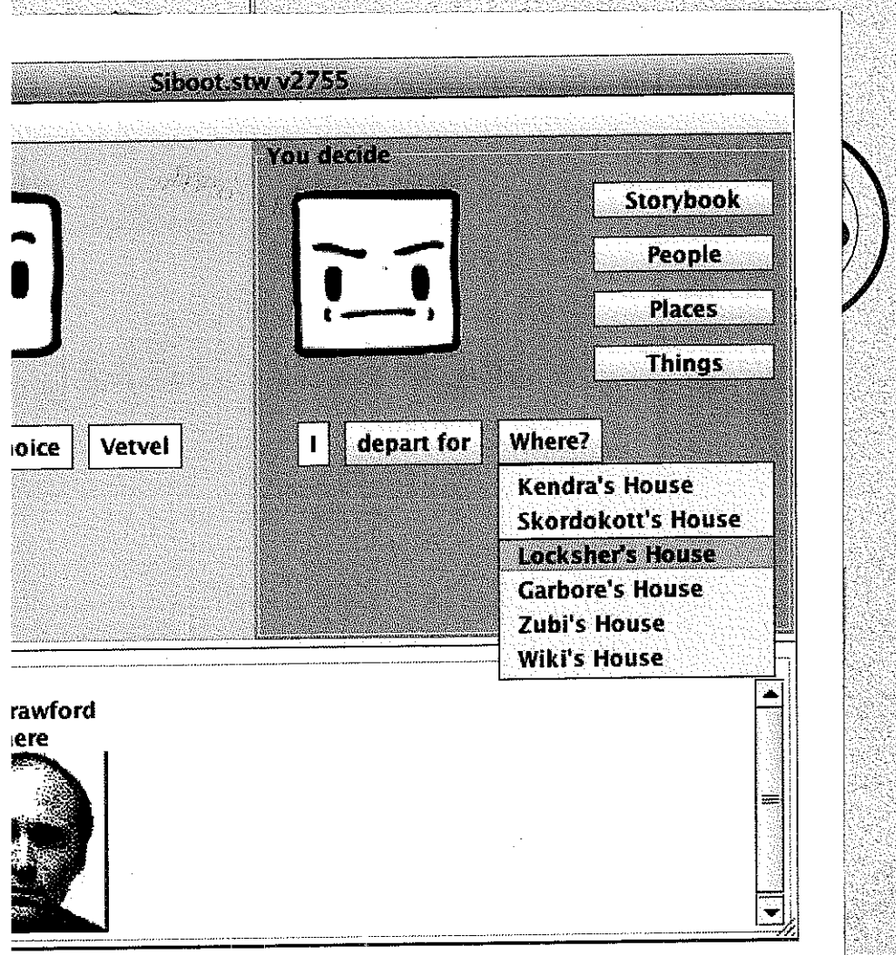


The Implementor's Creed by Stu Galley

I create fictional worlds. I create experiences.

I am exploring a new medium for telling stories.

My readers should become immersed in the story and forget where they are. They should forget about the keyboard and the screen, forget everything but the experience. My goal is to make the computer invisible.

I want as many people as possible to share these experiences. I want a broad range of fictional worlds, and a broad range of "reading levels". I can categorize our past works and discover where the range needs filling in. I should also seek to expand the categories to reach every popular taste.

In each of my works, I share a vision with the reader. Only I know exactly what the vision is, so only I can make the final decisions about content and style. But I must seriously consider comments and suggestions from any source, in the hope that they will make the sharing better.

I know what an artist means by saying, "I hope I can finish this work before I ruin it." Each work-in-progress reaches a point of diminishing returns, where any change is as likely to make it worse as to make it better. My goal is to nurture each work to that point. And to make my best estimate of when it will reach that point.

I can't create quality work by myself. I rely on other implementors to help me both with technical wizardry and with overcoming the limitations of the medium. I rely on testers to tell me both how to communicate my vision better and where the rough edges of the work need polishing. I rely on marketers and salespeople to help me share my vision with more readers. I rely on others to handle administrative details so I can concentrate on the vision.

None of my goals is easy. But all are worth hard work. Let no one doubt my dedication to my art.

http://mit.edu/6.933/www/Fall2000/infocom/creed.html

Lessons from *Chris Crawford on Interactive Storytelling*

1. Stories are complex structures that must met many hard-to-specify requirements.
2. Stories are about the most fascinating things in the universe: people.
3. Puzzles are not a necessary component of stories.
4. Spectacle does not make stories.
5. Visual thinking should not dominate storytelling.
6. Stories take place on stages, not maps.
7. The overall quality of interactivity (human-with-human or human-with-computer) depends on the product, not the sum of the individual quantities of the three steps You must have good listening *and* good thinking *and* good speaking to have good interaction.
8. Your designs should aspire to the ideal of metaphorically having sex with your users.
9. Fast turnaround is always better than slow turnaround.
10. The overall quality of an interaction depends on its depth as well as its speed.
11. Interactive storytelling systems are *not* "games with stories."
12. A storyworld is composed of closely balanced decisions that can reasonably go either way.
13. The storybuilder's most important task is creating and harmonizing a large set of dramatically significant, closely balanced choices for the player.
14. When you can't bash through a problem, go over its head.
15. Interactivity requires verb thinking.
16. Crawford's First Rule of Software Design: Ask "What does the user DO?"
17. Branching tree designs are always too much work for the designer and not enough meat for the player.
18. Emergence is *not* the same thing as magic.
19. Tackle the toughest problem first.
20. Interactive storytelling requires a sublanguage that both computers and humans can use.
21. The personality model must cover the behavioral range of your storyworld.
22. Keep the personality model as small as possible.
23. Achieve conciseness through orthogonality.
24. The personality model mirrors the behavioral universe of the storyworld.
25. Don't create special-case personality variables for individual verbs.
26. Use environmental manipulation to heighten drama, not foil the player.
27. Use goal injection to divert the player toward a better course.
28. Use a companion with an alterable personality to guide the player.
29. The Ticking Clock of Doom is effective but must be camouflaged.
30. Dropping the fourth wall is heavy-handed; use it only for comedic effect.
31. Do not impose your *preferences* on players; permit them all reasonable options and then impose the *consequences* of their choices.
32. Use scoring systems to guide players instead of mandates and prohibitions that constrain them
33. In tragedy, the reward is applause, not victory.
34. Interactive storytelling requires thousands of verbs.
35. It's difficult to recognize how astoundingly stupid an apparently reasonable algorithm can be.
36. Calculating anticipation behavior requires complex algorithms.
37. Someday inference engines will be useful in interactive storytelling--but not yet.
38. The development environment is just as important as the engine.
39. Use menu-driven systems for script editors.
40. Clearly indicate and define required but undefined arguments.
41. Provide all required lines of script on script initialization.
42. Lose the acronyms. Spell it out.
43. Use strongly typed, color-coded variables and functions.
44. Interactive fiction will not lead to interactive storytelling.
45. So far, hypertext fiction offers little more than interesting academic possibilities.
46. "Digital" does not mean "interactive."

Kendra

impulsive_cautious doubt_trust 4

C.V ~~stable~~ stable ~~cool volatile~~

treachery-loyalty 1

Gardbora

Secretive-communicative quiet-chatty?

unreliable-trustworthy 4

treachery-loyalty 1

Wiki

dishonesty-integrity 2

mistrust-faith

vain-modest 5

~~temper~~ ~~stable volatile~~ C.V

Lockshar

treachery-loyalty 1

dishonest-honest 2

suspicious-gullible 3 obligation

inconsiderate-kind

Stingy-generous

Zubsi

suspicious-gullible 3

vain-modest 5

treachery-loyalty 1

~~uncertain-settled~~ C.V

Skordskott

treachery-loyalty 1

contemptuous-respectful

Quiet-Chatty
Cool-Volatile

1 Treacherous-Loyal
2 Dishonesty-Integrity
3 Suspicious-Gullible
4 Unreliable-Trustworthy
5 Vain-Modest

False-Honest
←——▲——→ In
~~Integrity~~

accord _____ - Degree to which Actor inclined to believe other Actors have high value/trust

_____ Weight - Importance Actor places on

P _____ - how Actor values/trusts as I

C _____ - how confident

False-Honest
——Δ——
integrity How trustworthy I am.

False-Honest Weight
Δ How I need to be persuaded to trustworthy

KENDRA
IMPULSIVE_CAUTIOUS
VOLATILE_STABLE
TREACHERY_LOYALTY
DOUBT_TRUST

GARDBORA
SECRETIVE_COMMUNICATIVE
UNRELIABLE_TRUSTWORTHY
TREACHERY-LOYALTY

WIKI
DISHONESTY_INTEGRITY
MISTRUST_FAITH
VAIN_MODEST
STABLE-VOLATILE

LOCKSHER
TREACHERY_LOYALTY
DISHONEST-HONEST
SUSPICIOUS_GULLIBLE
INCONSIDERATE-KIND
STINGY-GENEROUS

ZUBSI
SUSPICIOUS-GULLIBLE
VAIN-MODEST
TREACHERY_LOYALTY
UNCERTAIN-SETTLED

SKORDSKOTT
TREACHERY_LOYALTY
CONTEMPTUOUS_RESPECTFUL

TRAIT Weight
accord Trait
perceived Trait
confidence Trait

FALSE_HONEST — How trustworthy or truthful you are
TREACHEROUS_LOYAL — Your allegiance or devotion to ~~the~~ others
OBNOXIOUS_CHARISMATIC — Your persistence or stubbornness over others
VAIN_MODEST — How self-centered you are
FEARFUL_COURAGEOUS — Your fortitude, strength & mental states
Hated_Loved — Used ~~to~~ to indicate one actor's Hate/Love for another (~~Hated~~ Hated-Loved)

TANAGA
IKATSIN
SPIAL

QUIET_CHATTY
COOL_VOLATILE
FALSE_HONEST
TREACHEROUS_LOYAL
OBNOXIOUS_CHARISMATIC
VAIN_MODEST
~~LOVE_HATE~~ ~~HATED_LOVED~~ HATED_LOVED
FEAR_BRAVERY

TANAGA
IKATSIN
SPIAL

~~FEAR_LOVE~~
~~FEAR_BRAVERY~~
? FEAR_COURAGE

T&B Novella Names

1		Siboot	3	t	Sufupican
	s	Afrogit (Imago)	4	k	Feslym
	j	Dagbur			Theorid
	r	Subardan			Menkili
	j	Grad		k	Nafimko
		Smick		k	Kendra
	t	Prignine		f	Gardbore
		Iburical		f	Promtila
		Kefscape		f	Litkin
		Redlistik		f	Formote
		Bertoct			Fester (til)
		Grilfin			Sirk (til)
		Hortz		t	Skordokott
		Fredegund			Yelfim
		Eilen		t	Forago
	l	Shaleen		s	Zubi
	t	Foctrin		s	Norgentan
	j	Shenlow		l	Locksher
	s	Daframe		r	Wiki
2		Arien			Mortil
	r	Thrilken		r	Jukili
	l	Boxlen		f	Jopin
		Salmin		l	Tekula
		Artigul		j	Vetvel
	s	Amilcar		j	Menkili
	j	Sertgrid			Ganigil
	r	Ferliki			Flanl
	r	Grotilda			
		Tozuz			

s	Srol	Zubi f
j	Jomkar	Vetvel
t	Tayran	Skordokott m
k	Klaser	Kendra f
f	Frem	Gardbore m
l	Lokweel	Locksher m
r	Ripi	Wiki m

Notes from rereading T&B novellas

Kendra - Spoiled growing up but not center of attention in school.
Thinks superior to others.
Anger in using equal.
Snooty.

Zubi - Bright, lively, brimming w/ energy & joy.
Unresolved feelings for Locksher
Can't trust her.
Mean streak.

Locksher - Loner, good hearted
Honest, gentle
Charismatic as leader

Wiki - Doesn't really care to be analyzed
Doesn't like to fight (passive/agressive)

Skordokott - Arrogant, brusque

Gardbore - Aloof, haughty

Mind combat - aura sleep
"The Land of Auras"

multiple rounds of combat in a single night?

Win w balanced set of, tanaga, katsin & shial instead of 8-8-8?

Judge of the Campaign - Most senior teacher on Ilinx, insures fairness & decorum of campaign.

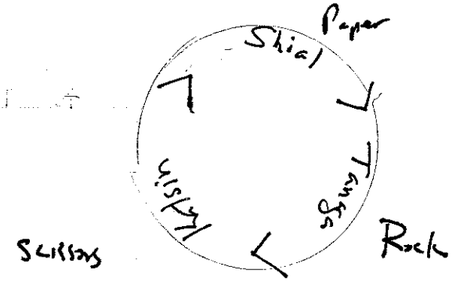
Species - prejudice - evil thoughts on Ilinx

According to T&B novella - "Sufupican's Inaugural Sermon"

Power conquers Love
Love overwhelms Truth
Truth prevails over Power

The examples in the T&B Game instructions - "How to Win" Let me declare that

Shial = Power
Tanaga = Love
Katsin = Truth



From Chris' 1/31/09 post in the Announcements topic in my Siboot design diary:

1. This has to be your project. Storytron is an entirely different medium, and the original Siboot will need a lot of change to work well in the new medium. Do not allow yourself to be hamstrung by a desire to maintain fidelity with the original
2. You probably should get rid of the Chris Crawford character. He really was great fun, and he provided some useful advice, but I suspect that he's not the ideal identity to perform that function. How about having a Bill Maya character who performs the function?
3. You'll definitely have a problem including the idea of the interstitial stories. They were a good kluge in 1987, but they won't work here. You might be able to put some of that information into the background material on the various Actors and Props
4. An especially interesting problem arises from the auras. Do you make each one a Prop? If so, there will be a LOT of them. You could just have three Actor Traits called TanagaCount, KatsinCount, and ShialCount, using Number2BNumber and BNumber2Number to handle them.
5. The central problem is the formation of relationships with others. Betrayal should always be a negative.
6. You could make knowledge of other Actor's aura counts variable in confidence.
7. Gee, maybe there's no need for treating the auras as integers. How about auras as straight BNumbers?
8. Tanaga, katsin, and shial are meant to signify trust, fear, and love. Perhaps possession of an excess of an aura would render an Actor more trustworthy, frightening, or lovable. Or more gullible, fearful, or loving. Or both.

Tanaga = Trust
Katsin = Fear
Shial = Love

Fear conquers Love
Love conquers Trust
Trust conquers Fear

QUIET_CHATTY
COOL_VOLATILE

DISHONEST_HONEST - FALSE_HONEST
DISLOYAL_LOYAL - TREACHEROUS_LOYAL
VAIN_MODEST
LOVE_HATE

OBNOXIOUS | CHARISMATIC
CHARISMA

FALSE_HONEST
~~DISLOYAL_LOYAL~~
TREACHEROUS_LOYAL
} A trustworthy person

↑ CALCULATE TRUSTWORTHINESS BASED ON THESE 2 TRAITS ?

WAIT
~~GO TO~~ WANT TO GO TO / WANT TO FIND
GREET
SAY GOODBYE
SAY WITH FEELING
ACCUSE
  BROKE TRUST BOND
  BROKE ATTACK BOND
OFFER TO REVEAL
  ACCEPT
  REJECT
    BEG
    THREATEN
TELL
  BETRAY
  ANSWER
ASK
~~PROMISE~~
PROMISE
  WON'T BETRAY
  WON'T ~~BETRAY~~ ATTACK

wait
want to go to
Want to go to
want to find
greet
say goodbye to
offer to reveal
accept offer
reject offer
beg
threaten
tell
ask
promise won't betray
promise won't attack
accuse of betrayal
accuse of attack
say with feeling
attack
defend
resign

My initial pass at a Siboot verb list (items in brackets [ ] are placeholders where actors, stages, props etc would be selected):

wait

want to go to [stage]

want to find [actor]

greet [actor] warmly|nicely|sincerely|coolly|threateningly|haughtily|formally

say goodbye to [actor]

offer to reveal [actor] [aura] if [actor] tell you [actor] [aura]

accept offer

reject offer

beg [actor]

threaten [actor]

tell [actor] that [actor] betrayed [actor]

ask [actor] who betrayed you

promise won't betray [actor]
promise won't attack [actor]

say with feeling
- ~~small talk~~, ~~flatter~~
- ~~trust~~, ~~fear~~, ~~love~~
- ~~don't fear~~, ~~don't trust~~, ~~don't love~~
- ~~thanks~~, ~~forgive~~, ~~sorry~~
- ~~yell at~~, ~~deride~~

accuse of betrayal [actor]
accuse of attack [actor]

attack [actor] with [aura]

warmly
nicely
sincerely
coolly
~~[illegible]~~ agressively
haughtily
formally

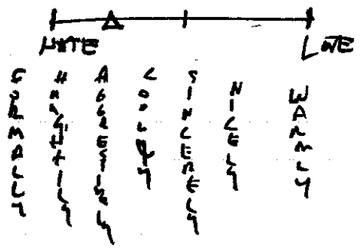
chat with [actor]
flatter [actor]
thank [actor]
forgive [actor]
apologize [actor]
yell at [actor]
deride [actor]

say trust [actor]
fear
love
don't fear
don't trust
don't love

defend with [aura]
resign

I'm comfortable with all these verbs except the "say with feeling" (a Trust & Betrayal legacy verb)
It's possible that some of the "say with feeling" modifiers could be changed into individual verbs.

forgive [actor]
apologize to [actor]
yell at [actor]
deride [actor]



Warmly extra-huge 0.8
nicely very large 0.6
sincerely large 0.4
coolly medium 0.0
agressively small -0.4
haughtily very small -0.6
formally extra-tiny -0.85

?

Best Practice writeup on customizing quantifiers

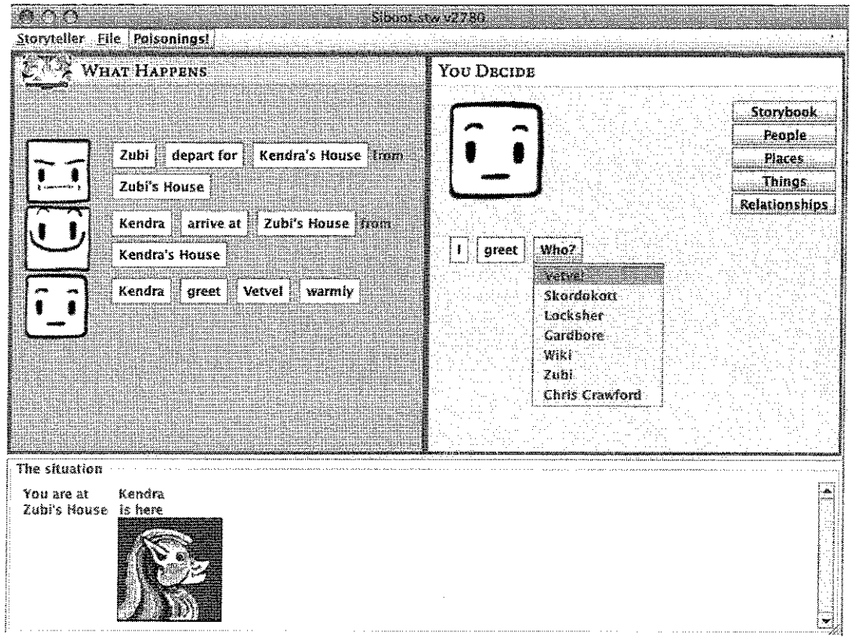
Greet - Person Greeted
Hub-after-Greet
~~[illegible]~~
Acceptable
All Actors who
Are Same Actor
Candidate Actor
this Subject

Greet - Person Greeting
Hub-After-Greet
Acceptable
Are Same Actor
Candidate Actor
this Subject

Vetrel what do?

Hub - on Stage
Acceptable
All Actors who
Are Same Actor
Candidate Actor
Protagonist

Arrive at, Wait
Hub - on Stage
Acceptable
All Actors who
Are Same Actor
This Subject
Candidate Actor



Should more than one actor (not including protagonist) be allowed on a stage?

If yes

Can you programmatically lock out (knowsMe = false) actors when two actors onstage for all other actors

If knowsMe for stage is false, doesn't show up in display list

If no,

When you greet an actor, that is the only actor you can converse with until you greet another actor

GREETING IS FIRST STEP IN STARTING CONVERSATION WITH SOMEONE.

IS IT BEST TO PUT ACTOR NAME CHATTING WITH IN GLOBAL ACTOR BOX?

GREETING ICEBOX DOESN'T WORK?

How much do I like you?

~~pHate~~ pHate_Love

Greet

Extremely hate agressively | somewhat hate formally | neither sincerely | somewhat love nicely | extremely love warmly

pHate_Love	Thinks Of	<Hate	<Dislike	<Neutral	<Like	<Love
		-1	-.5	0	.5	1
Kendra	Vetvel	√				
M(last (f)	Skordokott	√				
	Locksher	√				
	Gardbore	√				
	Wiki	√				
	Zubi	√				
Skordokott	Vetvel	√				
	Kendra	√				
Trygan (m)	Locksher	√				
	Gardbore	√				
	Wiki	√				
	Zubi	√				
Locksher	Vetvel	√				
	Kendra	√				
Lulcweed (m)	Skordokott	√				
	Gardbore	√				
	Wiki	√				
	Zubi	√				
Gardbore	Vetvel	√				
	Kendra	√				
	Skordokott	√				
Frem (m)	Locksher	√				
	Wiki	√				
	Zubi	√				
Wiki	Vetvel	√				
	Kendra	√				
Aqi (m)	Skordokott	√				
	Locksher	√				
	Gardbore	√				
	Zubi	√				
Zubi	Vetvel	√				
	Kendra	√				
	Skordokott	√				
Sol (f)	Locksher	√				
	Gardbore	√				
	Wiki	√				

11.14.09 These relationships have been set up in the Sibsot storyworld using the pHated-Loved tool

How to implement the Tanga, Katsin, Shial negotiations?

Every actor has three unipolar traits — Tanga, Katsin, Shial that indicates their own strengths.

Every actor also perceives other ~~traits~~ Actor's traits (pTanga, pKatsin, pShial) and has a level of confidence about those perceptions (cTanga, cKatsin, cShial).

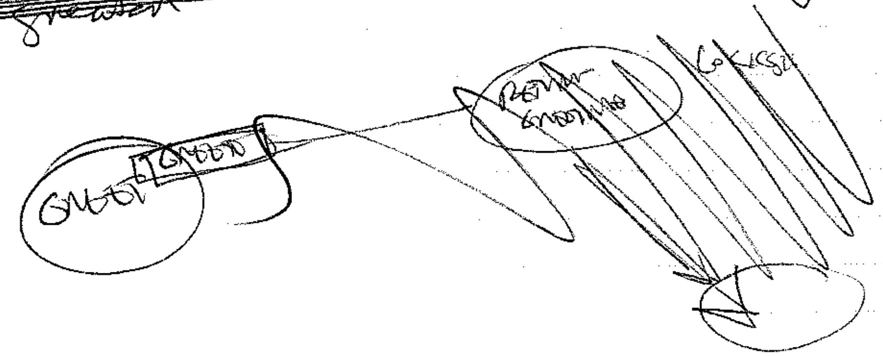
~~If~~

When asked to reveal another actors TKS, the actor has 3 options

- Accept offer — their cTKS is high
- Doesn't know — their cTKS is low
- Reject offer — depended on pLove-Hate for actor making the offer.

If your offer is accepted

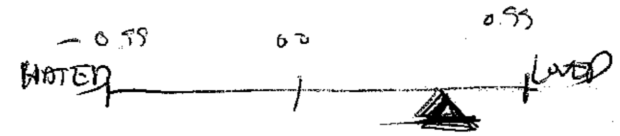
~~If an actor's greeted~~



[actor] return [actor] greeting [qualifier]
returns

IF AN ACTOR IS GREETED BY YOU THEY SHOULD RETURN YOUR GREETING EVEN IF THEY HATE YOU.

THERE OPTIONS FOR RETURNING YOUR GREETING ARE



VENUEL

KENDRA	NEUTRAL
SIGURDOTT	LOVE
LOCKSHEAR	DISLIKES
GRAVEBONE	NEUTRAL
WIKI	LIKE
ZUBE	DISLIKE

~~LOVED WARMLY 0.99~~
~~NICELY 0.6~~
~~SINCERELY 0.4~~
~~FORMALLY COOLLY 0.0~~
~~AGRESSIVELY -0.4~~
~~IGNORANTLY -0.6~~
HATED FORMALLY -0.55

LOVED ↕ HATED

WARMLY	0.99
NICELY	0.6
SINCERELY	0.4
FORMALLY	0.0
COOLLY	-0.4
IGNORANTLY	-0.6
AGRESSIVELY	-0.55

ClockAlarms

Actor argument of CreateClockAlarm event should hold Fate (though you can do so)
Actor argument should hold actor you want ClockAlarm to actor.

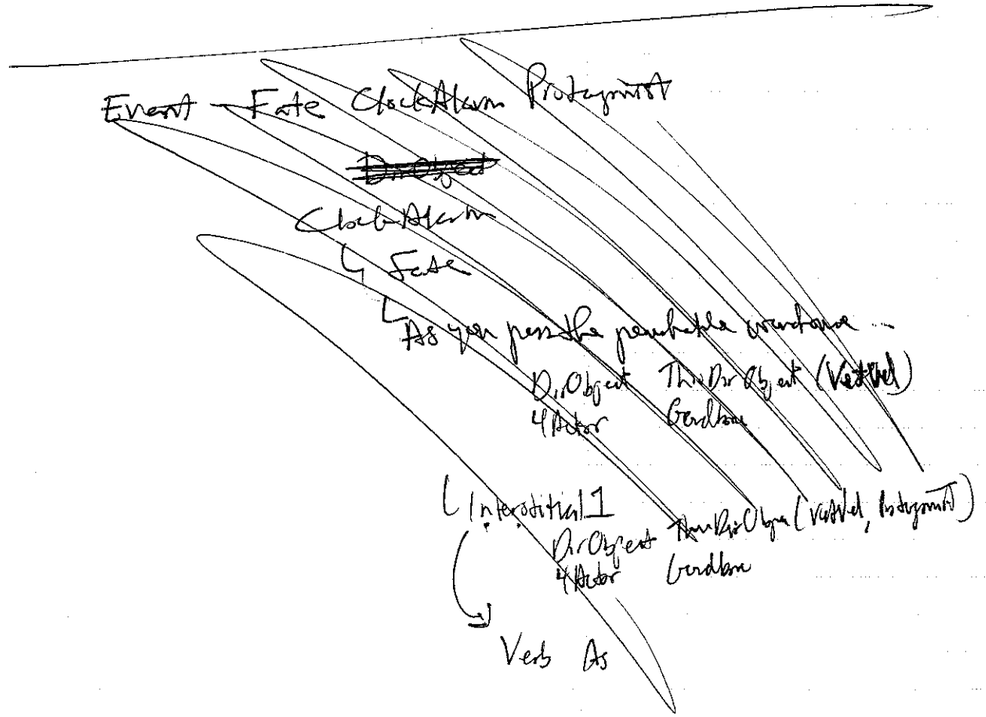
CreateClockAlarm
Actor
10

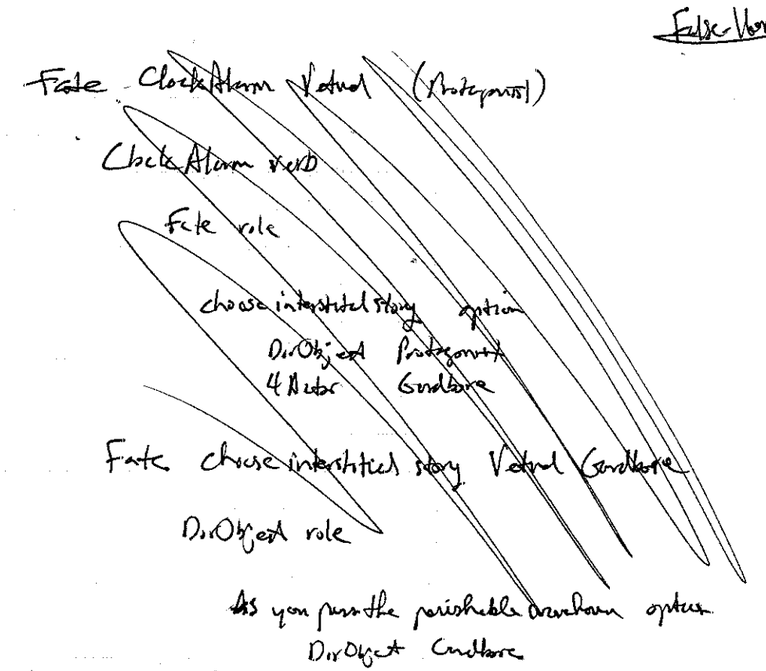
10 moments later, this event executes

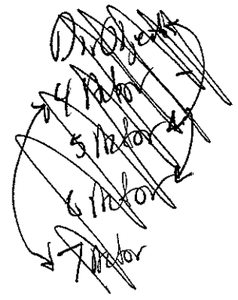
Fate ClockAlarm Actor

Can't make actor do something directly with ClockAlarm
Must have 2nd verb that looks like

Fate: makeItHappenToThis: Actor







Fate ClockAlarm Verbed

ClockAlarm
choose interstitial story
DirObject ThisDirObject
4Actor Cardboard

EventHappened
AreSomeVerbs
PastVerbs of

choose interstitial story
Suddenly the doors flies open
As you pass the perishables warehouse
Since you're in the neighborhood

Quest_Chatty ✓
Cool_Volatile ✓
False_Honest ✓
Treacherous_Loyal ✓
Obnoxious_Charismatic ✓
Vain_Modest ✓
Fear_Courage ✓

Hated_Loved ✓

Tanya ✓
Kelsin ✓
Shiel ✓

→ combat phase

	Greeting Quantifiers		PHated_Loved Display prefix	
Loves	warmly	−0.55	extremely	extra large 0.55
			very	huge 0.8
Likes	nicely	−0.6	somewhat	very large 0.6
			a little	large 0.4
	sincerely	−0.4	slightly	medium-large 0.2
Neutral	coolly	0.0	neither	medium 0.0
			slightly	medium-small −0.2
	formally	−0.4	a little	small −0.4
Dislikes			somewhat	very small −0.6
	haughtily	−0.6	very	tiny −0.8
Hates	aggressively	−0.55	extremely	extra tiny −0.55

If you greet someone, their return greeting quantifier should be their PHated_Loved for you blended with how you greeted them

Jack greets Kate warmly (0.55)
Kate loves Jack so her PHated_Loved for Jack is 0.6 − 0.55
Kate should greet Jack warmly (0.55)

or

Jack greets Kate coolly (0.0)
Kate loves Jack so her PHated_Loved for Jack is 0.6 − 0.55
Kate's greeting to Jack should be based on two factors
Her PHated_Loved for Jack 0.55
How Jack greeted her − coolly 0.0

Kate's greeting should be somewhere here

I greet Kate warmly.
Jack greet Kate extra tiny

Kate returns Jack's greeting warmly.
Kate return greeting Jack extra tiny

I greet Kate aggressively.
Jack greet Kate extra tiny.

Kate returns Jack's greeting warmly.
Kate return ~~Jack~~ greeting Jack ~~extremely~~ extra tiny.

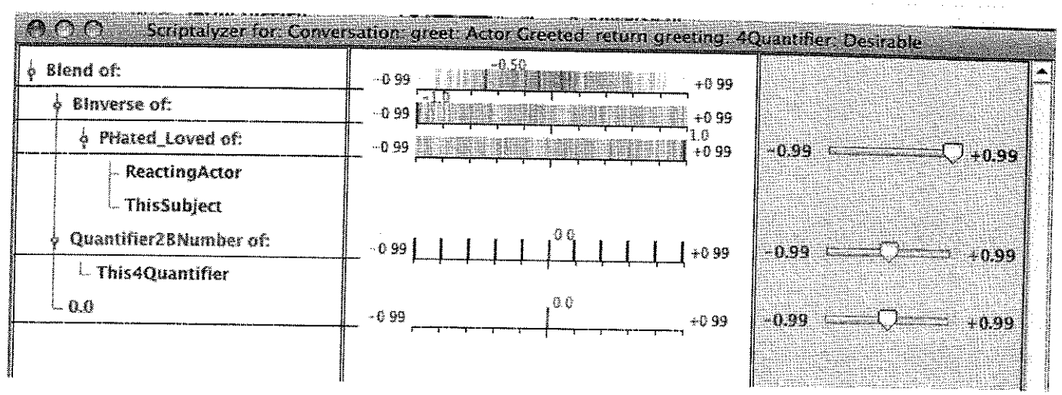
4th Quantifier
Desirable
PHated_Loved
Reacting Actor
this Subject

Loved 0.99

~~extremely~~ extremely 0.99
~~very~~ very
somewhat
a little
slightly
— neither — 0.0
slightly
a little
somewhat
very
extremely -0.99

Hated
— 0.99

warmly	-0.99	extra tiny
	-0.8	tiny
nicely	-0.6	very small
sincerely	-0.4	small
	-0.2	medium-small
coolly	0.0	- medium
	0.2	medium-large
formally	0.4	large
~~extremely large~~		
haughtily	0.6	very large
	0.8	huge
aggressively	0.99	extra huge



JACK VERY LOVED KATE
KATE VERY LOVED JACK

JACK GREETS KATE	KATE GREETS JACK
WARMLY	WARMLY
NICELY	NICELY
SINCERELY	NICELY
COOLLY	SINCERELY
FORMALLY	SINCERELY
HAUGHTILY	COOLLY
AGGRESSIVELY	FORMALLY

THE WAY KATE RETURNS JACK'S GREETING IS DEPENDENT ON TWO FACTORS:

1. HOW SHE FEELS ABOUT HIM
2. HOW HE GREETS HER.

LATE

H — L

	0.0	C-V	C-V
Warmly	W	W	W
nicely	n	n	n
sincerely	n	S	S
coolly	S	S	S
formally	S	f	f
haughtily	c	f	f
angrily	f	h	h

LOCALE

H — L

	0.0	C-V	C-V
Warmly	S	W	W
nicely	S	S	S
sincerely	S	S	S
coolly	c	c	c
formally	f	f	f
haughtily	f	a	a
angrily	f		

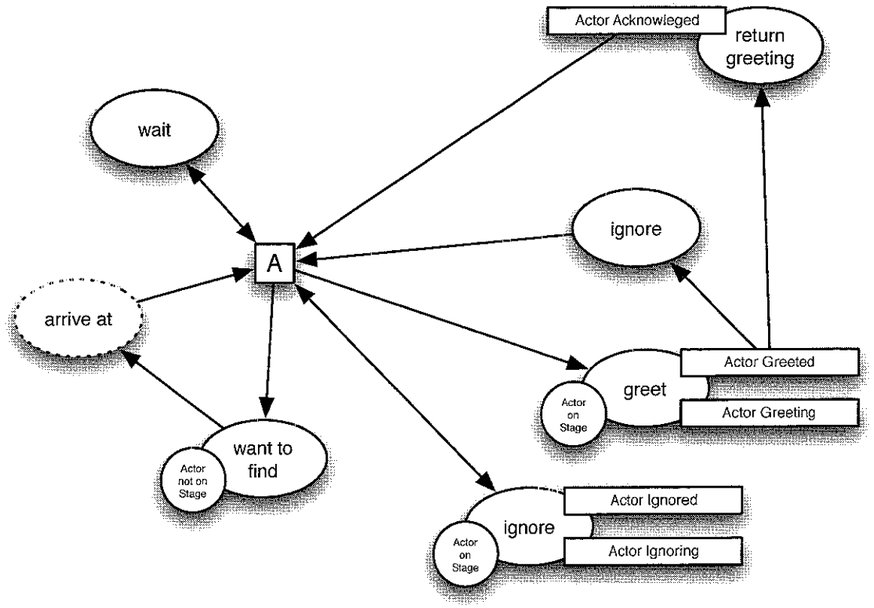
HATE _____ LOVE

Warmly / nicely / sincerely — coolly — warmly

ARE THERE TOO MANY GREET QUALIFIERS? MAYBE 3 ARE ENOUGH

Coolly / formally / haughtily — coolly

angrily — angrily — ignore — coolly, apologize to ask what's wrong



(1) *You Greet*

(2) *Hate_Love Other Actor Feels For You*

HATE _____ LOVE

Warmly
Nicely
Sincerely

Coolly _____ Sincerely _____ Nicely _____ Warmly

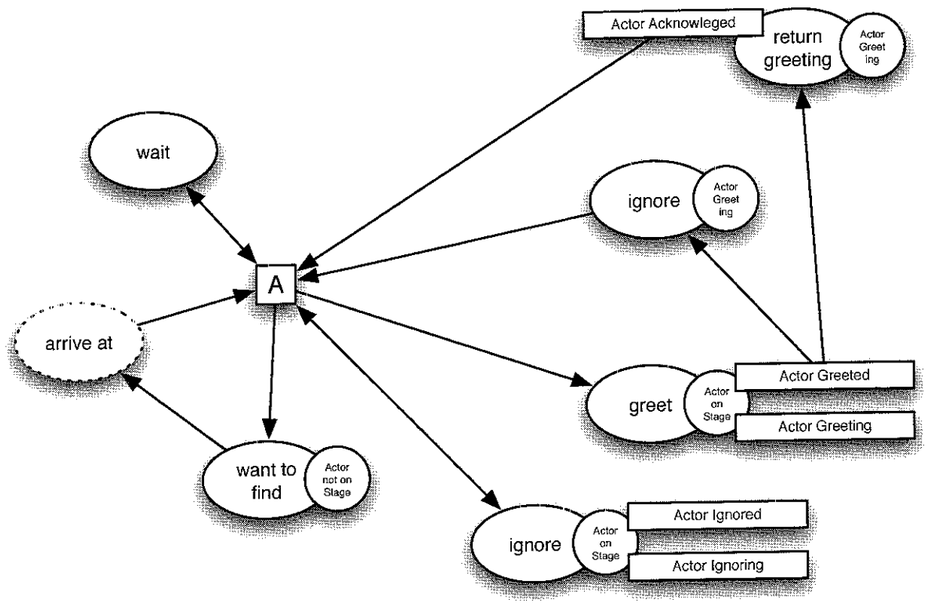
Coolly
Formally
Haughtily

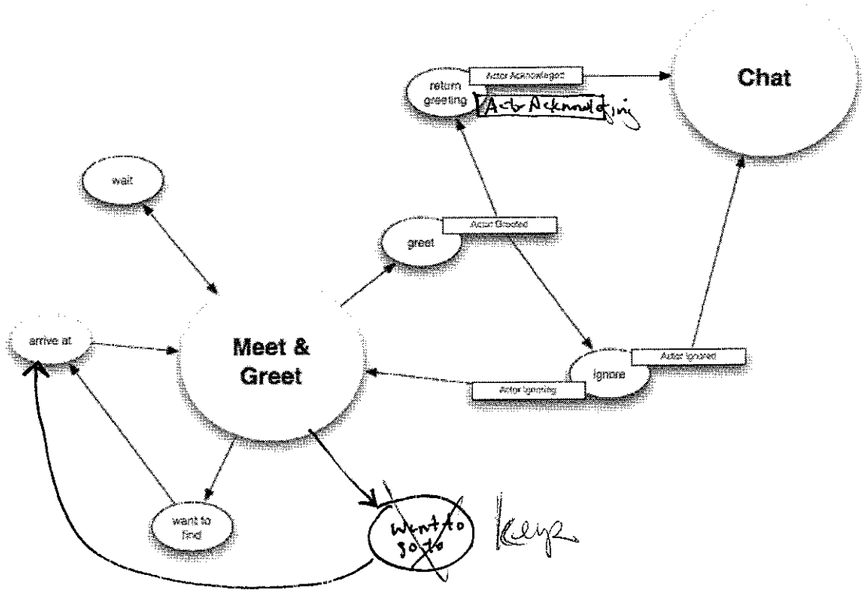
Haughtily _____ Formally _____ Coolly

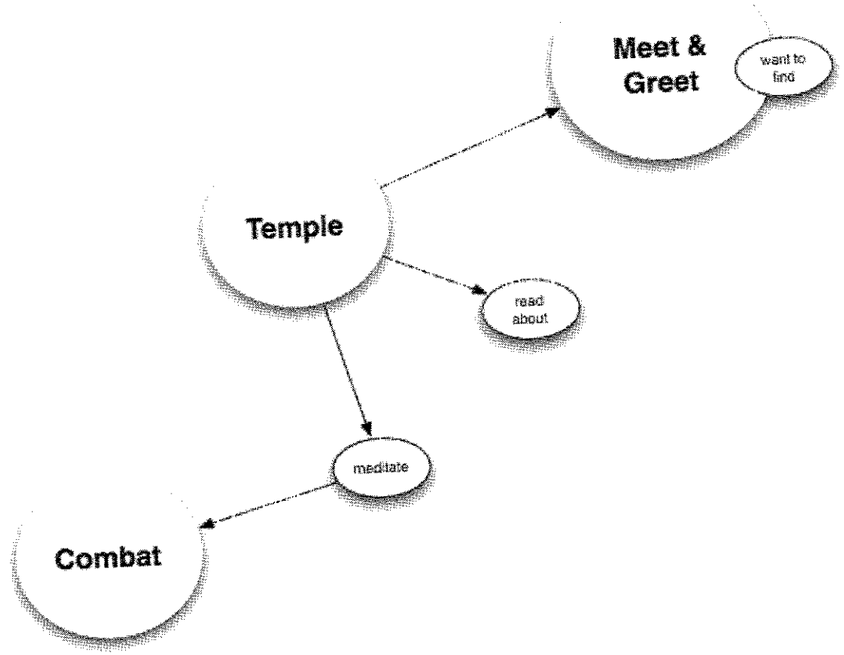
Angrily

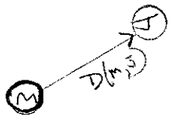
Angrily _____ Formally _____ Coolly

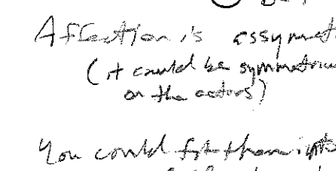
(3) *Other Actor Returns Greeting*


wait
A
arrive at
want to find
Actor not on Stage
Actor Acknowleged
return greeting
Actor Greet ing
ignore
Actor Greet ing
greet
Actor on Stage
Actor Greeted
Actor Greeting
ignore
Actor on Stage
Actor Ignored
Actor Ignoring


Chat
return greeting
Actor Acknowlegot
Actor Greeted
greet
wait
arrive at
Meet & Greet
Actor Ignored
ignore
Actor Ignoring
want to find

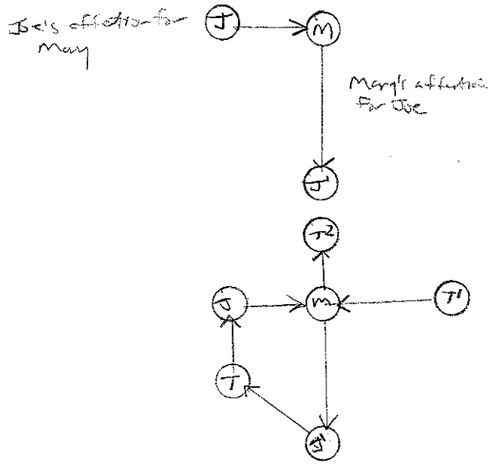

Meet & Greet
want to find
Temple
read about
meditate
Combat

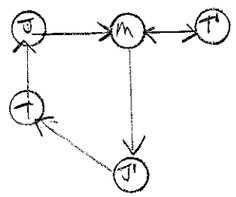




Affection is assymetrical
(it could be symmetrical though depending on the actors)

You could fix the thickness to 1D (1 unit) space if the line length changed when you selected each actor





- Affection can be visually represented as a distance between two actors
- The distance separating them is inverse affection

$$Distance = (1 - pBG) / (1 + pBG)$$

$$D(M,J) = (1 - (-0.1)) / (1 + (-0.1))$$
$$= 1.1 / 0.9$$
$$= 1.22222$$

$$D(J,M) = (1 - 0.5) / (1 + 0.5)$$
$$= 0.5 / 1.5$$
$$= 0.33333$$

Could represent it in 2D with 3 points and 2 lines

Adding a 3rd actor adds 4 more lines

Unless some of the relationships are symmetrical (Mary likes Tom as much as Tom likes Mary)

Chris says "the lengths of the arrows influence each other"

-1 ——(-0.1)——(0)—— 1 pBad_Good(Mary, Joe)

-1 ——(0)——(0.5)—— 1 pBad_Good(Joe, Mary)

Better way would be to say
"The lengths of the arrows could influence each other if they do..."
OR
The affection of one person towards a second person might affect the affection of a third person towards that same second person

V —chat with→ K

~~[illegible]~~

Any storyworld that hopes to earn ~~[illegible]~~ its "story" moniker must have some form of actor agency in order to provide something more than a one-sided action-reaction dialogue.

Actors able to help or hinder each other.

Actor Agency

Goals
- Homogeneous –
  - Actors pursue same goals
- Heterogeneous –
  - Actors pursue different goals
  - Rich, colorful

An information economy

~~[illegible]~~

information
intentions
counteractions

blackmail
lies
affairs?

Symmetrical vs. Assymmetrical Actors

1. Actors need to obtain information about each other.
2. They all have the same capabilities and they are equally active
3. They use the information gained to make plans (and stepwise plans)
4. Those plans lead to success or failure

pre-existing network of resentments & affinities

Chris suggestion about how to approach actor agency:

1. Start by confining all agency to reactions to the immediate situation. Use needs and pValues to control choices among Options.

2. Next add explicit references to the HistoryBook.

3. Then add longer-range considerations by means of more abstract Actor Attributes such as Weight Values or special purpose Attributes.

Sibboleth v1.0

chat with
DirObject Desirable
LIKE
~~[illegible]~~
promise
sing
flatter
chat with
DISLIKE

Someone responds to your greeting
If they like you they respond ~~with their pHated-Loved~~ a greet for based on their pHated-Loved for you

pLoved

	Skordokott	warmly
	Wiki	nicely
		sincerely
Gwendora	Kendra	coolly
		formally
Zubi	Locksher	haughtily
		angrily

pHated

~~[illegible]~~ The way you greet them should modify their basic return greeting qualifier

~~The~~ Your greeting qualifier pulls their qualifier towards yours

Vetrol greets → Skordokott
Lonten — Wiki
Kendra greets Vetrol
Gwendora — Kendra
Zubi — Locksher

pLoved
- warmly →
- nicely
- sincerely ←
- coolly ←
- formally
- haughtily
- angrily

pHated

Kendra would greet you ~~coolly~~ but she ~~[illegible]~~ greets you

[illegible]

Kendra wants to find Skorobotts

Lockshen wants to find Zubi

Wiki wants to find Zubi

→ GREET → RETURN GREETING

- PROTAGONIST (OR ANY OTHER ACTOR) SHOULD NOT BE ABLE TO GREET ANOTHER ACTOR WHO IS CHAT WITH SOMEONE ELSE
- IF PROTAGONIST GREETS ANOTHER ACTOR, THEY RETURN GREETING BASED ON THEIR PRIMED LOVED FOR PROTAGONIST BLENDED WITH HOW PROTAGONIST GREETED THEM

PROTAGONIST SHOULD NOT BE ABLE TO CHAT ...
UNLESS THEY GREET ANOTHER ACTOR

- IF ACTOR GREETS PROTAGONIST

PROTAGONIST SHOULD NOT RETURN GREETING - UNNECESSARY
PROTAGONIST SHOULD MOVE RIGHT INTO CHAT

CONVERSATIONS

→ GREET → RETURN GREETING

- PROTAGONIST (OR ANY OTHER ACTOR) SHOULD NOT BE ABLE TO GREET ANOTHER ACTOR WHO IS CHAT WITH SOMEONE ELSE
- IF PROTAGONIST GREETS AN ACTOR, THAT ACTOR RETURNS GREETING BASED ON THEIR PRIMED LOVED FOR PROTAGONIST BLENDED WITH HOW PROTAGONIST GREETED THEM

PROTAGONIST SHOULD NOT BE ABLE TO CHAT WITH ANOTHER ACTOR UNLESS THEY GREET THAT ACTOR FIRST.

- IF ACTOR GREETS ~~ANOTHER ACTOR~~ ANOTHER ACTOR (INCLUDING PROTAGONIST)

~~PROTAGONIST~~ PROTAGONIST SHOULD NOT RETURN GREETING (UNNECESSARY)

PROTAGONIST SHOULD MOVE RIGHT INTO CHAT

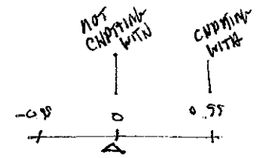
ANOTHER ACTOR SHOULD RETURN GREETING
WHAT WE DOES THAT SERVE ?

This Subject greets ThisDirObject

Fade → SetChat ThisDirObject This Actor

If ThisSubject = VetvelActor
ThisDirObject = Vetvel

	CHAT WITH
VETVEL	KENDRA
KENDRA	VETVEL
SKORODKOTT	
LOCKSHEN	WIKI
GARDBONE	
WIKI	LOCKSHEN
ZUBI	

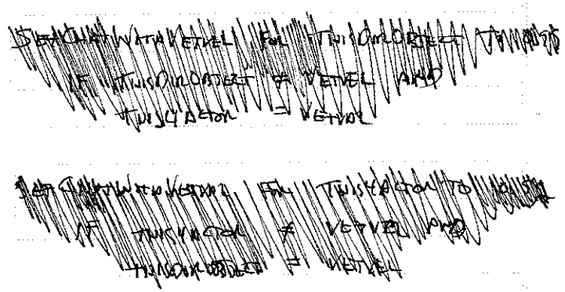


CHATVETVEL
CHATKENDRA
CHAT SKORODKOTT
CHAT LOCKSHEN
CHAT GARDBONE
CHAT WIKI
CHAT ZUBI

CONVERSATIONS

VETVEL GREET WIKI
FATE → FATESETCHAT

FATE FATESETCHAT VETVEL ~~THIS~~ WIKI
THISDIROBJECT THIS4ACTOR

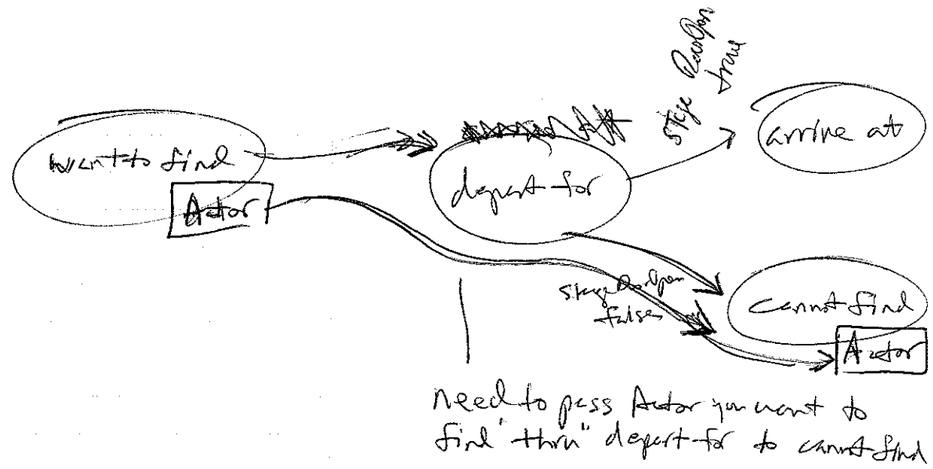


SETCHATWITHVETVEL FOR THISDIROBJECT
TO 0.99
IF THISDIROBJECT ≠ VETVEL AND
THIS4ACTOR = VETVEL
ELSE 0.0

SETCHATWITHVETVEL FOR THIS4ACTOR
TO 0.99
IF THIS4ACTOR ≠ VETVEL AND
THISDIROBJECT = VETVEL
ELSE 0.0

SETCHATWITHWIKI FOR THISDIROBJECT
TO 0.99
IF THISDIROBJECT ≠ WIKI AND
THIS4ACTOR = WIKI
ELSE 0.0

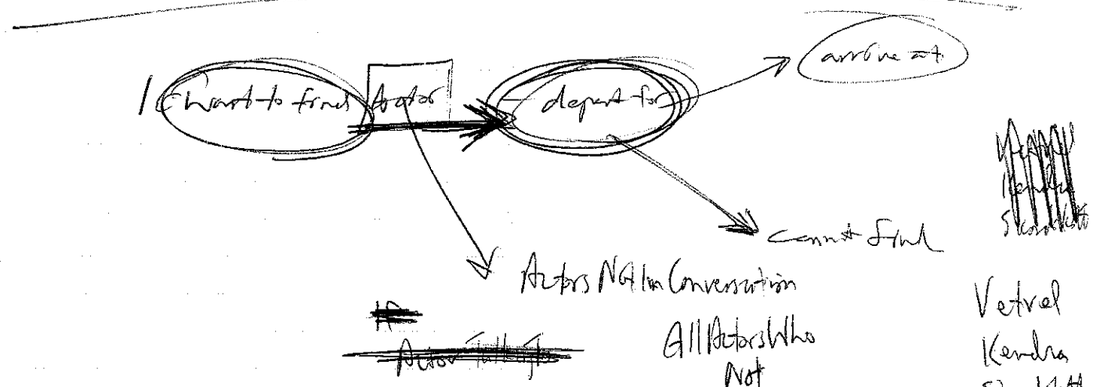
SETCHATWITHWIKI FOR THIS4ACTOR
TO 0.99
IF THIS4ACTOR ≠ WIKI AND
THISDIROBJECT = WIKI
ELSE 0.0

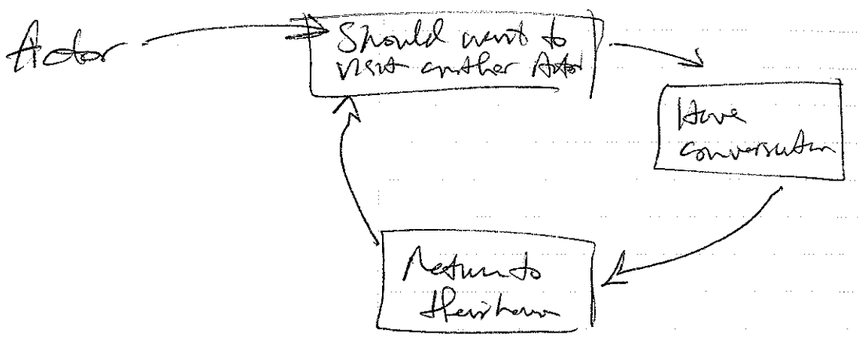


need to pass Actor you want to find "thru" depart for to cannot find

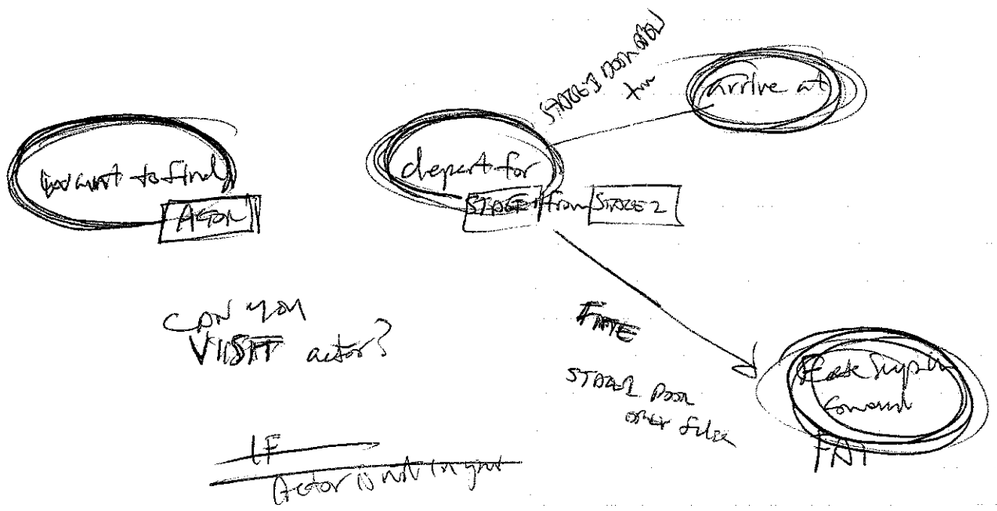
AreSameActor
CandidateActor
PartOfrObject
MainClauseIs I wanttofindActor

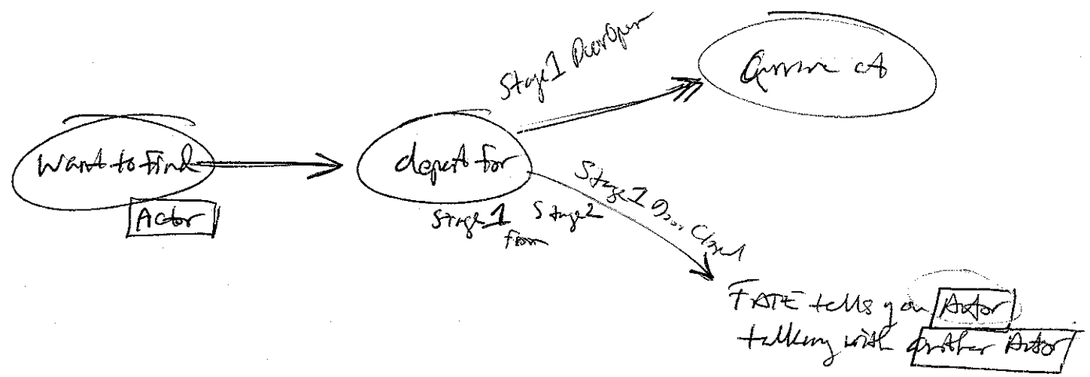
AreSameActor
CandidateActor
~~PartOfrObject~~
MainClauseIs
ThisSubject
want to find



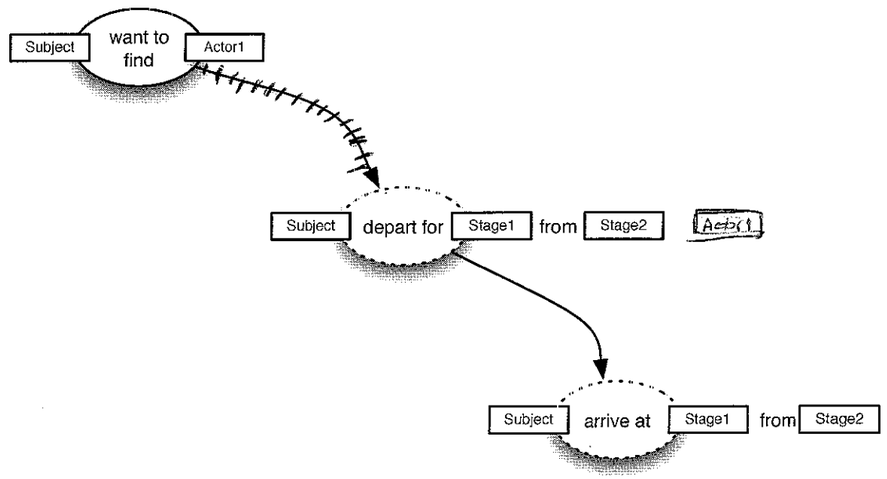


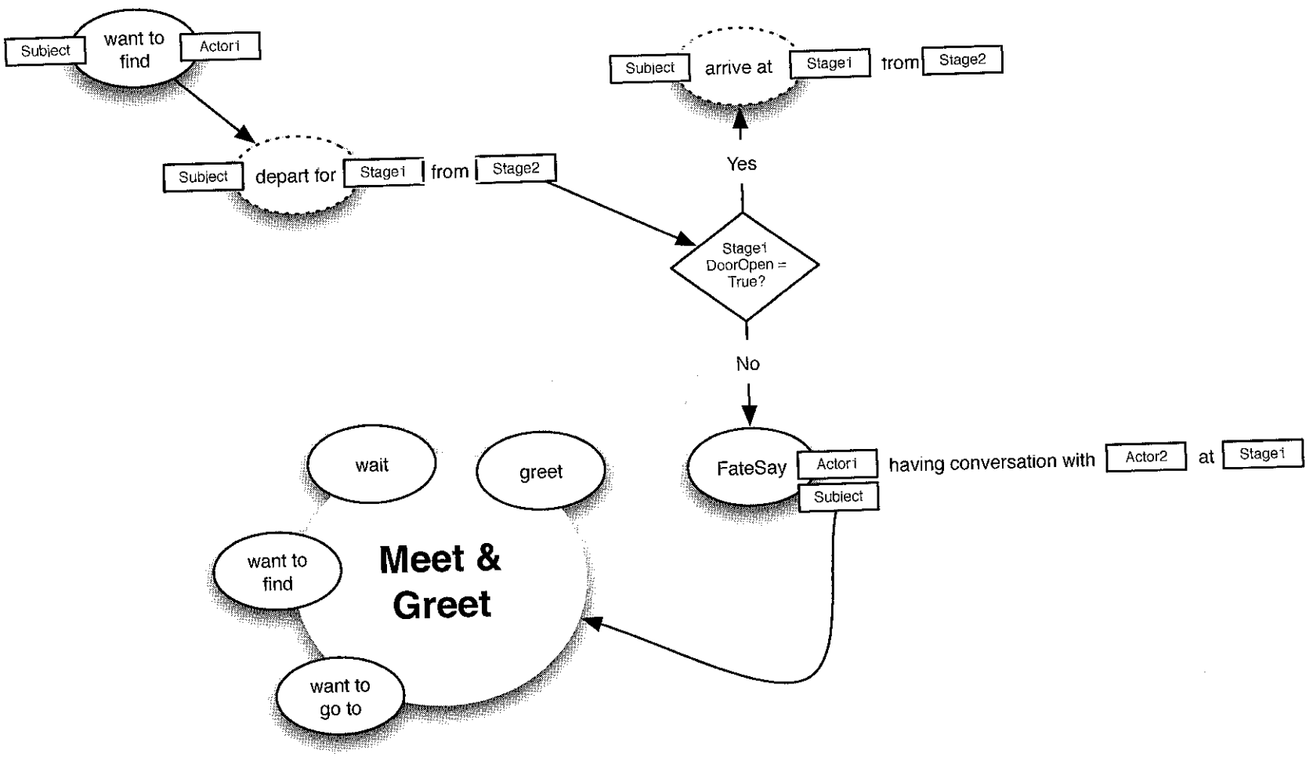
What are the criteria for ~~Actor1~~ visiting ~~Actor2~~?

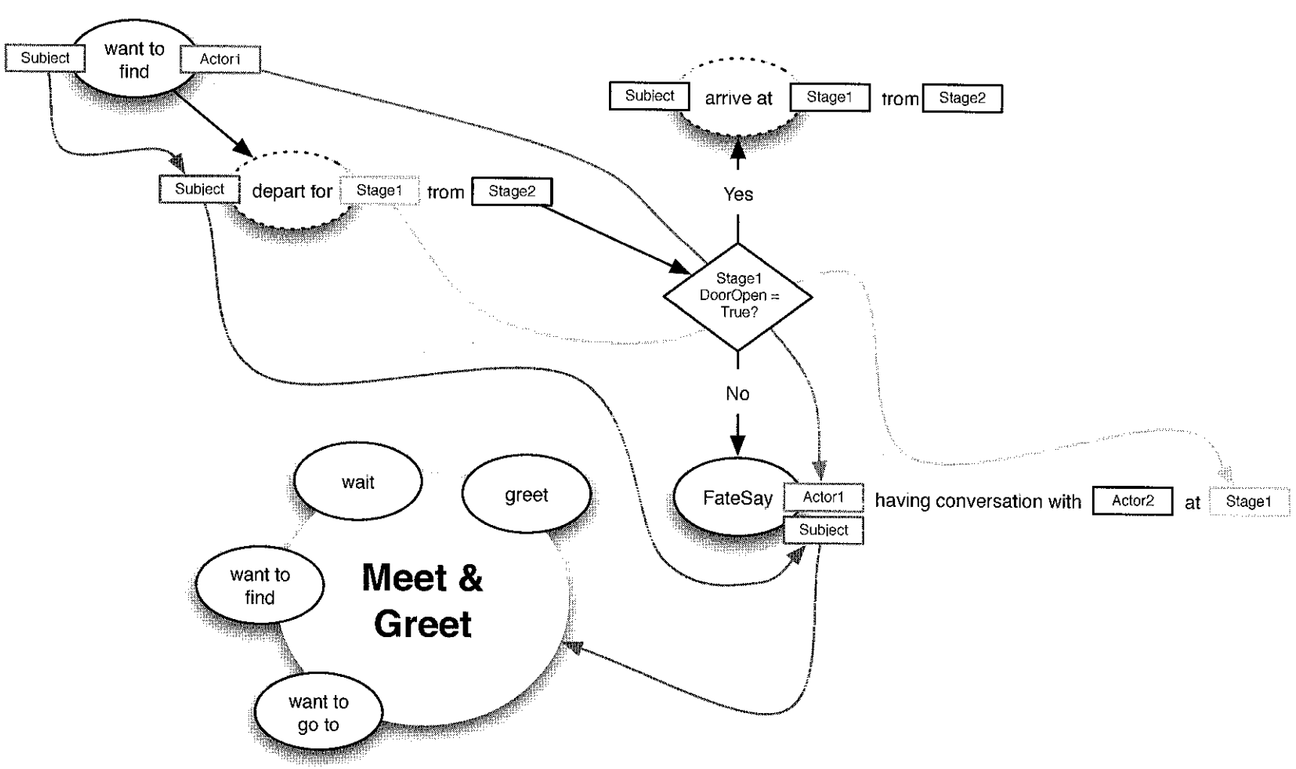


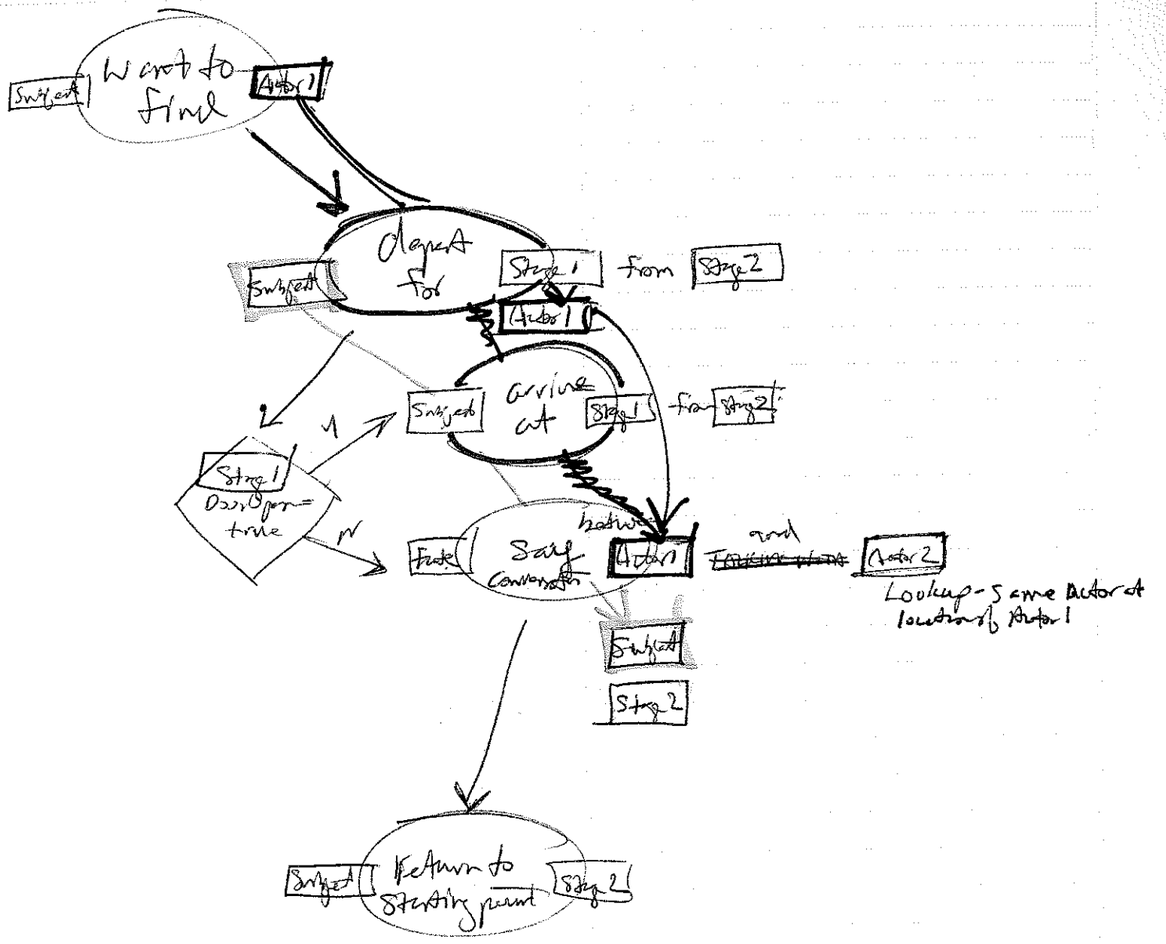


Is the DOOR OPEN of Stage 1 False




Subject
want to find
Actor1
Subject
depart for
Stage1
from
Stage2
Subject
arrive at
Stage1
from
Stage2
Yes
Stage1 DoorOpen = True?
No
wait
greet
want to find
Meet & Greet
want to go to
FateSay
Actor1
Subject
having conversation with
Actor2
at
Stage1


Subject
want to find
Actor1
Subject
depart for
Stage1
from
Stage2
Subject
arrive at
Stage1
from
Stage2
Yes
Stage1 DoorOpen = True?
No
wait
greet
want to find
Meet & Greet
want to go to
FateSay
Actor1
Subject
having conversation with
Actor2
at
Stage1

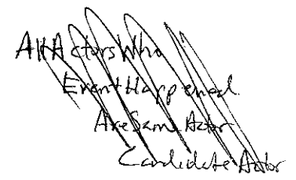


Search on "LookupEvent"

http://www.storyton.com/ipb/index.php?showtopic=145&hl=LookupEvent

"Jack want to find Locke"

EventHappened
AND
AreSameActor
ReactingActor — Jack
PastSubject of — Jack
CandidateEvent
AreSameActor
PastDirObject of
CandidateEvent — Locke
PastDirObject of
FindEvent
AND
AreSameActor
ReactingActor — Jack
PastSubject of — Jack
CandidateEvent
AreSameVerb
<your verb> — want to find
PastVerb of
CandidateEvent



All Actors Who
AreSameActor
CandidateActor
PastDirObject
LookUpEvent of
And
AreSameActor
CandidateActor
This Subject
AreSameVerb
want to find
PastVerb of
CandidateEvent

J depart for BC from GC — Jack want to find Kate
Jack arrive at Beach Camp from Golf Course

J depart for AS from BC — Jack want to find Ana Lucia
Jack arrive at Arrow Station from Beach Camp

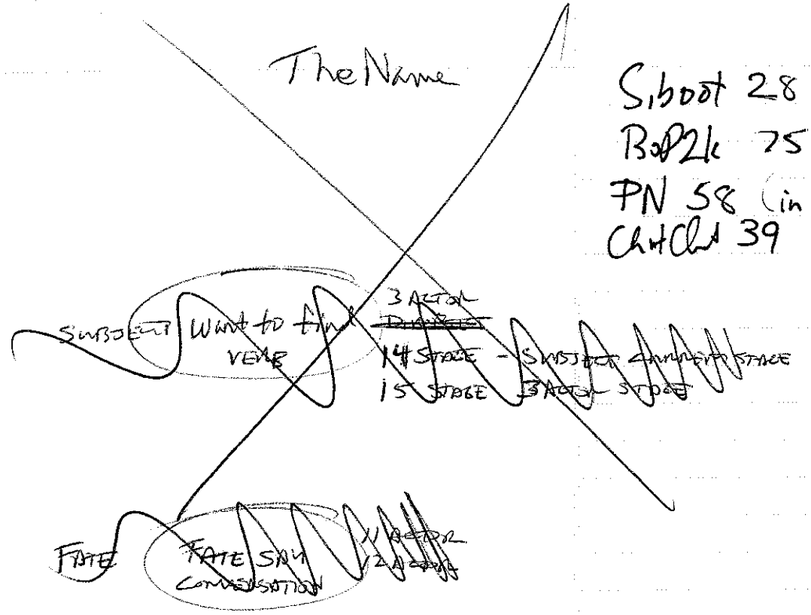
J depart for BC from AS — Jack want to find Sawyer
Jack arrive at Beach Camp from Arrow Station

J depart for SS from BC — Jack want to find Locke
J depart for SS from NW

Poisonings!

The Name

Siboot 28
BoP2k 75
PN 58 (in progress)
ChitChat 39



YOU CAN GO TO A LOCATION WHERE TWO ACTORS ARE HAVING A CONVERSATION

HOW TO DETERMINE?

BUT IF THE TWO ACTORS ARE ENGAGED IN A CONVERSATION THEN THE ONLY OPTIONS AVAILABLE TO YOU ARE

WAIT
WANT TO FIND
WANT TO GO TO

WHEN ONE OF THE TWO ACTORS LEAVES, ENDING THE CONVERSATION, THE OPTIONS AVAILABLE TO YOU ARE

GREET
WAIT
WANT TO FIND
WANT TO GO

OpenClosed

what are you going to do?
Protagonist
greet
wait
want to find

TopLessThanBottom(Number) of
OccupiedUntil of
Actor
StoryTime

greet
Acceptable
AND
TopGreaterThanBottom(Number)

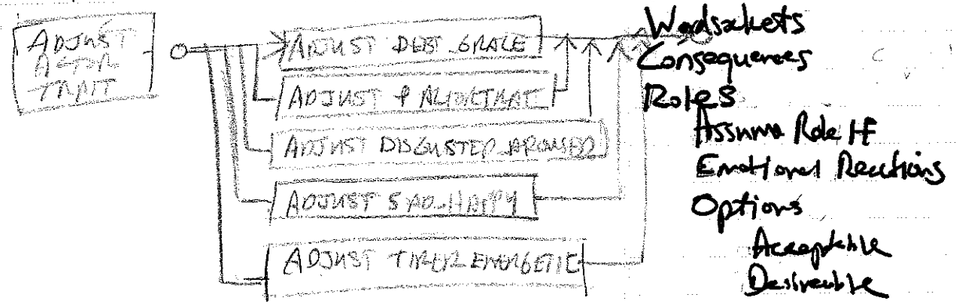
If it doesn't find it doesn't exist in Log

Are not reacting actor AND
Are in same location as reacting actor AND
Are not occupied

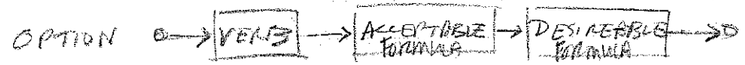
Subject talk to DirObject

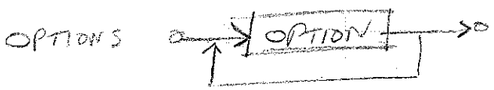
[Jack] [want to find] [Jack]
occupies [Cafe]
which is why she doesn't show up
in [greet] subtype drop down

DirObject talk to Subject

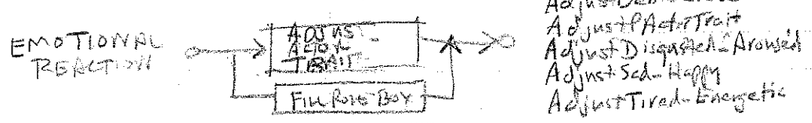


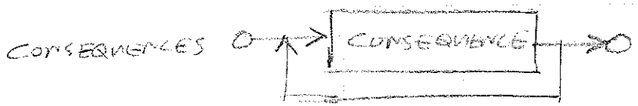
Verb
Wordsockets
Consequences
Roles
Assume Role If
Emotional Reactions
Options
Acceptable
Desirable

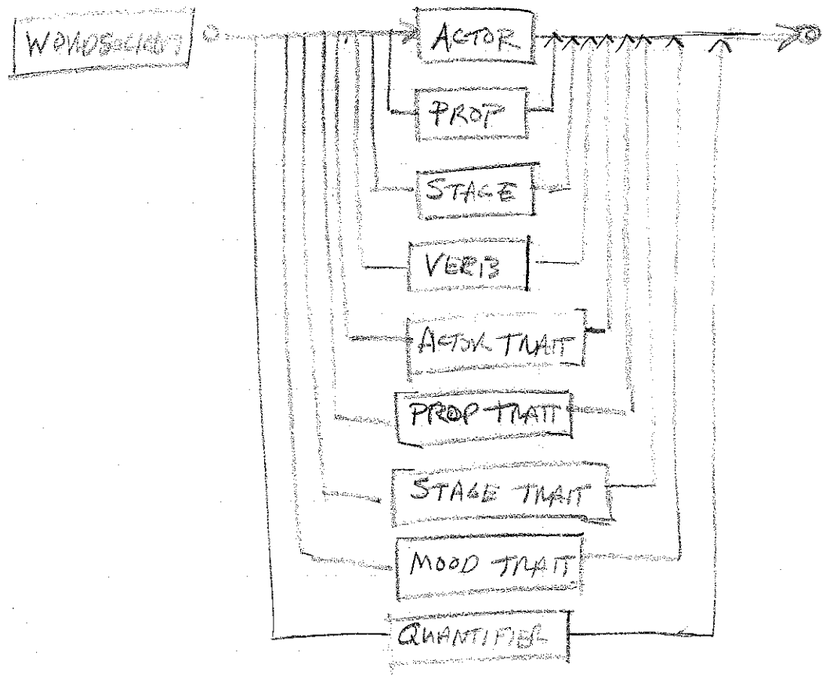


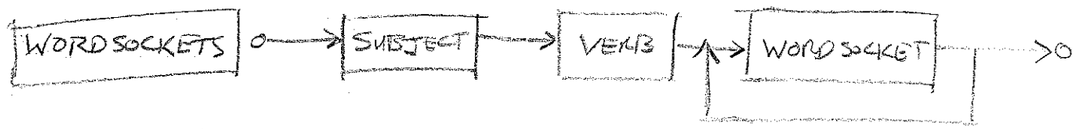


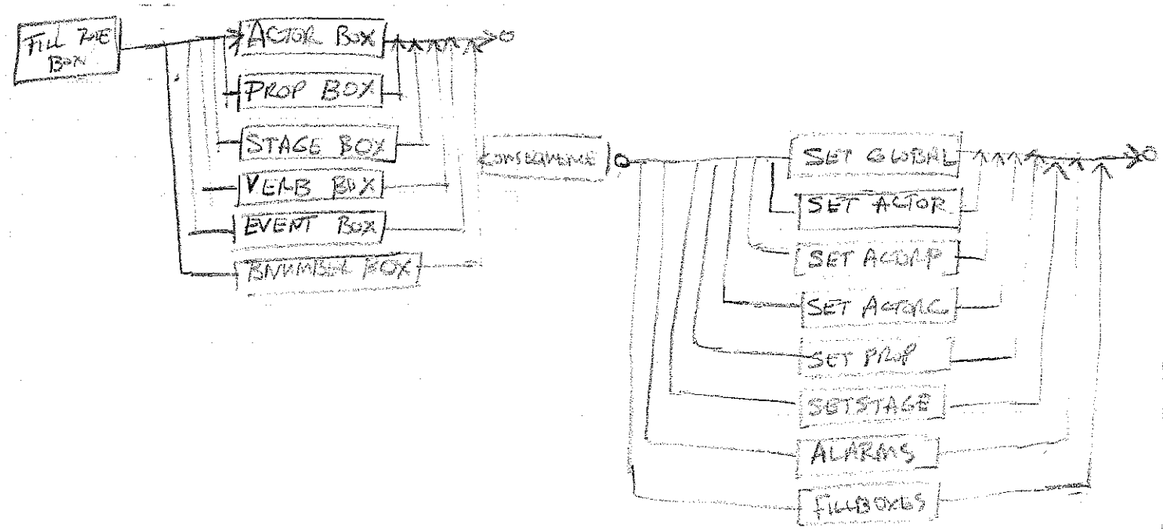
AdjustDebt_Grace
AdjustPActorTrait
AdjustDisgusted_Aroused
AdjustSad_Happy
AdjustTired_Energetic

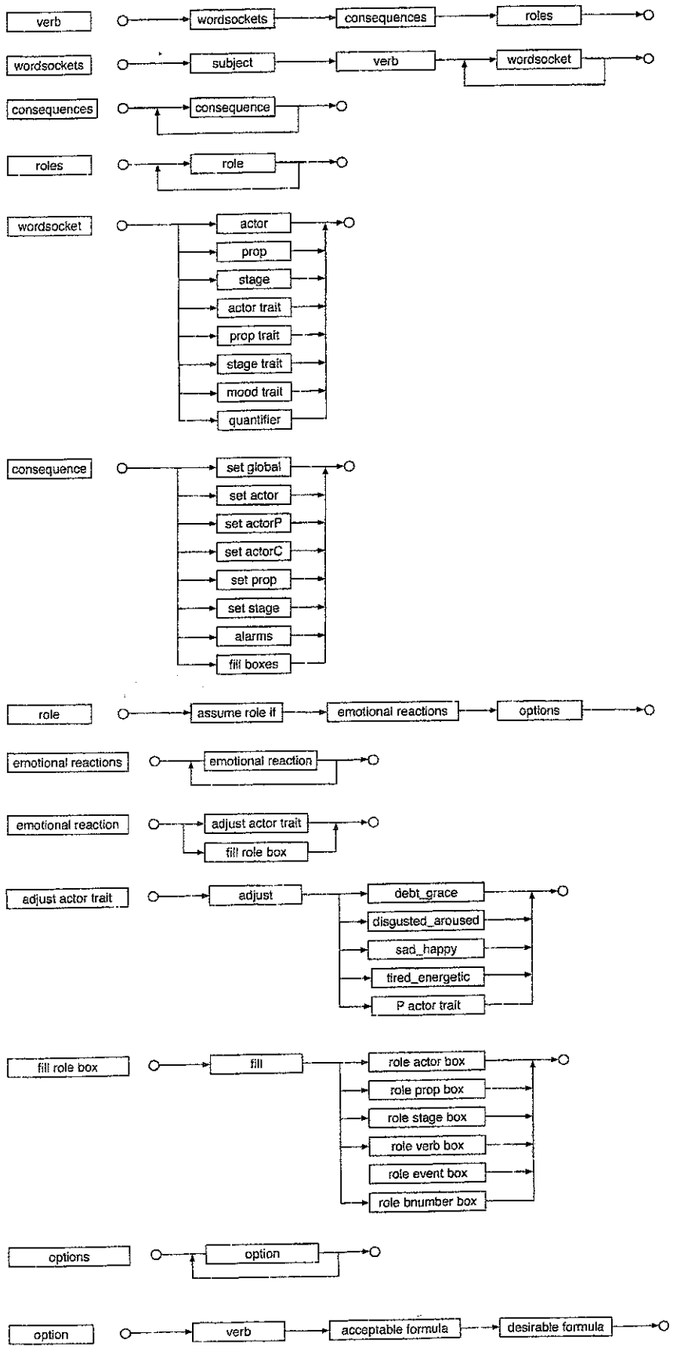












MEET & GREET
- ✓ WAIT
- ✓ WANT TO FIND
- ✓ GREET
- ✓ RETURN GREETING
- ✓ WANT TO GO TO

CHAT
- ✓ CHAT WITH
- ✓ FLATTER
- ✓ SAY
- ✓ PROMISE WON'T BETRAY
- ✓ PROMISE WON'T ATTACK

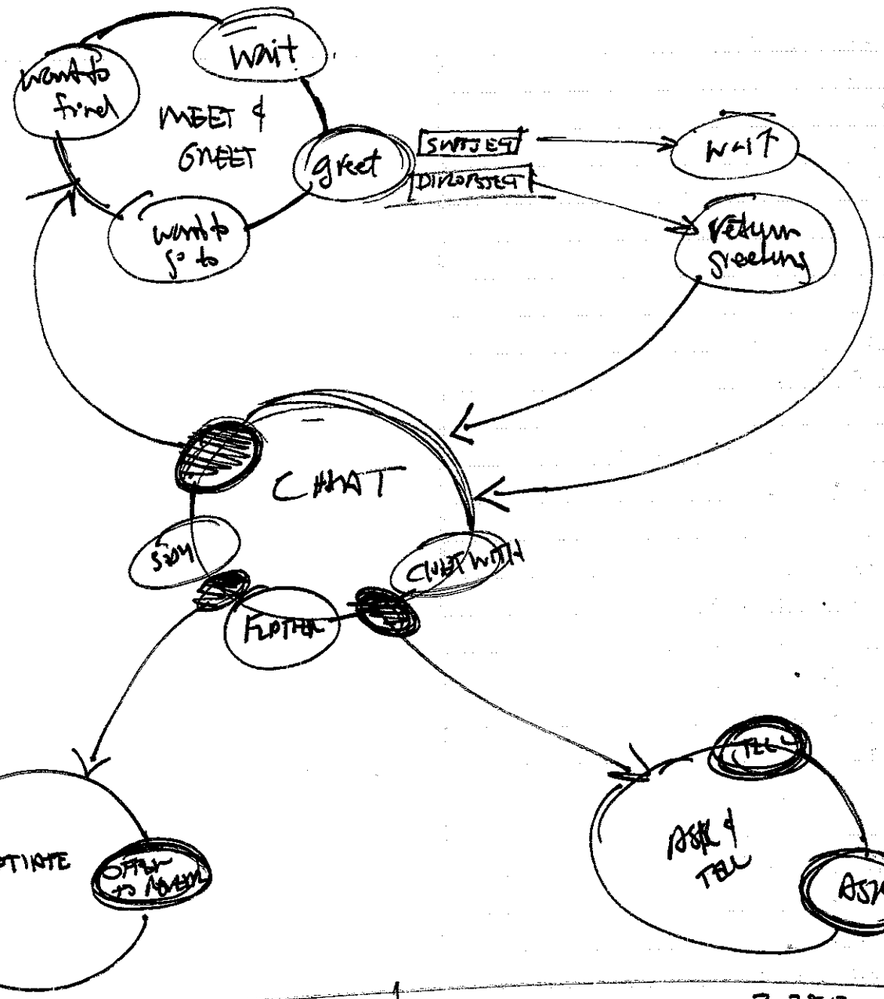
ACCUSE
- ✓ ACCUSE OF BETRAYAL
- ✓ ACCUSE OF ATTACK
- ✓ FORGIVE
- ✓ APOLOGIZE TO
- ✓ RIDICULE

NEGOTIATE
- ✓ OFFER TO REVEAL
- ✓ ACCEPT OFFER
- ✓ REVEALS
- ✓ REJECT OFFER
- ✓ BEG
- ✓ INTIMATE

TEMPLE
- ✓ READ ABOUT
- ✓ MEDITATE

COMBAT
- ✓ ATTACK
- ✓ DEFEND
- ✓ RESIGN

ASK & TELL
- ✓ ASK
- ✓ INFORM
- ✓ TELL



2.28.10

Operators Being Used

- ✓ All Unoccupied Actors On Stage
- ✓ Acceptable Greeting Types
- ✓ All Actors Not On Stage
- ✓ All Acceptable WTGT Stages
- ✓ Not On WTGT Stage

~~what are you going to~~

What are you going to do?

(A) greet
read about Kieran history
wait
want to find
want to go to

(A) Used as options in following verbs i.e. "linked":

wait this Subject

want role this Subject linked to following verbs:

want to find
want to go to

What are you going to do?

Protagonist

- greet
- read about Kieran history
- wait
- want to find
- want to go

Wait

This Subject
- greet
- read about Kieran history
- wait
- want to find
- want to go to

Want to find want to go to

This Subject
- greet
- read about Kieran history
- wait
- want to find
- want to go to

Use this in CHAT verb role/option lists

1. Finalize Combat Architecture
2. Prioritize 38 interstitial stories
3. Implement verb web roles/options

02.28.20

Tanaga Shral Ketsin storyworld

Finalizing Combat Architecture

- Arms are Tanaga, Shral; Ketsin (Rock, Paper, Scissors)
- Combat Verbs
  - [actor] attack [actor] with [arm]
  - [actor] defend with [arm]
  - [actor] resign

Locke
Jack
Kate
Sawyer
Sayid
Hurley
Ben

Actor trait - Timid_Bold Used to determine if you choose to Attack or choose to Defend (wait to be attacked)

- Or should you choose either Attack or Defend
  If you choose Attack then you get to choose who to ~~attack~~
  If you choose Defend

Determine who the attackers are going to be?
or
Does everyone attack someone?

~~Potential can only choose attack~~

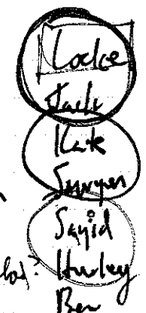
3 Attack/Defend Combos.

Potential can only choose to attack the person you attack defends.

Choose Random ~~attacker~~ actor
They choose who to attack
The person they chose defends

Choose random attackers
They choose who to attack
The person they chose defends

What happens to sidelined ones at?
Do they get attacked?
Do they choose someone to attack (someone gets attacked 2x)



Locke	Attacks Jack.	Everyone gets a chance to attack
Jack	Ben	
Kate	Sawyer	
Sawyer	Sayed	Only some people have to defend
Sayid	Ben	
Hurley	Ben	
Ben	Jack	

02.28.20

One round of combat

- Every actor gets a chance to attack another actor
- Only some actors have to defend against an attack. (Some actors might have to defend more than once)

Locke	attacks	Jack with ____,	Jack defends with ____
Jack	attacks	Ben with ____,	Ben defends with ____
Kate	attacks	Sawyer with ____,	Sawyer defends with ____
Sawyer	attacks	Sayid with ____,	Sayid defends with ____
Sayid	attacks	Ben with ____,	Ben defends with ____
Hurley	attacks	Ben with ____,	Ben defends with ____
Ben	attacks	Jack with ____,	Jack defends with ____

How does an actor determine who to attack? ϕ HATED - LOVED
How does an actor decide which arm to attack with? Strength arm
How does an actor decide which arm to defend with?

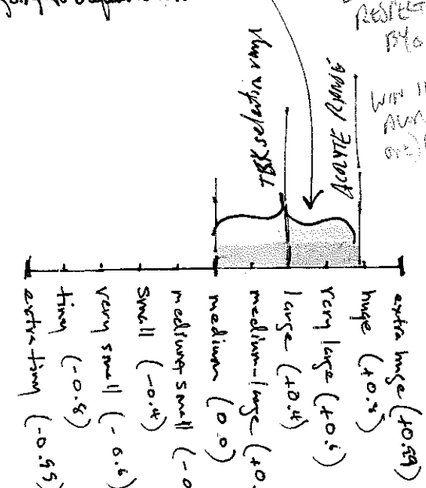
√ Setup individual actor's ϕ Hated - Loved for other actors (manually in relationship editor using Shoot presets)
Setup individual actor's tanaga, shral, ketsin levels

Have every actor choose who they're going to attack.
Have every actor choose what arm they're going to attack with
Have the defending actors choose what arms they're going to defend with

Calculate the winner in each attack
Adjust winner and loser arm's accordingly

Calculate who ~~is~~ forced to resign from the competition

Tanaga
Shral
Ketsin



Should you set actor's TSK manually or programmatically?

Programmatically. If set manually won't change from story to story
Setting programmatically will allow choosing a random Brumbar within a range of values (Hopefully)

Individual area ranges for acolytes

huge (+0.8)

|

medium-large (+0.2)

"Blended" acolyte range (Acolyte's 3 areas blended together must stay within this range to remain competitive)

huge (+0.8)

|

large (+0.4)

Trustworthy
Loyal
Helpful
Friendly
Courteous
Kind
Obedient
Cheerful
Thrifty
Brave
Clean
Reverent

Base of interaction storytelling personality model

greet

	Wholesome	Disarm
chat with	✓	✓
flatter	✓	✓
say	✓	✓
promise won't betray	✓	✓
promise won't attack	✓	✓
ask	✓	✓
tell	✓	✓
accuse of betrayal	✓	✓
accuse of attack	✓	✓
offer to reveal	✓	✓

- history book saved
- history book saved

greet
read chart - learn history
~~trust~~
want to find
have to go to

Questions to ask when implementing each verb.

How does it affect the other actor?

What would the other actor's reaction be?

Why do I have a verb "wait"?
It's a placeholder verb that gives the DirObject of your ~~Greet~~ chosen ~~to~~ response.

Acceptable Say Types

trust
~~Fear~~
love
don't trust
don't fear
don't love

0.95
love 0.85
trust 0.6
don't fear 0.4
am neutral about 0.0
fear -0.4
don't trust -0.6
don't love -0.95
-0.55

All Qualifiers Which

~~OR5~~
OR4
Are Same Qualifier
Candidate Qualifier
Between 2 Qualifiers
0.95
0.6
0.4
~~0.2~~ 0.0
OR3 -0.4
-0.6
~~OR2~~
-0.87

d a b c

I [offer to reveal] [Wiker] [Farrago] if [Kendra] reveals [Zubi] [Katolin]

ⓐ cannot be in ⓒ list if ⓑ equals ⓓ

AlwaysNotPicked

OR3
AreSameActorTrait
ConcludeActorTrait
Farrago
AreSameActorTrait
ConcludeActorTrait
Katolin
AreSameActorTrait
ConcludeActorTrait
Shrai

IF bACTOR = DIRECTOBJECT
THATORTRAIT ≠ 4ACTORTRAIT

"ignore this if bACTOR ≠ DIRECTOBJECT" → NOT
AreSameActorTrait
ConcludeActorTrait
PickedAura

06/04/10

I want to find ~~Jack~~ Jack - deferred
→ depart for
↓ arrive at no verbs hung off "arrive at"
I want to find ~~Jack~~ Jack
display as "you found Jack" if possible

~~#1~~ - The first rule of Stanton is don't screw around with System verbs!
~~#2~~ - The second rule of Stanton is don't screw around with System verbs?

7/01/10

flatter
ThisOrObject - role linked to these other verbs

Say
promise won't betray
promise won't attack

Return greeting

Remark (when with command)

Use return greeting as "hub" for all NPC reactions?

~~06/04/10~~

~~FEARLESS~~ ~~CONSEQUENCES~~ ~~[illegible]~~ ~~Bot Explain~~ Set

Will
- ✓ Strong sense of obligation
- ✓ lot of personal integrity
- ✓ Little faith in other people
- ✓ Not vain
- ✓ Bit of a temper

Kendra
~~[illegible]~~
- ✓ Act on spur of the moment
- Wants to be liked
- ✓ Nasty temper
- ✓ Little loyalty
- ✓ Doesn't trust people
- ✓ Not trustworthy

Grimbor
- Aloof
- Cynical
- Proud ~~[illegible]~~ snobbish
- ✓ Not trusted ~~not~~ doesn't care what others think
- loyal to friends
- Sensitive

~~Actor Agency Guidelines~~
~~[illegible]~~

E V S A S N S L S V E

extremely, very, somewhat, a little, slightly (+)

~~Loyal~~

Lockspur
- Natural leader
- exude charisma
- good hearted
- loyal
- honest
- gullible
- little sense of personal dignity
- doesn't share info

Zubs
- vivacious
- charming
- uncertain of herself
- crave approval of others
- try hard to please people
- gullible
- not vain
- little sense of loyalty

Skurdolisth
- proud
- stern
- whatelse discipline
- sense of loyalty w duty unshakeable
- utter contempt of wild-those [illegible]
- [illegible]

STORYWORLD

ACTOR
- NAME STRING
- PERSONALITY STRING
- TRAITS LIST<TRAIT>

TRAIT ~~FLOAT 0.55 0.55~~
- VALUE FLOAT -0.55 - 0.55
- NAME STRING
- TYPE UNIPOLAR, BIPOLAR

	unipolar	bipolar
-0.99	extra tiny	extremely
-0.8	tiny	very
-0.6	very small	somewhat
-0.4	small	a little
-0.2	medium small	slightly
0.0	medium	neither
0.2	medium large	slightly
0.4	large	a little
0.6	very large	somewhat
0.8	huge	very
0.99	extra huge	extremely

You can't control the sequence of events precisely.

Perhaps I should get rid of "return greeting" and use "greet" for NPC?

~~Velvel~~

AllUnoccupiedActorsOnStage
All Actors Who
Are ?
NOT (1) Not ReadingActor
AreSameActor
CandidateActor
ActorReading
AreSameStage (2) SameStageAs ReadingActor
ActorLocation
CandidateActor
ActorIsAlso
ActorReading

~~NOT~~
Type
NOT
InConversation
CandidateActor

ThisSubject greet ThisDirObject
Vetvel greet Kendra

Actor
~~Voted~~
Quick_Chilly
Cool_Volatile
Fear_Courage
false_Honest
Treacherous_Loyal
Obnoxious_Charismatic
Vain_Modest
Hated_Loved
} Bipolar

Tanaga
Katsin
Shial
} Unipolar

-0.99

TalkingToVetvel 0 or ~~0~~.99
TalkingToKendra 0 or ~~0~~.99
TalkingToSkordelcott 0 or ~~0~~.99
TalkingToLocksher 0 or ~~0~~.99
TalkingToGoldbore 0 or ~~0~~.99
TalkingToWilci 0 or ~~0~~.99
TalkingToZubi 0 or ~~0~~.99

Need to:
Set VetVel's TalkingToKendra to 0.99
Set all other VetVel's TalkingTo to 0.0
Set Kendra's TalkingTo Vetvel to 0.99
Set all other Kendra's TalkingTo to 0.0

! IF CandidateActor ≠ TheSubject or TheDirObject THEN set all their

Maybe Fate can play a role here?
Pick
AnyoneOnStageCurrentlyIn Conversation With
TheSubject

InConversation

Kate TalkingTo Sawyer = 0.99
Sawyer TalkingTo Kate = 0.99

Jack greet Ana Lucia / Hurley

Jack TalkingTo Ana Lucia = 0.99
Ana Lucia TalkingTo Jack = 0.99

Jack greet Hurley greetSubject greet greetDirectObject

Jack TalkingTo Hurley = 0.99
Hurley TalkingTo Jack = 0.99

Jack greet No options here

! Jack TalkingTo Ana Lucia still set to 0.99, must be set to 0.0
Ana Lucia TalkingTo Jack still set to 0.99, must be set to 0.0

Resetting actor's previous conversation when new conversation starts
Was Jack in a previous conversation on this stage?
Make it a Consequence script in "greet" (it's a consequence of greeting a new person at the same stage, not the setting of new TalkingTo parameters)

Has to also take into account all conversations on all stages since you could start a conversation on one stage, go to another stage and start a 2nd conversation

No it doesn't work if you clear out an actor's conversations conversations on that stage when actor leaves - "don't leave conversation leaders"

ActorCTally
TopGreaterThanButton (BNumber)
TalkingToActor of
Actor1
Actor2

0.5

In Conversation 2 Storyworld

[Thru Subject] [greet] [Thru DirObject]

~~IF Actor1/Actor2 group and greet-Subject/greet-DirObject do not agree~~

SetReset Conversation of:
- Actor1
- Actor2
- greet-Subject
- greet-DirObject

SetReset Conversation 1

IF
- Actor1 = greet-Subject AND Actor2 = greet-DirObject
- OR
- Actor2 = greet-Subject AND Actor1 = greet-DirObject

THEN
- RETURN 0.99 two actors in conversation

ELSE
- RETURN −0.99 two actors not in conversation

- Setting or resetting a conversation between two actors.
- What about two other actors who are involved in a conversation on same stage? → SetReset Conversation 3
- What about when Actor 1 greets Actor 2 and then greets Actor 3? Need to reset Actor1/Actor 2 conversation at time of Actor1/Actor 3 conversation. → ~~SetReset Conversation 4~~ SetReset Conversation 5a
- What about when Actor 1 leaves a stage? Need to reset any conversations they're involved in. → Fate ResetActor Conversation verb

~~Interrupt or greet another actor or another stage~~

greet

Consequences

Jack	SetTalkingToKate
	SetTalkingToSawyer
	SetTalkingToAnaLucia
	SetTalkingToHurley
Kate	SetTalkingToJack
Sawyer	SetTalkingToJack
AnaLucia	SetTalkingToJack
Hurley	SetTalkingToJack
Kate	SetTalkingToSawyer
Sawyer	SetTalkingToKate

Each Consequence script consists of:

Actor1
SetReset Conversation of:
- Actor1
- Actor2
- greet-Subject
- greet-DirObject

7/13/10

Actor1 TalkingTo Actor2 — -0.99 ACTIVELY IGNORING | 0.0 LISTENING IN | 0.99 ACTIVELY INVOLVED | Future design & conversation status

Current Implementation of SetReset Conversation will reset conversations where Actor1/2 does not equal greet-Subject/DirObject.

True. Kate TalkingToSawyer = 0.99 prior to Jack greet AnaLucia, −0.99 post Jack greet AnaLucia.

What about two other actors who are involved in another conversation on the same stage?

SetReset Conversation 2
- Actor1
- Actor 2
- greet-Subject
- greet-DirObject

IF Actor1/2 NOT = greet-Subject/DirObject AND
- IF Actor 1/2 NOT already in another conversation
  - THEN Actor1 TalkingTo Actor2 = −0.99
  - ELSE Actor1 TalkingTo Actor2 = 0.99

IF Actor1/2 NOT = greet-Subject/DirObject AND
- IF Actor1/2 already in another conversation
  - THEN Actor1 TalkingTo Actor2 = current A1T2A2 value
    Actor2 TalkingTo Actor1 = current A2T2A1 value
  - ELSE Actor1 TalkingTo Actor2 = −0.99
    Actor2 TalkingTo Actor1 = −0.99

- Should only have to look at one direction at a time because there will be a Consequence script for each configuration.

Should simplify things.. with scripting though the Consequence area will be quite cumbersome.

~~IF Actor1 Part of Greet~~

IF ~~Actors~~ ActorsNotPartOfGreet ~~AND~~ ~~ActorsNotInAnotherConversation~~
- IF ~~AND~~ ActorsNotInAnotherConversation
  - THEN −0.99
  - ELSE current A1T2A2 value or should it be 0.99?
- ELSE 0.99

7/13/10

SetResetConversation2
Actor1
Actor2
greet-Subject
greet-DirObject

PickUpperIf
(A) → ActorsPartOfGreet
Actor1
Actor2
greet-Subject
greet-DirObject
0.99
PickUpperIf
AND
NOT
ActorsPartOfGreet
Actor1
Actor2
greet-Subject
greet-DirObject
NOT
ActorsInAnotherConversation
Actor1
Actor2
-0.99
0.99 – Actors in another conversation by default.
By time they get here they're not part of the greet (would have been caught in (A))

Resets KateTalkingToSawyer from 0.99 to -0.99
Resets SawyerTalkingToKate from 0.99 to -0.99

Take a look at ActorsInConversation operator.

7/13/10

SetResetConversation3
Actor1
Actor2
greet-Subject
greet-DirObject

PickUpperIf
ActorsPartOfGreet
Actor1
Actor2
greet-Subject
greet-DirObject
0.99
PickUpperIf
AND
NOT
ActorsPartOfGreet
Actor1
Actor2
greet-Subject
greet-DirObject
AND
AvailableForConversation
Actor1
AvailableForConversation
Actor2
-0.99
0.99

SetResetConversation3a
Actor1
Actor2
greet-Subject
greet-DirObject

PickUpperIf
PartOfGreet
Actor1
Actor2
greet-Subject
greet-DirObject
0.99
PickUpperIf
AND
AvailableForConversation
Actor1
AvailableForConversation
Actor2
-0.99
0.99

Simplified, if you get to here you're not part of greet by default

Short circuit evaluation.

~~Still resets KateTellingToSawyer to SawyerTellingToKate~~

Doesn't reset 2nd conversation between two other actors on same stage.

What about when Actor1 greets Actor3 but was in a previous conversation with Actor2 at same stage? Need to reset previous conversation when a new one starts.

What about when Actor1 greets Actor3 but was in a previous conversation with Actor2 on the same stage? Need to reset previous conversation when a new conversation starts.

IF PartOfGreet
  IF InAnotherConversation
    THEN ResetPreviousConversation
  SetCurrentConversation
ELSE
  IF BothActorsArcilableForConversation
    THEN ResetConversation
    ELSE LeaveConversationAsIs

Actor1
Actor2
greet-Subject
greet-DirObject

PickUpperIf
  PartOfGreet
    Actor1
    Actor2
    greet-Subject
    greet-DirObject

PickUpperIf
  NOT
    AvailableForConversation

In another conversation →

★ Here's where I want to reset any Actor1 TalkToActorX trait where ActorX is not equal to Actor2
But I can only return a BValue here. I can't call another routine and return a BValue.

Set current conversation → 0.99

PickUpperIf
  AND
    AvailableForConversation
      Actor1
    AvailableForConversation
      Actor2

-0.99
0.99

Jack TalkingToHurley = 0.99
Jack greet AnaLucia

Actor1 SetTalkingToActor2

Jack SetTalkingToAnaLucia 0.99
  SetResetConversation3a
    Jack
    AnaLucia
    ThisSubject Jack
    ThisDirObject AnaLucia

Jack SetTalkingToHurley 0.99
  SetResetConversation3a
    Jack
    ~~Anaheim~~ Hurley
    ThisSubject Jack
    ThisDirObject AnaLucia

SetResetConversation4 will do this →

Since Actor2 is not ThisDirObject but Actor1 is ThisSubject we should set Jack SetTalkingToHurley to -0.99.

~~PickUpperIf~~
~~PartOfGreet~~

Hurley SetTalkingToJack 0.99
  SetResetConversation
    Hurley
    Jack
    ThisSubject
    ThisDirObject

Since Actor1 is not ~~ThisSubject~~ or ThisDirObject we should set HurleyTalkingToJack to -0.99

~~But it currently sets Jack TalkingToJack = -0.99 (which is correct)~~

~~See next page for SetResetConversation4~~ ~~11:06 07.16.10 5:50 am~~

Jack greet Anaïs

		Before	After
Jack	SetTalkingTo Kate	-0.99	-0.99
Jack	SetTalkingTo Sawyer	-0.99	-0.99
Jack	SetTalkingTo Anaïs	-0.99	[0.99]
Jack	SetTalkingTo Hurley	-0.99	-0.99
Kate	SetTalkingTo Jack	-0.99	-0.99
Sawyer	SetTalkingTo Jack	-0.99	-0.99
Anaïs	SetTalkingTo Jack	-0.99	[0.99]
Hurley	SetTalkingTo Jack	-0.99	-0.99
Kate	SetTalkingTo Sawyer	0.99	[-0.99]
Sawyer	SetTalkingTo Kate	0.99	[-0.99]

Jack	SetTalkingTo Hurley	0.99	[-0.99]
Jack	SetTalkingTo Anaïs	-0.99	[0.99]
Anaïs	SetTalkingTo Jack	-0.99	[0.99]
Hurley	SetTalkingTo Jack	0.99	[-0.99]

Resets conversations on same stage that have nothing to do with greet-Subject and greet-DirObject.

SetResetConversation4

```
PickUpperIf
  PartOfGreet
    Actor1
    Actor2
    greet-Subject
    greet-DirObject
0.99
PickUpperIf
  OR
    AND
      ActorIsSubject
        Actor1
        greet-Subject
      NOT
        ActorIsDirObject
          Actor2
          greet-DirObject
    AND
      NOT
        ActorIsSubject
          Actor1
          greet-Subject
      NOT
        ActorIsDirObject
          Actor1
          greet-DirObject
-0.99
0.99
```

Jack greet Anaïs

		Before	After	Δ
– Kate in conversation with Sawyer				
Jack	SetTalkingTo Kate	-0.99	-0.99	[4a]
Jack	SetTalkingTo Sawyer	-0.99	-0.99	[4a]
Jack	SetTalkingTo Anaïs	-0.99	[0.99]	[4a]
Jack	SetTalkingTo Hurley	-0.99	-0.99	[4a]
Kate	SetTalkingTo Jack	-0.99	*0.99	[4a]
Sawyer	SetTalkingTo Jack	-0.99	*0.99	[4a]
Anaïs	SetTalkingTo Jack	-0.99	[0.99]	[4a]
Hurley	SetTalkingTo Jack	-0.99	*0.99	[4a]
Kate	SetTalkingTo Sawyer	0.99	0.99	[4a]
Sawyer	SetTalkingTo Kate	0.99	0.99	[4a]
– Jack in conversation w/ Hurley				
Jack	SetTalkingTo Hurley	0.99	*0.99	[4a]
Jack	SetTalkingTo Anaïs	-0.99	*0.99	[4a]
Anaïs	SetTalkingTo Jack	-0.99	[0.99]	[4a]
Hurley	SetTalkingTo Jack	0.99	*0.99	[4a]
Kate	SetTalkingTo Sawyer	-0.99	0.99	[4c]
Sawyer	SetTalkingTo Kate	-0.99	0.99	[4c]

SetResetConversation4a

```
PickUpperIf
  PartOfGreet
    Actor1
    Actor2
    greet-Subject
    greet-DirObject
0.99
PickUpperIf
  AND
    ActorIsSubject
      Actor1
      greet-Subject
    NOT
      ActorIsDirObject
        Actor2
        greet-DirObject
-0.99
PickUpperIf
  AND
    AND
      NOT
        ActorIsSubject
          Actor1
          greet-Subject
      NOT
        ActorIsDirObject
          Actor2
          greet-DirObject
    AND
      AvailableForConversation
        Actor1
      AvailableForConversation
        Actor2
-0.99
0.99
```

Setting Conversation Without Resetting Other Conversations

Jack greet Anaïs

- Kate in conversation with Sawyer

		Before	After	Δ
Jack	SetTalkingTo Kate	-0.99	-0.99	
Jack	SetTalkingTo Sawyer	-0.99	-0.99	
Jack	SetTalkingTo Anaïs	-0.99	0.99	✓
Jack	SetTalkingTo Hurley	-0.99	-0.99	
Kate	SetTalkingTo Jack	-0.99	-0.99	
Sawyer	SetTalkingTo Jack	-0.99	-0.99	
Anaïs	SetTalkingTo Jack	-0.99	0.99	✓
Hurley	SetTalkingTo Jack	-0.99	-0.99	
Kate	SetTalkingTo Sawyer	0.99	0.99	
Sawyer	SetTalkingTo Kate	0.99	0.99	

Resetting Previous Conversation

- Jack in conversation with Hurley

Jack	SetTalkingTo Hurley	0.99	-0.99	✓
Jack	SetTalkingTo Anaïs	-0.99	0.99	✓
Anaïs	SetTalkingTo Jack	-0.99	0.99	✓
Hurley	SetTalkingTo Jack	0.99	0.99	✗
Kate	SetTalkingTo Sawyer	-0.99	-0.99	
Sawyer	SetTalkingTo Kate	-0.99	-0.99	

T	T	A1 part of greet, A2 part of greet — 0.99
T	F	A1 part of greet, A2 not — -0.99
F	T	A1 not part, A2 part — -0.99
F	F	A1 not part, A2 not part — leave as is

SetResetConversation5

```
PickUpperIf
  PartOfGreet
    Actor1
    Actor2
    greet-Subject
    greet-DirObject
  0.99
  PickUpperIf
    OR
      AND
        ActorIsSubject
          Actor1
          greet-Subject
        NOT
          ActorIsDirObject
            Actor2
            greet-DirObject
      AND
        NOT
          ActorIsSubject
            Actor1
            greet-Subject
        ActorIsDirObject
          Actor2
          greet-DirObject
  -0.99
  CorrespondingActorTrait
    Actor1
    TalkingToWho
```

	A	greet	AND	AND
1	Hurley	is Jack	F	T
2	Jack	DO Anaïs	T	F
			F	F

- Which is why it returns CorrespondingActorTrait

Setting Conversation Without Resetting Other Conversations

Jack greet Anaïs

- Kate in conversation with Sawyer

		Before	After	Δ
Jack	SetTalkingTo Kate	-0.99	-0.99	
Jack	SetTalkingTo Sawyer	-0.99	-0.99	
Jack	SetTalkingTo Anaïs	-0.99	0.99	✓
Jack	SetTalkingTo Hurley	-0.99	-0.99	
Kate	SetTalkingTo Jack	-0.99	-0.99	
Sawyer	SetTalkingTo Jack	-0.99	-0.99	
Anaïs	SetTalkingTo Jack	-0.99	0.99	✓
Hurley	SetTalkingTo Jack	-0.99	-0.99	
Kate	SetTalkingTo Sawyer	0.99	0.99	
Sawyer	SetTalkingTo Kate	0.99	0.99	

Resetting A Previous Conversation

- Jack in conversation with Hurley

Jack	SetTalkingTo Hurley	0.99	-0.99	✓
Jack	SetTalkingTo Anaïs	-0.99	0.99	✓
Anaïs	SetTalkingTo Jack	-0.99	0.99	✓
Hurley	SetTalkingTo Jack	0.99	-0.99	✓
Kate	SetTalkingTo Sawyer	-0.99	-0.99	
Sawyer	SetTalkingTo Kate	-0.99	-0.99	

! Believe going to 1st stage and greeting 1st Actor will be reset when you go to 2nd stage and greet 2nd actor.
But you have to greet the 2nd actor.
If you go back to 1st stage ~~without~~ greeting 2nd actor, you're still in conversation with the 1st actor.
Will this work for me?
Or should I figure out a way to ~~be~~ reset your ~~last~~ conversation when you leave a stage

SetResetConversation5a

```
PickUpperIf
  PartOfGreet
    Actor1
    Actor2
    greet-Subject
    greet-DirObject
  0.99
  PickUpperIf
    OR
      AND
        OR
          ActorIsSubject
            Actor1
            greet-Subject
          ActorIsDirObject
            Actor1
            greet-DirObject
        OR
          NOT
            ActorIsSubject
              Actor2
              greet-Subject
          NOT
            ActorIsDirObject
              Actor2
              greet-DirObject
      AND
        OR
          NOT
            ActorIsSubject
              Actor1
              greet-Subject
          NOT
            ActorIsDirObject
              Actor1
              greet-DirObject
        OR
          ActorIsSubject
            Actor2
            greet-Subject
          ActorIsDirObject
            Actor2
            greet-DirObject
  -0.99
  CorrespondingActorTrait
    Actor1
    TalkingToWho
```

7/19/10

Fate verb ResetActorConversation, called with Subject of 'want to find' as parameter, resets all Subject conversations when Subject leaves a Stage.

Siboot – Next Steps 07.24.10

From Design Document 6

- ☐ Finalize combat architecture
- ☒ Prioritize 38 interstitial stories
- ☐ Implement verb roles/options
- ☐ Implement Actor Agency – Level 1
- ☐ Implement combat architecture
- ☐ Implement priority 1 interstitial stories
- ☐ Implement actor agency level 2
- ☐ Implement priority 2 interstitial stories
- ☐ Implement priority 3 interstitial stories
- ☐ Edit backstory prop texts
- ☐ Finalize graphics
- ☐ Implement actor agency level 3

Interstitial Stories

Chris Crawford – 10
NPC – 15 – Priority 2
PC – 7 – Priority 1
Situations – 12 – Priority 3

44

✓1. Make "greet" ~~mechanism~~ code from InConversation3 to Siboot & debug.

2. Implement roles of options
   - a { Chat – flatter, say, promise won't betray, promise won't attack
     { Ask & Tell – ask, thank, tell
   - b – Accuse – accuse of betrayal, accuse of attack, ridicule, apologize to, forgive
   - c – Negotiate – offer to reveal, accept offer, reveals, reject offer, beg, threaten
   - d – Temple – meditate
   - e – Combat – attack, defend, resign

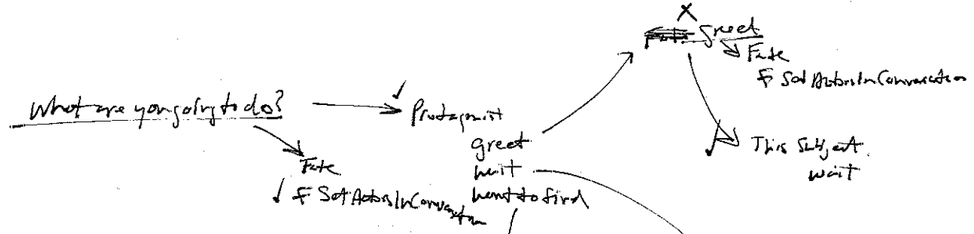
3a. Implement actor level 1 agency for Chat
Ask & Tell
3b. Implement actor level 1 agency for Accuse
3c. Implement actor level 1 agency for Negotiate
3d – Implement actor level 1 agency for Temple
~~3e. Implement actor level 1 agency for Combat~~

Order: 2a, 3a, 2b, 3b, 2c, 3c, 2d, 3d, 3e

4. Implement combat architecture
5. Implement actor level 1 agency for Combat
6. Implement PC interstitial stories
7. Edit backstory prop text
8. Finalize graphics

7/15/10

InConversation3



~~want to find~~ InConversation3

	1 want to find Locke
you depart S.S from G.C.	1 arrive S.S from G.C.
you want to find Locke	1 wait
Fate ResetActorConversation	
you wait	1 greet/want/want to find
	1 greet Locke
you greet Locke	1 want
you wait	1 greet/want/want to find

Siboot

	1 want to find Wiki
you depart WH. from T.S.	1 arrive WH. from T.S.
you arrive WH from T.S	1 greet/want to find/want to go

! remove ~~Rep~~ Protagonist role from arrive et

	1 want to find Wiki.
you depart WH. from T.S	1 arrive WH from T.S
you want to find Wiki	1 wait
Fate greets Valued ?	
you wait	1 greet/want to find/want to go
	1 greet Wiki
you greet Wiki	1 wait
you wait	1 greet/want to find/want to go to

Siboot
wait
This Subject
flatter
say
promise won't betray
promise won't attack
ask
tell
accuse of betrayal
accuse of attack
offer to reveal
greet
find about Human
want to find
want to go

07.26.10

ResetActorConversation

In InConversation3,

Ⓐ
SetTalkingToKate
SetTalkingToSawyer
SetTalkingToAnaLucia
SetTalkingToLocke
SetTalkingToHurley
} Keyed off of This14Actor i.e. Jack

Ⓑ
SetTalkingToJack
SetTalkingToJack
SetTalkingToJack
SetTalkingToJack
SetTalkingToJack
} Hard coded to find Actor — Kate, Sawyer, AnaLucia, Locke, Hurley

Must fix this so it's as flexible as this

! Because currently in Siboot, with Ⓐ but not Ⓑ, other side of protagonist's conversation is not reset

~~SetTalkingToJack~~ — Kate ~~ResetIfConversationExists~~
~~SetTalkingToJack~~ ResetConversationIfExists
Kate - ~~whom we want to reset~~
Jack - ~~who's leaving stage~~

SetTalkingToJack → Kate
ResetConversationIfExists
Kate — Actor Who's Trait Being Set
TalkingToJack — TalkingToWho

~~PickUpperIf~~
~~TopGreaterThanBottom (BNumber)~~
~~CorrespondingActorTrait~~
~~Actor Who's Trait Being Set~~
~~TalkingToWho~~
~~0.0~~
~~-0.55~~
~~CorrespondingActorTrait~~
~~Actor Who's Trait Being Set~~
~~TalkingToWho~~

will reset the existing conversation

07.27.10

~~Fate~~
~~ResetActorConversation~~

Fate
ResetActorConversation
//Reset whoever This14Actor talking to
Vetruel
Kendra
Skordokott
Lockshaw
Gwalthore
Wiki
Zubi

// Reset whoever is talking to This14Actor
Vetruel, Skordokott, Lockshaw, Gwalthore, Wiki, Zubi } Kendra
Kendra, Skordokott, Lockshaw, Gwalthore, Wiki, Zubi } Vetruel
~~Kendra~~
Vetruel, Kendra, Lockshaw, Gwalthore, Wiki, Zubi } Skordokott.

~~etc.~~

07.26.10

SetTalkingToJack
Kate
ResetConversationIfExists
Kate — Actor Who's Trait Being Set (Actor)
Jack — ActorTalkingTo (Actor)
TalkingToJack — TalkingToWho (Actor Trait)
This14Actor — Actor This14Actor (Actor)

PickUpperIf
AND
AreSameActor
ActorTalkingTo
ActorThis14Actor
TopGreaterThanBottom (BNumber)
CorrespondingActorTrait
Actor Who's Trait Being Set
TalkingToWho
0.0
-0.99
CorrespondingActorTrait
Actor Who's Trait Being Set
TalkingToWho

~~! Build new "ResetActorConversation" from copy of "greet" verb since consequences you need are already in place~~

SetActorsInConversation

Had this for Verb Wordsocket text
PickUpperTextIf
AreSameActor
This Subject
Protagonist
great
greets

Was the source of all the "Fate greets X" errors in left of Storyteller

Probably from cutting & pasting verbs to build new verbs

Chg Verb Wordsocket text to TheName

Same in ResetActorConversation Verb Wordsocket text.

07.27.10

System Verbs

Editable (Can add consequences, roles, emotional reactions, options. Don't modify properties!)

- Meeting Alarm
- Prop Alarm
- Stage Alarm
- Clock Alarm
- Arrive At
- once upon a time

Don't Edit

- Do what?
- Depart for
- Past/Intimate verb
- happily ever after

~~Silent Design Decisions~~ released - 07.30.10

High (>0.0) Cool-Volatile values tend to make an actor move around stages (I'm thinking of Hamlet here).

This makes them unavailable for selection as D.Object of word to find (because they're located nowhere while they travel.)

1. Create own Cool-Volatile trait so can leave original set at 0.0
2. ~~Modify~~ fillActorsNotOnStage to remove Nowhere constituent.

~~Instead~~ Right now - leave Nowhere constituent in and continue using original C.V.

Should Subject greet affect D.O. Object moods or physiological?

great-DirObject-Desirable
Has someone told you that a person

great

Desirable

How do you choose to greet?

- You greet people you are friends with because they might have information for you.
- You greet people you don't like because you want to assure them of something maybe gain advantage over them where they'll reveal some sort of information.

Desirable

How do you greet them?

- You greet friends warmly unless someone ~~has~~ else has told you they've betrayed you. Or they attacked you in a previous bit of combat -
  - If they promised not to betray you and did, your reaction will be more intense
  - If they promised not to attack you and did, your reaction will be more intense

How do you know they betrayed you? Someone else told you.

But do you believe the person who told you?

Who do you believe more - the friend or the person who told you about the betrayal.

Possible new verb
S says that DO told S that you betrayed S

You greet ~~them who~~ have betrayed you angrily

~~great-DirObject-Desirable~~
~~Has someone told you that someone else betrayed you?~~
~~How much did you believe that person?~~
~~Is the person who told you a friend?~~

great - DirObject - Desirable

Has someone else betrayed you?

Who told you about the betrayal? Did you believe them?

Is the person who betrayed you a friend?

Is the person who betrayed you an enemy?

S flatter DO

Once you flatter someone, should you be able to flatter them again?
(You can in the original Trust & Betrayal).

If I make the decision not to allow the reuse of certain verbs it might make things easier since I can "prune" the verb trees as the conversation progresses.

Is this a moot point? Out of the set of verbs, which ones would I consider "singular" in an individual conversation.

Singular
- flatter
- promise won't betray
- promise won't attack
- ask ? If multiple people betrayed you, do can say them one after another
- accuse of betrayal
- accuse of attack

Multiple
- say
- tell - I guess it depends on how many betrayals in order. Can you lie?
- thank.
- ridicule 2x, 2 accuses
- apologize to 2x, 2 accuses
- forgive 2x, 2 accuses
- offer to reveal
- accept offer
- reveals
- reject offer
- beg
- threaten

return greeting
This Subject
- flatter
- say
- promise won't betray
- promise won't attack
- ask
- tell
- accuse of betrayal
- accuse of attack
- offer to reveal
- greet
- Read about Kiran history
- want to find
- want to go to

Is there an easy way to remove a verb from an Option list based on what verb you're in?
Similar to where "read about Kiran history" isn't visible

You would have to implement something like acceptable filtering of Options based on Verb because trying to do it manually would be extremely labor intensive.

For example,

return greeting
This Subject
- ✓ flatter
  - say
  - promise won't betray
  - promise won't attack
  - ~~offer to reveal~~
  - tell
  - accuse of betrayal
  - accuse of attack
  - offer to reveal

→ flatter
This Subject
- say
- promise won't betray
- promise won't attack
- ask
- tell
- accuse of betrayal
- accuse of attack
- offer to reveal

→ offer to reveal
This Subject
- flatter, if single use, appear here (otherwise hard coded)

→ flatter
- say
- promise won't betray
- promise won't attack
- ask
- tell
- accuse of betrayal
- accuse of attack
- offer to reveal

Maybe I shouldn't worry about single use vs multiple use of a Verb.

8/8/10 - At this time I decided to defer single-use vs multiple-use verbs unless they come back to bite me in the ass at a later time.

08.08.10

Emotional Reaction ↓ Consequence ↓

SUBJECT flatter DIROBJECT

What to take into account when someone flatters you:

~~If they like you~~

- How much they like you. pHated-Loved
- How much they believe you. Obnoxious-Charismatic
- How much they trust you. pFalse-Honest
- How self centered you are. Vain-Modest

Emotional Reactions - (subjective) implied perceiver
Adjust - start with existing value
~~Set - set new value~~

Consequences - objective
Set - set new value

pHated-Loved
Obnoxious_Charismatic or pObnoxious_Charismatic ?
False-Honest
Vain-Modest

Do I believe your flattery?
How does it affect me? ⟨ Believe / Don't believe
Should flatter have a reply?

Obnoxious ~~Charismatic~~
pObnoxious ~~Charismatic~~ ?

DoI belive your flattery? —— ~~Do I trust you?~~
How vain am I?
How persuasive are you?
Do I like you?

Do I trust you?
False-Honest or pFalse-Honest
(calculated automatically ~~based~~ based on aFalse-Honest)

Should aTraits mirror Traits?

False-Honest - ~~How false you are~~
aFalse-Honest - ~~How falsely you see~~ How you think false/honest are others

If you're a false person at heart then you assume other people will also be false but other people might or might not ~~[illegible]~~ perceive your falseness

wFalse-Honest

pFalse-Honest

SUBJECT flatter DIROBJECT

Do I believe your flattery?

How much do I want to believe it? Fear_Courage
How self centered am I? Vain_Modest
How much do I like you? pHated-Loved
How much do I trust you? pFalse_Honest aFalse-Honest
How persuasive are you? Obnoxious_Charismatic

aFalse-Honest: Ascend trait should mirror trait. If you're false you assume other people will be false.

pFalse-Honest: But should using ascend trait in the "How much do I trust you?" calculation take other factors into account - have I ever betrayed you before when I said I wouldn't, have I ever attacked you before when I said I wouldn't.

If I believe your flattery what should the result be?
Your like for that person should be adjusted positively.
What about your trust for that person?

If I don't believe your flattery what should the results be?
You like for that person should be adjusted negatively.
What about you trust for that person?

Chris' suggestions
1 ~~Remove Obnoxious_Charismatic~~ ~~- extreme persuasiveness not enough to overcome distrust~~
2 ~~Remove pHated-Loved~~

Chris' Suggestions

INPUTS

Fear-Courage X - Question "How much do I want to balance? ... vanity.
Vain-Modest
pHated-Loved X - Not as significant as pFalse-Honest to problem; not orthogonal to pFalse-Honest
pFalse-Honest
aFalse-Honest ?
Obnoxious-Charismatic X - ~~Extreme~~ persuasiveness, probably not going to overcome distrust

Vain-Modest
pFalse-Honest
aFalse-Honest

magnitude of Flattery

OUTPUTS

If believed
pHated-Loved increased by magnitude of flattery

If not believed
pHated-Loved, pFalse-Honest should be reduced

V_M	normal	normal	normal	normal	high	low
pF-H	normal	normal	high	low	normal	normal
M	high	low	normal	normal	normal	normal

Belief

The goal of flattery is to get the person to agree to your offer to ~~reveals~~ ~~done~~ later in the conversation

Subject flatter DirObject

low subtle
medium ~~plain~~ normally
high ~~over the top~~
over the top
blatant

sincerely
insincerely } result of belief calc

[scribbled out]

cleverly X
it's a magnitude

subtly with sarcasm?
sarcastically?

Subject flatter DirObject
subtly
normally
blatantly } magnitude

subtly = small -0.4
normally = medium 0.0
blatantly = large +0.4

Inputs

~~ ~~ pFalse_Honest pF_H ~~ ~~
flatter magnitude fM
Vain_Modest V_M

normal flattery doesn't have effect?

~~Disbelief~~ Disbelief | Ignores | Believes
-0.95 | Skeptical | 0.0 | ~~Believe~~ 0.95

Thanks > 0.0
Ignores 0.0
Rejects < 0.0

Belief-1 Sum
Inverse pF-H
Inverse fM
Inverse V_M

Scripts ~~should be~~ placed in the Acceptable slot for an Option if the result should be a one-of-the-X choice.

Belief-1a Sum
pF-H
Inverse fM
Inverse V_M

OUTPUTS - Chris' suggestions

Emotional Reactions

(A) pHated_Loved increased by fM If actor believes flattery

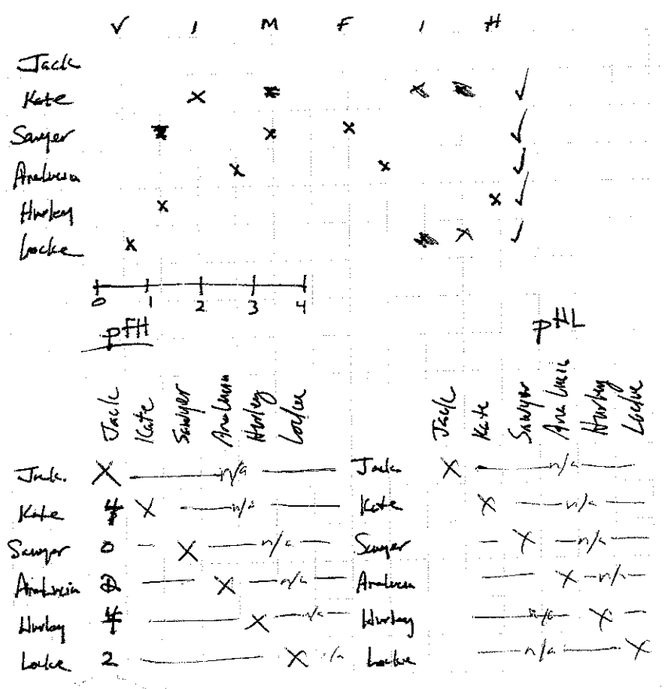
(B) pH-L & pF-H reduced If actor doesn't believe flattery

Belief-2 Blend
pF-H 0.8
fM 0.0
V-M 0.0

Belief-2a Blend
pF-H 0.8
Inverse fM 0.4
V_M 0.0

AdjustPActorTrait
F_H
ThisSubject
Belief

AdjustPActorTrait
Hated_Liked
ThisSubject
BSum
Belief
Magnitude



Flatter

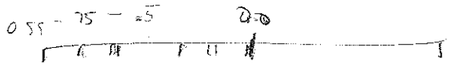
Inputs

pFalse-Honest pF-H
flatter Magnitude fM
Vain-Modest V-M

Outputs

pF-H
p Hated-Liked

	1x	2x	3x	4x	5x
Jack flatter Kate subtly	thanks				
Jack flatter Kate normally	thanks				
Jack flatter Kate blatantly	~~thanks~~ rejects				
Jack flatter Sawyer subtly	thanks				
Jack flatter Sawyer normally	thanks rejects				
Jack flatter Sawyer blatantly	rejects				
Jack flatter Arabrua subtly	thanks				
Jack flatter Arabrua normally	thanks				
Jack flatter Arabrua blatantly	rejects				
Jack flatter Hurley subtly	thanks				rejects
Jack flatter Hurley normally	thanks		rejects	rejects	
Jack flatter Hurley blatantly	~~thanks~~ rejects	rejects			
Jack flatter Locke subtly	rejects thanks				
Jack flatter Locke normally	rejects ~~thanks~~				
Jack flatter Locke blatantly	rejects ~~thanks~~				



Vain_Modest

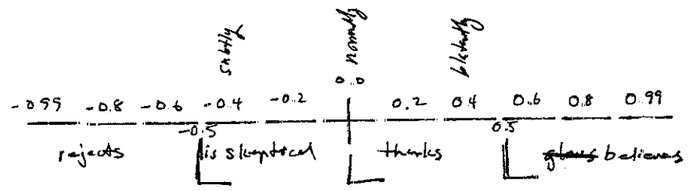
	Trait			accordTrait	
Jack	V	-----+-----	M aV	-----+-----	aM
? Kate	V	-----+-----	M aV	-----+-----	aM
√ Sawyer	V	----------+	M aV	-----+----+	aM
√ Ana Lucia	V	--------+--	M aV	-----+--+--	aM
√ Hurley	V	--+--------	M aV	--+--+-----	aM
√ Locke	V	+----------	M aV	+----+-----	aM

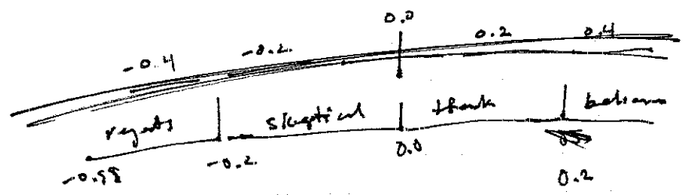
False_Honest

	Trait			accordTrait	
Jack	F	-----+-----	H aF	-----+-----	aH
√ Kate	F	-----+-----	H aF	-----+-----	aH
√ Sawyer	F	+----------	H aF	+----------	aH
√ Ana Lucia	F	--+--------	H aF	--+--------	aH
√ Hurley	F	----------+	H aF	----------+	aH
√ Locke	F	--------+--	H aF	--------+--	aH

Hated_Loved

	Trait			accordTrait	
Jack	H	-----+-----	L aH	-----+-----	aL
Kate	H	-----+-----	L aH	-----+-----	aL
Sawyer	H	-----+-----	L aH	-----+-----	aL
Ana Lucia	H	-----+-----	L aH	-----+-----	aL
Hurley	H	-----+-----	L aH	-----+-----	aL
Locke	H	-----+-----	L aH	-----+-----	aL





Subject flatters DirObject

meagerly	-0.6	very small
subtly	-0.4	small
normally	0.0	medium
blatantly	0.4	large
hyperbolically	0.6	very-large

Subject flatters DirObject

subtly — tiny — -0.8
meagerly — small — -0.4
normally — medium — 0.0
blatantly — large — 0.4
hyperbolically — huge — 0.8

9/5/10

flatter

- False_Honest invisble
- Actor a False_Honest set to their False_Honest value (as best you can)
- pfalse_Honest [Viewer, Patient] unchecked
- KnowsMe [Viewer, Patient] unchecked at start

~~pFalse_Honest~~

- Belief equation (Belief-S in flattery storyworld)

Blend3
pF-H
0.0

BInverse
fm
0.0

BInverse
C-S
0.0

pF_H pfalse_Honest[Viewer, Patient]
fm flatter magnitude
subtly
meagerly
normally
blatantly
hyperbolically

C-S Credulous-Suspicious
maybe replace with afalse_Honest?

leave weights at 0.0 for now.

~~Emotional Reactions~~

- Emotional Reactions

AdjustPActorTrait
pFalse-Honest
ThisSubject
belief

AdjustPActorTrait
pHated-Liked
thisSubject
BSnum
Belief
Magnitude

Chris' Suggestions

Adjusting pH

~~Jack flatters Kate normally~~

Jack flatters Kate blatantly
belief -0.13071856
Kate is skeptical
pH-L[K,J] 0.0
adjust pH-L[K,J] -0.13071856

Jack

Emotional Reactions for believes, thanks, is skeptical, rejects

AdjustPActorTrait
False-Honest
ThisDirectObject i.e. Kate believes Jack's
GlobalBNumberBox Contains result of belief equation

Adjusting pFalse-Honest[Viewer, Patient] by belief results

Jack flatters Kate blatantly
belief -0.13071856
Kate is skeptical
pf-H[Kate, Jack] 0.0
adjust pf-H[K,J] by -0.13071896

Jack flatters Kate hyperbolically
belief -0.2832244
Kate rejects
pF-H[K,J] -0.06535947
adjust pF-H[K,J] by -0.2832244

Jack flatters Kate normally
belief -0.08172.0576
Kate is skeptical
pF-H[K,J] -0.24516171
adjust pF-H[K,J] by -0.08172.0576

If Jack had flattered Kate normally at the start, her response would have been "thanks"

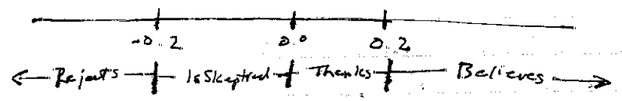
If Jack flatters Kate subtly 10x and then flatters her blatantly, Kate's reaction is to thank him instead of being skeptical

So the equation ~~AdjustPActorTrait pFalse-Honest ThisSubject~~

AdjustPActorTrait
False-Honest
ThisDirObject (Jack)
belief

~~Jordan~~ gives the desired effect

cBelieves 0.2
cIsSkeptical -0.2
cRejects -0.99
cThanks 0.0



HATED ——— LOVED

Only if you believe them should your H-L be adjusted?

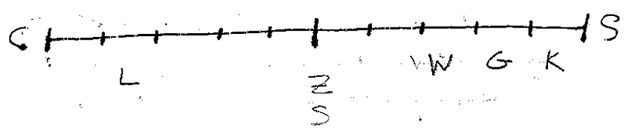
If you don't believe their flattery (rejects, is skeptical, thanks) ~~if well adjusted~~ your H-L toward that person is adjusted but

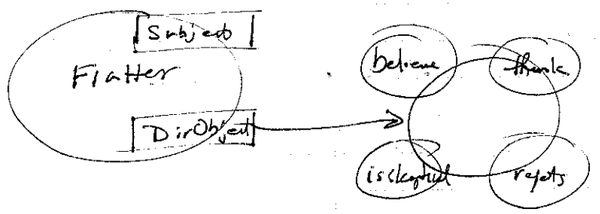
---

Add to Siboot from Flattery

- ☑ Credulous_Suspicious trait
- ☑ AcceptableFlatterTypes operator
- ☑ Belief-S operator
- ☑ cBelieves operator
- ☑ cThanks operator
- ☑ cIsSkeptical operator
- ☑ believes verb
- ☑ thanks verb
- ☑ is skeptical verb
- ☑ rejects verb

- ☑ Modify flatter verb
- ☑ set C_S for actors





say	love	0.99
	trust	0.6
	don't fear	0.4
	am neutral about	0.0
	fear	-0.4
	don't trust	-0.6
	don't love	-0.99

-0.99

say do	fear	
	trust	
	love	0.99

-0.99

say don't	love	
	trust	
	fear	0.99

Which traits mod with this verb?

Credulous Suspicious — Vain Modest
False Humble — Unbelievable
Fear-Courage
Treacherous-Loyal
Obnoxious-Charismatic

say love [Actor] magnitude
say trust [Actor] magnitude
say fear [Actor] magnitude

not at all
slightly
moderately
overly
unrestrictedly

say love not at all
say love slightly
say love moderately
say love overly
say love unrestrictedly

say do	love	say don't	love
	trust		trust
	fear		fear

say love [Actor] magnitude
say ~~trust~~ [Actor] ~~magnitude~~
say fear [Actor] magnitude

~~not at all~~
a little — slightly
as much as [Actor]
normally
visibly

a lot

not at all
slightly
moderately
overly
~~without limit~~
~~unrestricted~~
unrestrictedly

less than
as much as
more than
} [Actor]

~~I say F-C F-H H-L~~ ~~F-C, F-H, H-L [illegible] for [illegible]~~

not at all
slightly
moderately
overly
unrealistically

I say love Actor magnitude
I say trust Actor magnitude
I say fear Actor magnitude

~~I say trust Actor~~
I say F-C Actor magnitude
F-H
H-L

nonexistent
slight
~~middle-of-the-road~~ moderate
great
~~unreasonably high~~ considerable

I say I fear Actor magnitude

Actor's ID populated by Subject

What if I want 3 new traits –
fear
trust
love
& make them weighted

Kendra says she fears me magnitude

I say my fear of Kate is non-existent
slight
moderate
great
considerable

I say my trust towards Kate is nonexistent
slight
moderate
~~normal~~
great
considerable
~~unreasonably high~~

I say my love ~~towards~~ for Kate is nonexistent
slight
moderate
great
considerable

I say my love for / trust towards / fear of Actor is non-existent / slight / moderate / great / considerable

Credulous_Suspicious
Fear_Courage
False_Honest
Treacherous_Loyal
Obnoxious_Charismatic
Vain_Modest
Hated_Loved

What should the Actor's reaction be?
Reciprocate your affirmation of feeling
Not reciprocate your affirmation of feeling

If the Actor believes ~~their~~ my affirmation, they would reciprocate.

If the Actor doesn't believe ~~their~~ my affirmation, they would "thank" the Subject or, if pHated-Loved was strongly negative, they might respond with an anti-reciprocation.

I say my trust for Kate is non-existent.
Kay say her (trust) for me is non-existent
would it be trust or one of the other ~~[illegible]~~ feelings - love, fear?

Should we use the existing believes operator since the algorithm behind it was designed for "flatter"?

Actually, if the behavior we can calculate a response.
If they don't believe we could use the standard "thanks", "is skeptical", "rejects" responses.

Or they could respond with the same affirmation but with a different magnitude.

I say my love for Kate is great.
She doesn't believe me.
Kate says her love for me is slight

I like the idea of responding to ~~[illegible]~~ love with love, trust with trust, fear with fear. As much as it would be easier to respond to non-belief with "thanks", "is skeptical", and "rejects", they were really designed for the "flatter" verb.

Question 1 - Do you believe them?
Question 2a - If you believe them, how do you respond?
Question 2b - If you don't believe them, how do you respond?

New belief-say operator

I Need to limit selection in say SActor windowlist to the actor you're talking to

belief-say parameters
- pF_H - perceived False_Honest
- C_S - Credulous_Suspicious
- sM - say Magnitude
- pH_L - perceived Hated_Loved
- pF_H - perceived False_Honest
- pF_C - perceived Fear_Comp

} include based on selection of love, trust, or fear?

Two responses or replies

does believe you and says their love for you is pH_L
trust towards pF_H
fear of pF_C

Emotional responses for sender and receiver?

doesn't believe you and says their love for you is pH_L
trust towards pF_H
fear of pF_C

Sender	Receiver
love	pHated_Loved
trust	pFalse_Honest
fear	pFear_Comp

Do we need a does believe you/ doesn't believe you in the reaction?

What does Max Servant do?

If you state your love/trust/fear towards someone, they state their love/trust/fear towards you

Chris' suggestion for solving mean problem with attributes?

PickUpperIf
- AreSameActorTrait
  - This SActorTrait — say
  - Hated_Loved — love
  - CalculatedTextS of: — ThisDirObject
    - "detest"
    - "dislike"
    - "don't really know about"
    - "like"
    - "love like a friend"

} selected based on

pHated_Loved of Subject for DirObject

- pHated_Loved
  - This Subject
  - This DirObject

The Name

All S means is the same as the

Doesn't give desired effect since pHated_Loved is not a Credulous_Suspicious Comparable single

Is pFear_Comp a good indicator of DirObject's fear of Subject? Yes
Is pFalse_Honest a good indicator of DirObject's trust towards Subject? No, use C_S
Is pHated_Loved a good indicator of DirObject's love for Subject? Yes

pHated_Loved (DirObject, Subject) - checkbox is not selected (pHated_Loved set manually).

pFalse_Honest (DirObject, Subject) - checkbox is not selected, pFalse_Honest calculated using DirObject's False_Honest of aFalse_Honest

pFear_Comp (DirObject, Subject) ☑ CHECKED (CALCULATED FROM F_C and aF_C).

Fear_Comp
a Fear_Comp

L H S A K

KATE
SAWYER
ANA LUCIA
HURLEY
LOCKE

K fear of J slight
A fear of J moderate
S fear of J moderate
H fear of J moderate
L fear of J great

Inverse of:
Pfear_Comp of:
ThisSActor — DirObject
This Subject — Subject

pfalse_Honest (DirObject, Subject) ☐ unchecked - not used, C_S used instead

Credulous_Suspicious
a Credulous_Suspicious

L H K A S

SAWYER
ANA LUCIA
KATE
HURLEY
LOCKE

~~K trust towards J moderate~~

S trust towards J almost non-existent
A trust towards J slight
K trust towards J moderate
H trust towards J great
L trust towards J considerable

Inverse of:
Credulous_Suspicious
ThisSActor — DirObject

pHated_Loved (DirObject, Subject) ☑ checked

pHated_Loved toward J

S A L H K

K love for J considerable
H love for J great
L love for J moderate
A love for J slight
S love for J almost non-existent

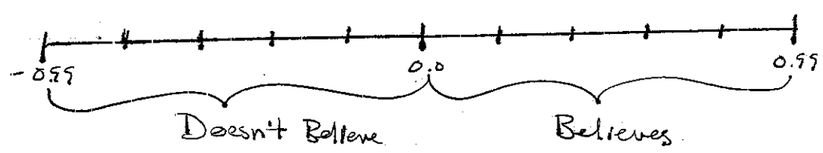
KATE
HURLEY
LOCKE
ANA LUCIA
SAWYER

PHated_Loved of:
ThisSActor - DirObject
This Subject - Subject

Say-believes
say-doesn't believe DESIRABLE scripts

X Code 2.24
4.1

"Suspicionness" (Credulous-Suspicious) C-S
"Likes" (p Hated-Loved) pH-L
"Trustworthy" (p false-Honest) pF-H



Believes-Say
Blend of:
Blnverse of:
C-S
Blend of:
pH-L
pF-H
0.0

0.0

- Should how much someone fears/trusts/loves you playout the belief of how much you say you fear/trust/love them?

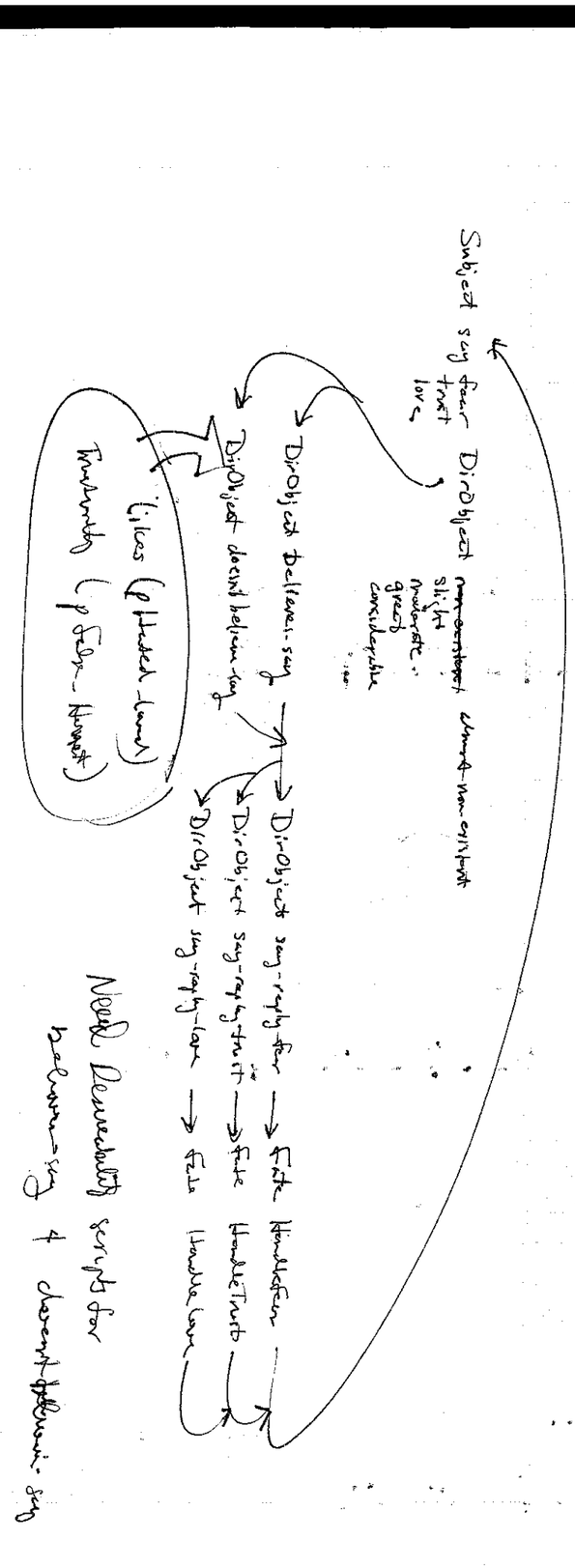
i.e should your say magnitude figure into the belief equation?

~~Say-believes~~

Credulous-Suspicious — How suspicious are you?
P Hated-Loved — How much do you love subject?
p False-Honest — How trustworthy is subject?

a Fear-Kourage
a False-Honest ?
a Hated-Loved

If an actor is F__C fearful would they think other actors Δ are </> F__C or F__C
Δ Δ



Skordokott believes that Vetrel's trust towards him is great.
Skordokott says his trust towards Vetrel is moderate

Since he believes Vetrel, should his trust towards Vetrel increase, say to great ~~[illegible]~~ smart would lower

Don't use the DesObjects trust, love or fear for the Subject in the belief calculation but multiply their trust, love or fear for the Subjects if they believe.

What about using the History Book to see if they've ever believed the person in the past?