headed down a dark alley. You can have confidence that you're making a wise choice, that you'll be able to produce games of amazing complexity and high quality.

All it takes is thick slabs of inspiration and months of hard work, coupled with generous amounts of head-scratching, hair-pulling, and teeth-grinding. Really, you hardly ever need to throw your computer across the room in sheer frustration. Once in a while, you may notice that you're actually having fun. And that's the point, isn't it?

Appendix A: Glossary

After: One of the rulebooks used in processing player commands. (See p. 242.)

backdrop: A special kind of object that can be in many rooms at once. (See p. 132.)

Before: One of the rulebooks used in processing player commands. (See p. 242.)

beta-testing: The second stage in testing a piece of software (such as a game) before it's released. (See p. 63.) The first stage, alpha-testing, is typically carried out by the author or by the development team.

brief mode: A mode of gameplay in which complete room descriptions are printed only the first time the player enters a room. (See p. 53.) Brief mode is the opposite of verbose mode.

bug: An error in your code that causes it not to work the way you want it to, or not to compile at all. (See p. 59.)

Carry Out: A set of rulebooks used in processing player commands. Each action has its own Carry Out rulebook. (See p. 242.)

Check: A set of rulebooks used in processing player commands. Each action has its own Check rulebook. (See p. 242.)

command prompt: The symbol that appears in the game at the beginning of the line where the player is supposed to type commands — usually the caret (>). (See p. 40.)

comment: Material that's in your source code but that is ignored by the compiler. In Inform, comments are surrounded with square brackets [like this].

compiler: The software “machine” within Inform that turns your source code into a playable game. (See p. 31.)

container: A thing that the player can put other things into. Like a door, a container can be openable or lockable. (See p. 163.)

default: A default is what Inform does automatically, unless you give it more specific instructions to do something different.

device: A thing that can be switched on or switched off. (See p. 217.)

door: A special kind of object that connects two rooms and that can be opened, closed, locked, and unlocked.

extension: A file you can download that will add extra features to the Inform programming language. Extensions contain some Inform source code and also some documentation that tells you how to use the new features in the extension. (See p. 72.)

Glulx: A game format suitable for large Inform games and those that include graphics and sound. Glulx games typically have filenames that end with .ulx or .blob.

holdall: A special type of portable container that the player can carry. If the player has a limited carrying capacity, an Inform game can automatically deposit excess objects in the holdall. (See p. 190.)

IDE: Integrated Development Environment. The Inform 7 authoring system (which includes source code editing, built-in documentation, a compiler, an interpreter, an index of the compiled game, and so on) is an IDE.

Index: A set of pages in the Inform program that give you quick access to just about everything in your game.

Instead: One of the rulebooks used in processing player commands. (See p. 242.)

interpreter: A piece of software that can run an interactive fiction game. (See p. 47.)

kind: An abstract term used to create a class of similar things. (See p. 86.)

noun: A special term that refers to whatever object the player mentioned first in the most recent command. (See p. 153.) For instance, if the player's most recent command was PICK UP THE BALL, the value "the noun" will be set to the ball object.

NPC: Non-player character — any of the other people (or, conceivably, talking animals) in a game other than the player character.

parser: The software mechanism that reads the player's input during a game and figures out what the input means. (See p. 41.).

PC: The player character in a game, typically referred to in the game's output text as "you."

printed name: The name Inform will use in the game when it needs to refer to the object. Usually, the printed name is whatever you called the object when creating it, but the printed name can be changed.

property: A piece of data (such as text or a numeric value) that is attached to an object. Each object can have its own set of properties, and each property will be set to some particular value, either when the object is created or during the course of the story. Typically, kinds of object share many common properties.

Recipe Book: The second book of Documentation in the Inform program.

region: A related group of rooms within your model world. (See p. 129.)

Report: A set of rulebooks used in processing player commands. Each action has its own Report rulebook. (See p. 242.)

room: A location (either indoors or outdoors) in which some part of the game takes place. (See p. 80.)

rule: An instruction that tells Inform what to do in a certain

situation. Rules are gathered together by the compiler into rulebooks.

scene: A portion of your game that is structured so as to happen during a certain period of time. (See p. 366.)

scenery: A property that can be applied to things (including doors, supporters, and so on). When a thing is scenery, it will not be mentioned automatically in the game when the room description is printed; your room description will need to supply all mentions of scenery, so that the player will know the scenery object exists. Scenery can't be picked up and carried around by the player. (See p. 86.)

scope: The portion of the model world that is currently available to the player. Usually the scope is the same as the room the player is in, but in some special situations it may be different. (See p. 79.)

second noun: A term that refers to the second object the player mentioned in a two-object command. For instance, if the player's most recent command was PUT THE BALL IN THE BOX, the value "the second noun" would refer to the box object.

Skein: A panel in the Inform 7 IDE that keeps track of and can replay all of your testing sessions with your project (or at least a large number of recent sessions).

source code: Also called source text — what you write in the Source panel of Inform's IDE.

status line: The strip across the top of the window in a running game. Various types of information, such as the room name, score, and time of day within the game, can be displayed in the status line. (See p. 361.)

supporter: A kind of object in an Inform game. A supporter is an object like a table, that other objects in the game can be placed *on*. (See p. 163.)

switch: A group of lines (see p. 477) of code. Inform will choose one line from the group depending on the current value of some variable.

table: A data structure in which Inform can store related data in rows and columns. (See p. 438.)

thing: The basic kind of object in an Inform game. Doors, supporters, containers, and even people are all things, but the term “thing” is sometimes used to refer specifically to movable objects that aren’t of any other kind.

truth state: A kind of variable that can have only one of two values — true or false. (See p. 407.)

variable: A value that changes while the game is running. A variable can be a number or an object, for example. (See p. 405.)

verbose mode: A mode of gameplay in which complete room descriptions are printed each time the player enters a room. (See p. 53.) Verbose mode is the opposite of brief mode.

virtual machine: A piece of software that creates a sort of “box” inside which other software (such as an Inform game) can run. It’s called a “virtual” machine because it isn’t an actual hardware machine.

visible thing: An object that is somewhere in the model world of the game, but not necessarily visible to the player at this moment. (See p. 263.)

wearable: A property of things. Wearable things can be worn by the player, or by other characters.

Z-code: A type of compiled game that is compatible with the Z-machine. Inform can produce Z-code games in the .z8 format.

Z-machine: An interpreter that can run games written in Inform. (Large games and games with special features such as graphics are written using Inform’s Glulx format, which is not

compatible with the Z-machine.) Z-machine interpreters are available for most computer platforms, including many obsolete operating systems and some portable devices.

Appendix B: Updating Older Extensions

Extensions are an important and convenient way of extending the functionality of Inform 7. Many of them are available. Older extensions are archived on the Inform 7 website, and can be downloaded from there — but they won’t necessarily work with 6L38. In fact, they probably won’t. If you want to try, find your Inform Extensions folder (in Windows it’s in My Documents), add a folder named after the author of the extension, and put the .i7x file in this folder. The next time you launch Inform, the extension will appear in the Extensions pane.

By the time you read this, more of the older extensions may have migrated to the wonderful new Public Library. This feature eliminates the need to check the Inform 7 website for new or updated extensions — just go to the Public Library tab under the Extensions tab, scroll down to the bottom, and click the download button. But if an extension that you’d like to use isn’t available in the Public Library, you may want to grab it from inform7.com and try to update it yourself.

Some older extensions may work in the latest version of Inform without any changes. Patrollers by Michael Callaghan, for instance, seems to require no changes. With other extensions, the needed changes may be so massive that considerable study may be required. In between these two categories, however, are some extensions that can easily be tidied up. If you see one on the Inform 7 website’s Extensions page that you think might be useful, feel free to download it, install it by putting it in a folder in your Extensions folder, and give it a try.

At this writing, for instance, Far Away by Jon Ingold, which is designed to deal with things that can be seen in the distance but are too far away to be touched, has not been upgraded for 6L38 compatibility. Updating it turns out to be quite easy.

After installing it, open it in the Inform IDE from File > Open Extensions > Jon Ingold. The main incompatibility in this Extension is that it uses the old “change … to” syntax, which is no longer supported. The new syntax is “now … is”. Use the Find command to find all instances of the word “change” and edit those lines so that they read, for example:

now the far-off-object is n;

Only one other change is needed. Inform no longer uses the word “consider” for sending the game off to a list of rules in the Standard Rules. The new term is “follow.” So this line:

consider the distant-objects rules for the far-off-object;

won’t compile until you change “consider” to “follow.”

The code “if using … option” is another non-functional bit of syntax. In Considerate Holdall by Jon Ingold, for example, we find this line:

if not using the inline implicit library option, disallow stashing;

This syntax has to be changed to “if the … option is active”:

if the inline implicit library option is active, disallow stashing;

Both Considerate Holdall and another useful extension, Secret Doors by Andrew Owen, suffer from a different problem. They rely on an outdated method of printing messages for the player to read. (Considerate Holdall also has two lines where the word “when” is duplicated, but that’s easy to fix.) Here are the two code blocks in Considerate Holdall that don’t work:

To print the you can't go message:

(- L__M(##Go, 2, 0); -).

To print the you can't see message:

(- L__M(##Miscellany, 30, 0); -).

The L__M refers to Library Messages, a system that Inform no longer employs. By taking a cruise through the Standard Rules, you can find the new method of printing these messages, and edit the code so that it looks like this:

To print the you can't go message:

say "[We] [can't go] that way."

To print the you can't see message:

say "[We] [can't] see any such thing."

Once you've made these changes, Secret Doors will work just fine.

A bigger problem in some extensions is procedural rules. At one time, these were used to bypass normal rules in the Standard Library under certain conditions, but they're no longer allowed. One way to get around this is to write a new rule that replaces the normal rule, insert it in place of the normal rule, and add the required conditions to it. The handy phrase "do nothing" has the effect of bypassing the rule. Here's a quick example, not from an extension but from the 2009 edition of this *Handbook*. The "Dangerous Jewel Box" example in Appendix C originally contained this code:

A procedural rule: if taking gems when the jewel box is dangerous then ignore the announce items from multiple object lists rule.

A procedural rule: if removing gems from the jewel box when the jewel box is dangerous then ignore the announce items from multiple object lists rule.

The idea behind this code, obviously, was to bypass the "announce items from multiple object lists rule" in one specific game situation. Here's how the same code looks today — a new rule that

replaces the old rule, checks the game-specific situation, and says “do nothing” if that’s what’s needed:

This is the new announce items from multiple object lists rule:
if the current item from the multiple object list is not
nothing:
 if taking gems when the jewel box is dangerous:
 do nothing;
 else if removing gems from the jewel box when the
jewel box is dangerous:
 do nothing;
 else:
 say "[current item from the multiple object
list]: [run paragraph on]".

The new announce items from multiple object lists rule is listed instead of the announce items from multiple object lists rule in the action-processing rules.

Appendix C: Short Sample Games

In this appendix you'll find a few miniature games that illustrate various techniques. These games are a bit too complex to fit well within the main flow of the *Handbook*, so they're gathered here instead, in no particular order.

Flea Market

We'll start with a simple scenario that was suggested by Jay in a post on the newsgroup *rec.arts.int-fiction*, back in the day when it was still a go-to place for IF info. Jay's goal was to make NPCs respond at random to items carried by the player. Each time the player takes inventory, one of the other shoppers in the flea market will notice some random thing the player carries, and comment on it.

This example illustrates four techniques: calling a function, creating a definition, using what computer programmers call a *switch* statement, and using a while loop.

Inform's switch statement (see **p. 11.8** of *Writing with Inform*, “Otherwise”) uses a double hyphen to indicate the various entries in the switch block. Only one of the lines in a switch block will be run at any given time. (A note to programmers: Inform doesn't require break statements in switch statements.) In this case, we enter the switch block by selecting a random number between 1 and 5 and then choosing a say statement based on the value of the random number.

We're creating a function (“To say the desire”) and passing it two arguments — a person and a thing. Within the function, we refer to the person as P and the thing as J. There's nothing special about

these symbols; we could just as easily have written “To say the desire of (dude - a person) for (stuff - a thing)” and then referred to “[dude]” and “[stuff]” in the say statements.

To say the desire of (P - a person) for (J - a thing):

if a random number from 1 to 5 is:

- 1: say "Gee, I'd sure like to have a [J] like that,' [P] remarks.";
- 2: say "That's sure a swell-looking [J],' says [P].";
- 3: say "[P] edges closer to you and says wistfully, 'I've been looking for years for a [J]."';
- 4: say "[P] hovers over you covetously. 'Say, were there more [J]s where you found that?'";
- 5: say "Wow, that's a really nice [J],' [P] says enviously."

After taking inventory:

if nothing is held by the player or the player is alone:

rule succeeds;

otherwise:

let shopper be the player;

while shopper is the player:

 let shopper be a random person in the

location;

 let junk be a random thing held by the player;

 say "[the desire of shopper for junk]".

Definition: a person (called P) is alone if the number of persons in the location of P is 1.

The After rule causes nothing to happen if the player is alone or is carrying nothing. Before entering the while statement in the After rule, we define a variable called shopper, and give it the value of the player. When the while statement starts, shopper is the player. The while statement is a loop. It will execute over and over, randomly picking one person after another in the location, until the person it picks is *not* the player. This is what we want; if the shopper is still the player, the output of the switch statement will be something like, “yourself edges closer to you and says wistfully....” Once the shopper is not yourself, the condition (while

shopper is the player) becomes false, the loop ends, and the rest of the After rule runs. The rule chooses a random thing held by the player, combines it with the randomly chosen NPC, and says the desire of the random person for the random thing.

The definition is simple: We need to tell Inform what we mean by “alone,” because the “After taking inventory” rule needs to check this. Can you see what will happen if the “After taking inventory” rule doesn’t include the condition “if … the player is alone”? If the player ever takes inventory when no one else is in the location, the rule will go into an endless loop. The while statement will keep trying forever to find an NPC in the location, but it will always end up choosing the player.

Here’s the rest of the game:

The Flea Market is a room. "All manner of things are for sale here, lined up in rows on folding tables."

A folding table is a supporter in the Flea Market. On the table are a replica Maltese Falcon, a phallic fertility statue of Aziz, a 1956 Ford carburetor, a headless Barbie doll, and a broken Pez dispenser.

Wanda is a woman in the Flea Market.

Julianne is a woman in the Flea Market.

Chrissie is a woman in the Flea Market.

The Parking Lot is north of the Flea Market. "Your car is parked here."

Test me with "i / take pez and ford and falcon and doll / i / i / i / n / i".

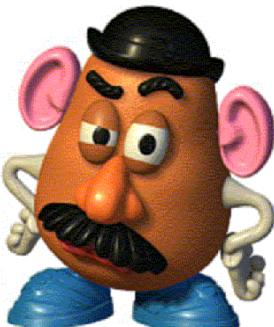
Since we don’t know what the player may be carrying or who may be in the location, we pretty much have to choose NPCs and held items at random. However, when items are selected at random, Inform will sometimes select the same item several times in a row.

This can result in a repeating output, which will make the game seem wooden — but in a real game there might be only one NPC in the location, or the player might be carrying only one item, so repetition is not avoidable. If you'd prefer to minimize the repetition, you can at least step through the list of entries in the "To say the desire" rule in a repeating order, like this:

The desire-index is a number that varies. The desire-index is 0.

To say the desire of (P - a person) for (J - a thing):
increase the desire-index by 1;
if the desire-index is greater than 5:
 now the desire-index is 1;
if the desire-index is:
 -- 1: say "Gee, I'd sure like to have a [J] like that,' [P]
remarks.";
 -- 2: say "That's sure a swell-looking [J],' says [P].";
 -- 3: say "[P] edges closer to you and says wistfully, 'I've
been
looking for years for a [J]."';
 -- 4: say "[P] hovers over you covetously. 'Say, were there
more [J]s where you found that?'";
 -- 5: say "'Wow, that's a really nice [J],' [P] says enviously."

Here, we've created a global variable (desire-index). It's global so that it will persist throughout the game; a local variable within a rule will be destroyed when the rule finishes. We then increase the desire-index by 1 each time the rule runs and check to see if it has gone past 5. If so, we reset it to 1. Now the five statements will be used in the order shown, over and over (but with random people and random things).



Mr Potato Head

The next example game illustrates several useful points. First, it shows how to make

parts that can be attached to or detached from an object. (In this case, the object is the ever-obliging Mr Potato Head.)

The Potato Factory is a room.

Mr Potato Head is a man in the Factory. The description is "Mr Potato head is big and round and brown[attachment-list]."

To say attachment-list:

let count be 0;

repeat with item running through things that are a part of Mr Potato Head:

 increase count by 1;

if count is 0:

 do nothing;

otherwise:

 if the lips are part of Mr Potato Head:

 increase count by 1;

 say ". Adding an attractive facial character to Mr Potato Head [if count is greater than 1]are[otherwise]is[end if] [a list of things that are part of Mr Potato Head]".

The point of the “say attachment-list” code is that we want to append a list of Mr Potato Head’s features to his description. Just to make things slightly more interesting, the lips are plural-named, so if the lips are part of Mr Potato Head we need to increase the count by 1 in order to print out “are” rather than “is” if the lips are the only feature that has been attached.

Next, we’ll create some facial attachments, and also an irrelevant item (the banana) for testing purposes.

A facial attachment is a kind of thing. The nose is a facial attachment. The left eye is a facial attachment. The right eye is a facial attachment. Some lips are a facial attachment.

The player carries the nose. The player carries the left eye. The player carries the right eye. The player carries the lips.

The player carries a banana.

The command the player is most likely to try is of the form PUT NOSE ON MR POTATO HEAD. But as far as Inform is concerned, putting it on is a different action from tying it to, so we need to redirect the putting it on action using an Instead rule. The next Instead rule handles both the error-checking for the adding of facial attachments, and the action.

Instead of putting something on Mr Potato Head:
try tying the noun to Mr Potato Head.

Instead of tying something to Mr Potato Head:
if the noun is not a facial attachment:
 say "That's not something you can attach to Mr Potato Head.";
otherwise if the noun is part of Mr Potato Head:
 say "[The noun] [are] already attached to Mr Potato Head.";
otherwise:
 now the noun is part of Mr Potato Head;
 say "You attach [the noun] to Mr Potato Head."

In creating our new detaching it from action, we also need to consider that the player's most likely command is simply TAKE NOSE. The parser's default response would be, "That seems to be a part of Mr Potato Head." Inform very sensibly doesn't let the player go around removing the parts of things. So we need another Instead rule to map TAKE NOSE onto the detaching it from action.

Detaching it from is an action applying to two things and requiring light. Understand "detach [something] from [something]" and "remove [something] from [something]" as detaching it from.

Check detaching it from:
if the noun is not part of the second noun:
 say "But [the noun] [are] not attached to [the second noun]." instead;
otherwise if the noun is not a facial attachment:

say "[The noun] [do] not appear to be detachable."
instead.

Carry out detaching it from:
now the player carries the noun.

Report detaching it from:
say "You detach [the noun] from [the second noun]."

Instead of taking something:
if the noun is part of a thing (called the owner):
try detaching the noun from the owner instead;
otherwise:
continue the action.

And finally, just for fun, we'll add a victorious outcome to the game:

Every turn:
if the left eye is part of Mr Potato Head and the right eye is part of Mr Potato Head and the lips is part of Mr Potato Head and the nose is part of Mr Potato Head:
say "Oh, thank you!" cries Mr Potato Head. 'You've restored my faith in human nature!"';
end the story saying "You have won!"

A Dangerous Jewel Box

The next example shows a way of printing out a single message when the player tries to take several items and is prevented from doing so. There are three jewels in the jewel box, and if the box is in its dangerous state, we want the player character's fingers to be zapped by an electric shock if he tries to get the jewels from the box. But what we don't want is an output that looks like this:

```
>take jewels  
ruby: Zap! As your fingers near the jewel box, you recoil from a
```

diamond: Zap! As your fingers near the jewel box, you recoil from a powerful electric shock.

sapphire: Zap! As your fingers near the jewel box, you recoil from a powerful electric shock.

This would be silly, because the player character would naturally stop after being shocked the first time. Getting the output to read nicely turns out to be complicated, because there are many possible conditions that might occur in the game. The box might be safe rather than dangerous (this is handled in the example with the command TURN CARVING). The player might make the box safe, take two jewels, drop them on the floor, make the box dangerous again, and then try TAKE JEWELS. What should happen then?

The extension Consolidated Multiple Actions by John Clemens, which was recently updated by Emily Short for 6L38 compatibility, can handle this type of scenario — but it only works in Glulx games. If you don't need or want all of its functionality, studying the code below will show you how to handle this type of situation.

The code below contains comments that explain its logic.

The Sultan's Treasure Room is a room. "Awesome treasures surround you! To the north, an arch opens on a balcony."

[To make sure the scoping works properly, we'll add a second room so the tester can carry a jewel or two elsewhere, drop them, and come back:]

The Balcony is north of the Treasure Room. "From here you can see the entire city. The treasure room is back to the south."

The jewel box is an open container in the Treasure Room. "A jewel box sits here, invitingly open. On the front of the box is an intricate ivory carving. In the box you can see [a list of things in the jewel box]." The jewel box can be safe or dangerous. The jewel box has

some text called the zap-message. The zap-message of the jewel box is "Zap! As your fingers near the jewel box, you recoil from a powerful electric shock". The intricate ivory carving is part of the jewel box.

[We can make the jewel box safe or dangerous with 'turn carving':]
Instead of turning the carving:

 say "Click -- the carving rotates a quarter-turn to the [run paragraph on]";

 if the jewel box is dangerous:

 now the jewel box is safe;

 say "left.";

 otherwise:

 now the jewel box is dangerous;

 say "right."

A gem is a kind of thing. Understand "jewel" as a gem. Understand "jewels" and "gems" as the plural of gem.

The diamond is a gem in the jewel box. The ruby is a gem in the jewel box. The sapphire is a gem in the jewel box.

[The box only protects jewels. The token can be taken from it at any time:]

The player carries a subway token.

[Taking and removing from are separate actions, so we have to trap them both:]

This is the new announce items from multiple object lists rule:

 if the current item from the multiple object list is not nothing:

 if taking gems when the jewel box is dangerous:

 do nothing;

 else if removing gems from the jewel box when the jewel box is dangerous:

 do nothing;

 else:

 say "[current item from the multiple object list]: [run paragraph on]".

The new announce items from multiple object lists rule is listed instead of the announce items from multiple object lists rule in the action-processing rules.

Before taking gems:

let L be the multiple object list;

let N be the number of entries in L;

[If the player is only trying to take one jewel, the length of the multiple object list will be 0:]

if N is 0:

 if the noun is in the jewel box and the jewel box is dangerous:

 say "[zap-message of the jewel box]."

instead;

 otherwise:

 continue the action;

[Still here? Then either the player is trying to take several jewels or the jewel box is safe:]

if the jewel box is safe:

 continue the action;

[Okay, now we know the jewel box is dangerous, but we don't yet know whether any of the jewels the player aims to take are actually IN the jewel box ... so we'll set up a flag and a list:]

let danger-present be a truth state;

let danger-present be false;

let safe-list be a list of things;

let safe-list be {};

[Now let's find out what the player is trying to take:]

repeat with G running through gems:

 if G is listed in L:

 if G is in the jewel box:

 now danger-present is true;

 otherwise:

 add G to the safe-list;

[If none of the jewels the player is trying to take is in the dangerous box:]

 if danger-present is false:

 continue the action;

[Now we know that at least one of the jewels in the multiple object list is in the dangerous box -- but maybe some of them

aren't in the box. In that case, we're going to assume there is no other obstacle, such as inventory management, a greedy hyena, or the player wearing mittens, that would prevent their being picked up. We'll only check to make sure they're in the location:]

if the number of entries in safe-list is not 0:

repeat with item running through safe-list:

if item is enclosed by the location and item
is not carried by the player:

now the player carries item;
say "[item]: Taken.";

truncate L to 1 entries;

alter the multiple object list to L;

say "[zap-message of the jewel box]." instead;

Test me with "put token in box / take token and ruby / take jewels / take diamond / turn carving / take diamond and ruby / turn carving / drop all / take jewels".

The heavy lifting is done by the “Before taking gems” rule. Note that if one or more gems are available for taking, this rule has to handle the process manually. It can’t include, near the end, the line “try taking item”, because that will cause Inform to try running the entire rule again. It will produce a loop, which will result in a run-time error.

The Omega Machine

This sophisticated example showed up back in 2009 on the intfiction.org forum. The author, who goes by the handle SJ_43, was responding to a question from someone named Eudoxia about how to make a device that the player can give commands to — for instance, a command like COMPUTER, CHECK THE STABILIZERS. The game below doesn't implement anything quite that complicated, but it provides a framework with which you could easily do it. The sneaky Inform 6 trick in this code is the line, “Include (- has talkable, -) when defining a computer.” The parentheses and dashes are used (as described on p. 462) to drop

the code out of I7 and down into I6. “has talkable” is I6 code that means, more or less, “This is an object the player may want to be able to talk to.”

Note that the Default Messages extension may change or not be compatible with a future version of Inform 7. It’s used here to create a special error message for devices of the computer kind.

I’ve customized SJ_43’s code by adding some calendar messages for Omega. In a real game, you’d probably want to store such messages in a table, so as to be able to refer to different messages at different points in the game.

A computer is a kind of device.

Include (- has talkable, -) when defining a computer.

Checking for mail is an action applying to nothing.

Understand "mail", "display mail", and "show mail" as checking for mail.

Check an actor checking for mail:

unless the actor is a computer, stop the action.

Carry out a computer checking for mail:

say "You have no messages."

Displaying the calendar is an action applying to nothing.

Understand "calendar", "display calendar", and "show calendar" as displaying the calendar.

Check an actor displaying the calendar:

unless the actor is a computer, stop the action.

Checking for mail is doing computer stuff. Displaying the calendar is doing computer stuff.

Persuasion rule for asking a computer to try doing computer stuff: persuasion succeeds.

Instead of doing computer stuff, say "That command is for

computers only."

Instead of a switched off computer (called comp) doing something:
say error message for the comp;
rule succeeds.

Asking a computer about something is computer conversation.

Telling a computer about something is computer conversation.

Asking a computer for something is computer conversation.

Instead of computer conversation, say "You can only do that to
something animate."

Instead of answering a computer that something, say error
message for the noun.

To say error message for (comp - a computer):

if comp is switched on, say "'Does not compute!'";
otherwise say "[The comp] is currently switched off."

The Lab is a room. Omega is a computer in the Lab. Understand
"pda" as Omega. The description of omega is "Your trusty
handheld pda. The chrome-plated device is voice-activated, and
no batteries are necessary since it has a built-in microfusion
reactor."

Carry out Omega displaying the calendar:

say "[one of]'You're late for your appointment with the white
rabbit!' says Omega[or]'Time for a flu shot!' says Omega[or]'I'm
afraid I can't do that, Dave,' says Omega[or]'No appointments
today,' says Omega[stopping].";
rule succeeds.

Test me with "take omega / omega, mail / turn on omega / omega,
mail / omega, calendar / g / g / omega, sing / mail".

The Lurking Critter

This example, which was inspired by an answer that Mike Gentry
gave on the newsgroup to a question from S. John Ross, is

included principally to show a way of changing the state of an object (the sword) and of reporting that change in certain conditions — namely, if the player is carrying the sword. The idea that the sword glows if the lurking critter is nearby is borrowed from Zork.

We'll start by creating a checkerboard-like matrix of 16 rooms. This matrix is at least mildly interesting in that the room connections cross one another without intersecting. That is, you can go southeast from Room1 to Room6, or southwest from Room2 to Room5, but the two paths are independent. (Maybe there are arched stone bridges.) Both the player and the lurking critter can move diagonally from room to room as well as orthogonally. The critter will move at random, but only 50% of the time.

Room1 is a room. Room2 is east of Room1. Room3 is east of Room2. Room4 is east of Room3.

Room5 is south of Room1. Room6 is east of Room5 and south of Room2. Room7 is east of Room6 and south of Room3. Room8 is east of Room7 and south of Room4.

Room9 is south of Room5. Room10 is east of Room9 and south of Room6. Room11 is east of Room10 and south of Room7. Room12 is east of Room11 and south of Room8.

Room13 is south of Room9. Room14 is east of Room13 and south of Room10. Room15 is east of Room14 and south of Room11. Room16 is east of Room15 and south of Room12.

Room5 is southwest of Room2. Room6 is southwest of Room3 and southeast of Room1. Room7 is southwest of Room4 and southeast of Room2. Room8 is southeast of Room3.

Room9 is southwest of Room6. Room10 is southwest of Room7 and southeast of Room5. Room11 is southwest of Room8 and southeast of Room6. Room12 is southeast of Room7.

Room13 is southwest of Room10. Room14 is southwest of

Room11 and southeast of Room9. Room15 is southwest of Room12 and southeast of Room10. Room16 is southeast of Room11.

The lurking critter is a man in Room4.

Brightness is a kind of value. The brightnesses are glowing brightly, glowing faintly, and glowless.

The player carries a sword. The sword has a brightness. The brightness of the sword is glowless. The description is "A trusty critter-sensing weapon[if the brightness of the sword is glowing faintly]. It's glowing faintly[otherwise if the brightness of the sword is glowing brightly]. It's glowing brightly[end if]."

This next routine does two things. It always adjusts the sword-glow to reflect the sword's current proximity to the lurking critter. It then reports a change in the sword-glow — but only if the player carries the sword. I chose to do it this way because in the real world, you'd be less likely to notice a change if the sword were simply lying nearby than if it's in your hand.

To adjust sword-glow to (b - a brightness):

```
let current glow be the brightness of the sword;
now the brightness of the sword is b;
if b is the current glow:
    do nothing;
otherwise if b is glowless:
    if the player carries the sword:
        say "Your sword is no longer glowing.";
otherwise if b is glowing faintly:
    if the player carries the sword:
        say "Your sword glows with a faint blue
glow.";
otherwise:
    if the player carries the sword:
        say "Your sword is glowing brightly."
```

This next definition is used, rather than the library's default

terminology, “adjacent room,” because room adjacency isn’t considered to exist if two rooms are separated by a door. You might want to add doors to your game.

Definition: a room is neighboring if the number of moves from it to the location is 1.

And finally, we’ll move the critter (maybe) and adjust the sword-glow:

Every turn:

if a random chance of 1 in 2 succeeds:
 let current location be the location of the lurking critter;
 let next location be a random room which is adjacent to the current location;
 if the lurking critter is visible:
 say "The critter [one of]slouches[or]slithers[or]shambles[or]lurches[at random] away."
 move the lurking critter to next location;
 if the lurking critter is visible:
 say "A critter [one of]oozes[or]staggers[or]ambles[or]creeps[at random] into the room."
 [Whether or not the critter has moved, we need to adjust the sword-glow, because the player may have moved.]
 if the lurking critter is in the location:
 adjust sword-glow to glowing brightly;
 otherwise if the lurking critter is in a neighboring room:
 adjust sword-glow to glowing faintly;
 otherwise:
 adjust sword-glow to glowless.

Restraints

Preventing the player from performing certain actions in certain situations is a standard type of puzzle. For instance, if the player is

wearing handcuffs, picking things up (that is, using the TAKE or GET command) probably shouldn't work. I'll leave it up to your imagination to figure out how the player character might be able to remove a pair of handcuffs while unable to pick up the key. In the example below, a simple workaround is used — the player is allowed to pick up the key, but nothing else.

This example, which was posted by Zeborah on the forum at intfiction.org and then revised by me with a little help from Mike Tarbert, provides a general-purpose way to intercept actions depending on what sort of restraint the PC is wearing. It uses a table to correlate actions with restraints.

A restraint is a kind of thing. A restraint is usually wearable. The blindfold, the gag, the ball-and-chain, and some handcuffs are restraints.

Instead of doing something when the player wears a restraint:

repeat through the Table of Restricted Movements:

if the player wears the restraint entry:

let impulses be a list of action names;

let impulses be the movement entry;

if the action name part of the current action

is listed in impulses:

say "You have no hope of [the

current action] while wearing [the restraint entry]." instead;

continue the action.

The handcuffs can be locked or unlocked. The handcuffs are locked.

Instead of locking the handcuffs with the small iron key:

if the handcuffs are locked:

say "They're already locked.";

otherwise if the player does not carry the small iron key:

say "You don't seem to have the key.";

otherwise:

now the handcuffs are locked;

say "You lock the handcuffs with the small iron key."

Instead of taking off the handcuffs:
if the handcuffs are locked:
 say "The handcuffs seem to be locked.";
otherwise:
 now the player carries the handcuffs;
 say "You remove the handcuffs."

Instead of wearing the handcuffs:
if the handcuffs are worn:
 say "You're already wearing the handcuffs.";
otherwise if the handcuffs are locked:
 say "You'll need to unlock the handcuffs before you
can put them on.";
otherwise:
 now the player wears the handcuffs;
 say "You put on the handcuffs."

Instead of unlocking the handcuffs with the small iron key:
if the handcuffs are unlocked:
 say "But they're not locked!";
otherwise if the player does not carry the small iron key:
 say "You don't seem to have the key.";
otherwise:
 now the handcuffs are unlocked;
 say "It's awkward, but you manage to insert the key
in the keyhole and turn it. Now the handcuffs are unlocked."

Instead of taking the small iron key when the player wears the
handcuffs:
 now the player carries the small iron key;
 say "You manage to pick up the key, even though you're
wearing handcuffs."

Instead of opening the tool chest when the player wears the
handcuffs:
if the tool chest is open:
 say "It's already open.";
otherwise:
 now the tool chest is open;

say "It's awkward, but you manage to open the tool chest while wearing the handcuffs."

The Dungeon is a room. "A dank and dismal dungeon. You can go north."

The Dismal Crypt is north of the Dungeon. "The walls of the crypt are oozing...."

The player wears the ball-and-chain and the handcuffs.

The tool chest is an openable container in the Dungeon. The tool chest is closed. The blindfold and gag are in the tool chest. The small iron key is in the tool chest.

[Due to a bug in the Inform compiler, we have to split the list of actions that you can't take while wearing the handcuffs into three separate rows in the table:]

Table of Restricted Movements

restraint movement

ball-and-chain {going action, jumping action, entering action, exiting action, getting off action, climbing action}

gag {eating action, kissing action, answering it that action, telling it about action, asking it about action, asking it for action, saying yes action, saying no action, tasting action, saying sorry action}

handcuffs {taking action, removing it from action, taking off action, dropping action, putting it on action, inserting it into action, searching action, touching action}

handcuffs {waving action, pulling action, pushing action, turning action, squeezing action, eating action, consulting it about action, locking it with action, unlocking it with action, switching on action, switching off action}

handcuffs {opening action, closing action, wearing action, attacking action, showing it to action, throwing it at action, cutting action, tying it to action, drinking action, swinging action, rubbing action, setting it to action}

blindfold {looking action, searching action, examining action}

Test me with "n / remove ball-and-chain / remove handcuffs / open chest / unlock handcuffs with key / remove handcuffs / remove ball-and-chain / n".

This example takes advantage of the fact that when the Inform compiler builds rulebooks, it lists more specific rules ahead of more general rules. The Instead rules for the tool chest, key, and handcuffs will be listed before the general-purpose Instead rule, so they'll allow the player to solve the puzzle by opening the chest, picking up the key, and then unlocking the handcuffs.

The example also shows how to use a table containing list entries, and how to use the phrase “action-name part of the current action,” which is not a syntax mentioned elsewhere in this *Handbook* (nor, for that matter, in *Writing with Inform*). It’s a useful syntax to know. For instance, if the current action is “going north”, the action-name part of the action is “going”.

After removing the handcuffs, you can experiment further with this example by wearing the blindfold and trying to examine things, or by adding an NPC, wearing the gag, and then trying to talk to the NPC.

Broken Eggs

This next example was originally written by Jason Travis and posted in the newsgroup, in response to a question from Rob Cowell about how to break a box full of eggs when the box was dropped. I’ve expanded the example quite a bit. It shows how to handle a collection of indistinguishable objects (the eggs) when any individual egg can be either broken or unbroken.

First, we’ll set up the game and let Inform know that an egg is a kind of thing. We’ll add some code that will allow eggs to be broken or unbroken. Note the use of a couple of “before printing”

rules to let the player know what sort of egg is being mentioned. This is a handy alternative to changing the printed name of an egg object when the egg itself is in the process of getting broken.

"Humpty Dumpty Doesn't Live Here" by Jason Travis & Jim Aikin

The story headline is "A heart-rending tale of clumsiness and its irreversible consequences,"

The Kitchen is a room. "A well-appointed kitchen with all sorts of things you really don't need to interact with."

An egg is a kind of thing. An egg can be unbroken or broken. An egg is usually unbroken. The description is "[if unbroken]Ovoid and whitish.[otherwise]Yolk and other stuff grotesquely splashed in an interesting pattern among various sharp bits of shell."

Understand the unbroken property as describing an egg.

Understand "sharp", "bits", "shell", "yellow", and "yolk" as broken. Understand "whole", "white", "whitish", "ovoid", and "fresh" as unbroken.

Before printing the name of a broken egg, say "broken".

Before printing the plural name of a broken egg, say "broken".

We don't want the player carrying around broken eggs, so we'll get rid of them if the player tries to take them. This next bit of code illustrates the use of the word "called" to create a reference (BE) that we can use while writing the Instead rule. In this case, we could just as easily skip the "called" reference and say "remove the noun from play", but "called" is a handy bit of syntax to know, so we'll use it here.

Instead of taking a broken egg (called BE):

say "You spend a good deal of time cleaning it up, throwing the gooey debris into the trash.";

remove BE from play.

Next, we need a box with some eggs in it. Note the use of the text substitution “[box-contents]”. This lets us write a whole To say rule that will mention the eggs in the box if there are any. By default, Inform doesn’t list the contents of an open container when the container is examined. But since broken eggs are highly noticeable, we’ll tack a list of things in the eggbox onto the description. The carry out rule for examining the eggbox causes Inform not to print out an extra line repeating the contents of the box. This is not strictly necessary; we could let Inform do this for us. But it would make the list of contents into a separate paragraph. The code below tucks the list of contents neatly into the end of the main paragraph.

The eggbox is a closed openable container in Kitchen. The description is "It is made of recycled paper, and is decorated with a garish cartoon showing a line of happy chickens with their wings wrapped across one another's shoulders as they dance the can-can[box-contents].". The eggbox contains six eggs. Understand "box", "recycled", "paper", "happy", "chickens", and "carton" as the eggbox.

Carry out examining the eggbox:

```
say "[description of the eggbox][line break]";  
rule succeeds.
```

To say box-contents:

```
if the eggbox is closed:
```

```
    do nothing;
```

```
otherwise if the number of things in the eggbox is 0:
```

```
    do nothing;
```

```
otherwise:
```

```
    say ". In the box you can see [a list of things in the  
eggbox]."
```

Now it’s time to break some eggs. The first part is easy. If the player uses the command DROP EGG, something bad will happen.

We'll break the egg in an After rule because we want to make sure the dropping action has been successfully carried out. If we used an Instead rule, we'd have to move the broken egg to the floor of the room manually, because the Instead rule would bypass Inform's normal handling of the DROP action. We'd also have to make sure the player was actually carrying the egg, for the same reason. With an After rule, our code can be simpler and less error-prone.

The consequences of dropping the eggbox are more complicated. We're going to assume that if the eggbox is closed, the eggs in it won't break when the box is dropped. (Kids — don't try this at home!) If the box is open, the eggs in it will break. But what if the box contains both some broken eggs and some unbroken ones? That could happen, for instance, if the player uses the commands OPEN BOX, TAKE EGG, DROP BOX, PUT EGG IN BOX, TAKE BOX. At this point the box would contain (probably) some broken eggs and an unbroken one.

After dropping an egg (called E):

now E is broken;

say "The egg tumbles to the floor in slow motion, breaking apart spectacularly. Somewhere in the distance you hear the forlorn cluck-cluck-cluck of a mother hen."

After dropping the eggbox:

if the eggbox is closed:

if the eggbox does not contain an egg:

say "The empty box skitters across the floor.";

otherwise if the eggbox contains a broken egg:

say "The eggbox makes a sort of squishy, sloshing sound as it hits the floor.";

otherwise:

say "You hear [the number of eggs in the eggbox in words] egg[s] jouncing around safely in the carton.";

otherwise:

if the eggbox does not contain an egg:

say "The empty box thunks hollowly on the

```
floor.";  
    otherwise if the eggbox contains an unbroken egg:  
        say "Whoops! Broken [run paragraph on]";  
        if the number of unbroken eggs in the  
eggbox is greater than 1:  
    say "eggs.:";  
    otherwise:  
        say "egg.";  
        now every egg in the eggbox is broken;  
    otherwise:  
        let N be the number of broken eggs in the  
eggbox;  
        say "The broken egg[if N is greater than 1]slosh[otherwise] sloshes[end if] around viscously in the eggbox as  
it hits the floor."
```

Studying this After rule may help you see how to structure blocks of code. The outermost if-test is “if the eggbox is closed … otherwise”. Within each of these blocks, we test whether the eggbox does not contain an egg, and deal with that possibility. And so on.

The use of “[run paragraph on]” and “let N be the number...” is also worth a quick look, if you’re not familiar with these tools.

Indoors & Outdoors

Inform’s built-in library creates rooms in a basic way. They have no walls, floor, or ceiling. If outdoors, they have no ground or sky. Such objects can easily be created as backdrops. A more serious limitation is that even outdoor rooms are, by default, “sealed containers.” You can’t look from one outdoor room into another and see anything that’s there.

My first thought was to bundle the example game below as an extension, in order to provide these features and a few others for

anyone who might find them useful. But I suspect authors will almost always want to customize the implementation in various ways. Since none of the code in the example game is tucked away in an extension, you can easily copy it into your own game and modify it as needed.

If you want to write a realistic outdoor setting, spend some time studying **page 3.4**, “Continuous Spaces and the Outdoors,” in the *Recipe Book*. The examples on that page illustrate some useful techniques. For the present example, we’re going to implement both outdoor and indoor rooms. We’ll start by creating some backdrops and a couple of kinds of room. (Note that to use this code, you will usually need to add a few extra words to each of your existing room definitions, to tell Inform whether the new room is an indoor room or an outdoor room.)

We need a special “check taking” rule for the sky, because by default Inform will respond to the player’s attempt to take a backdrop by saying “That’s hardly portable.” This response works fine for walls, floor, ceiling, and ground, but not for the sky.

An outdoor room is a kind of room. An indoor room is a kind of room.

The sky is a backdrop. The description is "A bright and cloudless blue."

Check taking the sky:
say "You can't touch the sky.";
rule fails.

The ground is a backdrop. The description is "The ground is a bit uneven." Understand "uneven" as the ground.

The ceiling is a backdrop. The description is "A few cobwebs up there." Understand "cobwebs" as the ceiling.

The floor is a backdrop. The description is "The floor is flat and level."

A backdrop has a direction called wall-direction. The wall-direction of a backdrop is usually up.

A wall is a kind of backdrop.

The east wall is a wall. The wall-direction of the east wall is east.

The north wall is a wall. The wall-direction of the north wall is north.

The south wall is a wall. The wall-direction of the south wall is south.

The west wall is a wall. The wall-direction of the west wall is west.

The description of a wall is "It's vertical." Understand "walls" as the plural of a wall.

A corner is a kind of backdrop.

The northeast corner is a corner. The wall-direction of the northeast corner is northeast.

The northwest corner is a corner. The wall-direction of the northwest corner is northwest.

The southeast corner is a corner. The wall-direction of the southeast corner is southeast.

The southwest corner is a corner. The wall-direction of the southwest corner is southwest.

The description of a corner is "Two walls join here at right angles." Understand "corners" as the plural of a corner.

Defining some of the directions as diagonal will become important if the player tries LOOK NORTHEAST, for instance, while indoors. We want to refer to the corner of the room, not to a wall (since most likely there will be two walls meeting in the northeast). Having taken care of that detail, we create a pair of regions, in order to put the backdrops in them.

A limitation of Inform, which may come into play if you try adapting the code in this example for use in your game, is that regions can't overlap. (The basic way of handling region definitions is explained on p. 129.) Because of this limitation, if you use the code below you won't be able to include both an indoor room and an outdoor room in any of the regions you might want to define in your game. Indoor rooms are in the Great Indoors

region and outdoor rooms in the Great Outdoors region.

A direction can be orthogonal or diagonal. A direction is usually orthogonal. Northwest is diagonal. Southwest is diagonal. Northeast is diagonal. Southeast is diagonal.

The Great Outdoors is a region. All outdoor rooms are in the Great Outdoors.

The Great Indoors is a region. All indoor rooms are in the Great Indoors.

The sky is in the Great Outdoors. The ground is in the Great Outdoors.

The floor is in the Great Indoors. The ceiling is in the Great Indoors. The east wall is in the Great Indoors. The north wall is in the Great Indoors. The west wall is in the Great Indoors. The south wall is in the Great Indoors.

The northeast corner is in the Great Indoors. The northwest corner is in the Great Indoors. The southeast corner is in the Great Indoors. The southwest corner is in the Great Indoors.

Next, we'll add some code to let the player use commands of the form LOOK EAST. This type of command will do one thing if the player is in an indoor room (it will examine a wall) and another if the player is in an outdoor room (it will use the new direction-looking action that we're about to define).

Note the use of the “listed instead of” line below to replace a default library rule with our own version. The library’s default just prints out a message, but we need more nuance.

Carry out examining (this is the new examine directions rule):
if the noun is a direction:
 if the location is an indoor room:
 repeat with item running through backdrops
 in the location:
 if the wall-direction of item is the

noun:

try examining item instead;

otherwise:

try direction-looking the noun instead;

otherwise:

continue the action.

The new examine directions rule is listed instead of the examine directions rule in the carry out examining rulebook.

Looking toward is an action applying to one visible thing.
Understand "look toward [any room]" as looking toward.

Chosen direction is a direction that varies.

Check looking toward:

if the noun is the location:

try looking instead;

otherwise if the noun is not neighboring:

say "You can't see that far." instead.

Carry out looking toward:

now the chosen direction is the best route from the location to the noun;

try direction-looking the chosen direction instead.

Direction-looking is an action applying to one visible thing and requiring light. Understand "look [direction]" as direction-looking.

Carry out direction-looking:

let D be the noun;

if the location is an indoor room:

if D is inside or D is outside:

say "You see nothing unusual.";

otherwise if D is up:

try examining the ceiling instead;

otherwise if D is down:

try examining the floor instead;

otherwise if D is diagonal:

say "The [D] corner of the room is an

```

ordinary corner.";
otherwise:
    say "The [D] wall looks like a wall.";
otherwise:
    let R be the room D from the location;
    if R is a room:
        assemble the huge-list for R;
    otherwise:
        now the huge-list is {};
    if the number of entries in huge-list is 0:
        say "You see nothing unusual in that
direction.";
    otherwise:
        say "Looking [D], you can see [huge-list with
indefinite articles]."

```

The code above uses a list (a global variable) called the huge-list, which we'll create in the next section. The huge-list is not a permanent thing; we'll assemble it dynamically each time it needs to be used. We'll do this by checking for huge things. A huge thing, as you might imagine, is something that's big enough to see from a distance when outdoors. Nothing in the game will be huge unless the author says it is.

Things that are huge will need to be added to scope in every turn when the player is in an outdoor room. This will assure that the player can refer to them in commands.

A thing can be huge. A thing is usually not huge.

Definition: a room is neighboring if the number of moves from it to the location is 1.

After deciding the scope of the player when the location is an outdoor room:

```

assemble the huge-list;
repeat with item running through huge-list:
    place item in scope.

```

The huge-list is a list of things that varies. The huge-list is {}.

To assemble the huge-list:

```
now the huge-list is {};
let room-inv be a list of things;
repeat with R running through neighboring rooms:
    now room-inv is {};
    repeat with item running through things in R:
        add item to room-inv;
    repeat with item running through room-inv:
        if item is huge:
            add item to huge-list.
```

To assemble the huge-list for (R - a room):

```
now the huge-list is {};
let room-inv be a list of things;
repeat with item running through things in R:
    add item to room-inv;
repeat with item running through room-inv:
    if item is huge:
        add item to huge-list.
```

Instead of examining a huge thing:

```
if the noun is not in the location:
    say "[The noun] [are] too far away for you to make
out any detail.";
otherwise:
    continue the action.
```

Before doing anything other than examining with a huge thing:

```
if the noun is not enclosed by the location:
    say "[The noun] [are] too far away.";
    rule fails;
otherwise:
    continue the action.
```

Next, we'll implement floorless rooms (more or less in the manner discussed on p. 141). The reason for including floorless rooms in the example will become apparent in a moment.

Limbo is a room. [Because this is the first room mentioned, we will soon have to make sure the player character starts the game in the Living Room.]

A room can be floorless. A room is usually not floorless. A room has a room called the drop zone. The drop zone of a room is usually Limbo.

After dropping something in a floorless room (called R):

let DZ be the drop zone of R;
move the noun to DZ;
say "[The noun] plummets down out of sight."

The final facet of this example is to let the player throw things from one room into another (but only when outdoors). First we'll add a few more vocabulary words as synonyms for "drop". We really only want these words to be used in the new direction-throwing action, but if we don't add them to the drop action, Inform will respond to the command TOSS THE BALL by saying "What do you want to toss the ball?" This would be ugly.

Note also that if there's any reason in the game why the player won't be allowed to drop things — such as being tied up — the game's code will need to prevent direction-throwing in that circumstance as well. If you omit this step, the player will have an unintended way to drop things, by typing something like THROW RABID GERBIL EAST.

Understand "hurl [something]", "toss [something]", and "pitch [something]" as dropping.

Understand "upward" as up.

Understand "downward" as down.

Understand "eastward" as east.

Understand "westward" as west.

Understand "northward" as north.

Understand "southward" as south.

Direction-throwing is an action applying to one thing and one

visible thing and requiring light. Understand "throw [something] [direction]", "hurl [something] [direction]", "pitch [something] [direction]", and "toss [something] [direction]" as direction-throwing.

To bounce is a verb. [Here, we add some verbs so we can use them in brackets in the say statements in the rules we're about to define. This will let Inform decide if the verb should be plural or singular in form.]

To come (he comes, they come, he came) is a verb.

[We're not going to let you throw things through a door from one room to another, on the theory that your aim isn't very good:]

Check direction-throwing:

if the player does not carry the noun:

say "You can't throw something you're not holding."

instead;

otherwise if the noun is huge:

say "[The noun] [are] too heavy to throw." instead;

otherwise if the location is not an outdoor room:

say "[The noun] [bounce] off the wall and [come] to rest on the floor.";

move the noun to the location;

rule succeeds;

otherwise:

let D be the second noun;

if the room D from the location is nowhere:

try dropping the noun instead.

If the direction-throwing action hasn't been stopped by the check rule, we know (a) that the player is carrying the noun, (b) that the noun is small enough to throw, (c) that the player is outdoors, and (d) that there is a room in that direction, to which the noun can be thrown.

The carry out rule, below, moves the thrown object off into whatever room exists in the direction the player has thrown the

object — unless the room in that direction is floorless. If the destination is floorless, the thrown object will instead end up in the drop zone of the floorless room.

The report rule checks to see where the noun has landed. If the player has tried to throw it up into a tree (a floorless room), it will by this time have landed somewhere else. This would most likely be the room the player is in (if she's standing at the base of the tree) — but that's not guaranteed. The player could be out on the limb of a tree and throw something south, toward the main part of the tree, thus causing it to drop to the ground below.

Carry out direction-throwing:

let D be the second noun;
let R be the room D from the location;
if R is floorless:
 let DZ be the drop zone of R;
 now the noun is in DZ;
otherwise:
 now the noun is in R.

To sail is a verb. To land is a verb.

To fall (he falls, they fall, he fell, it is fallen) is a verb.

Report direction-throwing:

if the noun is in the location:
 say "You throw [the noun], and [regarding the noun]
[they] [sail] away through the air, but a moment later [they] [fall]
back and [land] beside you.";
otherwise:
 say "You hurl [the noun] [second noun], and
[regarding the noun][they] [sail] away out of sight."

And here's an entirely pointless scenario with a few rooms and objects, which you can use to test the example. You can try throwing things in various directions while indoors or outdoors, looking various directions while indoors and outdoors, and

examining huge things that are far away.

The Living Room is an indoor room. "The front door is north, the kitchen south."

The player is in the Living Room. The player carries some galoshes.

The Kitchen is south of the Living Room. The Kitchen is an indoor room. "Not much here. You can go north."

The Yard is an outdoor room. The yard is north of the Living Room. "The lawn wants cutting. The front door is south, and the hill is east."

The Hill is an outdoor room. The Hill is east of the Yard. "From the top of the hill, you can see back west into the yard. There's a tree here you could climb."

The buffalo is in the Hill. The buffalo is huge. The description of the buffalo is "Big and brown." [Absurdly, the buffalo can be picked up and carried around. This makes it easy to try throwing huge things and so forth.]

The cabbage is in the Hill.

The ferris wheel is in the Hill. The ferris wheel is huge. It is fixed in place. The description of the ferris wheel is "Big and round."

The Treetop is a floorless outdoor room. "You're surrounded by leaves." The Treetop is up from the Hill. The drop zone of the Treetop is the Hill.

The Treetop is a floorless outdoor room. "You're surrounded by leaves." The Treetop is up from the Hill. The drop zone of the Treetop is the Hill.

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